Just Watching? Spectators, Politics and the Theatre Metaphor

Sandey Fitzgerald
BA(Hons I) Macquarie University
BDA National Institute of Dramatic Art

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Department of Modern History, Politics and International Relations

Faculty of Arts

Macquarie University
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Appendices

Appendices A and B and brief notes to Appendices C to F can be found after the Bibliography. Appendices C to F are provided on the accompanying CD

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Summary/Abstract

The aim of this thesis is to bring spectatorship into view for political theory through a consideration of the theatre metaphor. The metaphor has a long history in relation to politics. This presents a contradiction for democratic political theory committed to turning so-called passive spectators into actors, for spectators as such are essential to the existence of theatre.

The thesis explores this contradiction in two ways. Firstly, it pushes the metaphor by filling it out with theatre theory. Support for this move can be found in the work of Arendt, Rancière and Mount. When filled out in this way, the theatre metaphor offers a model of democratic politics that incorporates spectators in positive ways. However, this model is not participatory. Physical distance between actors and spectators is essential, not just because it provides the space in which politics becomes visible but because spectatorship itself is a mode of action that is constrained through conventions of distance. The physical distance between actors and spectators is not a void, but an agreed-upon and protective space. Freed from such agreement, spectators act *as spectators*, sometimes in harmful ways.

Secondly, the thesis explores the way the theatre metaphor is used by powerful spectators who draw on the theatrical conventions of distancing to reduce those they observe to actors in a theatre. Metaphors themselves invoke spectatorship. They are a way of seeing one thing as if it was another. The theatre metaphor doubles this spectatorship in a way that allows its users to imagine themselves outside any affective relationship with those they observe. They are then able to judge or appropriate the beheld while avoiding or disabling accountability for the effects of their observations. This powerful form of spectatorship is apparent in the social and political sciences, and is crucially in need of an ethics.

Declaration

I certify that the work in this thesis entitled *Just Watching? Spectators, Politics and the Theatre Metaphor* has not previously been submitted for a degree nor has it been submitted as part of the requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and that it has been written by me. Any help or assistance that I have received in my research work and in the preparation of this thesis itself has been appropriately acknowledged.

In addition, I certify that all information sources and literature used are indicated and acknowledged in the thesis.

.....

Sandey Fitzgerald

Student Number:

Date: 31 October, 2011.

Acknowledgments

Difficile non aliquem

Latin is a wonderful language. It expresses so much with so little. Bacon's translation of Cicero's phrase reads:

> It is difficult to include everyone, ungrateful to omit anyone
> (Bacon 1605: 63).

This is the position I find myself in.

But there are some people I must mention specifically:

> My supervisor, Professor Murray Goot, who gave me time, space, sympathy, encouragement, advice, a job, and the occasional indignant look. I am particularly grateful for his close reading of the final draft.
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> My good friend and helpful colleague, Dr Sheila Watkins, and my friends and colleagues at Macquarie, particularly Professor Pauline Johnson in the Sociology Department.
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> My precious family.
>
> My long-suffering and neglected friends, especially Susan who always thought there was something in spectatorship worth looking at and of course the Second Sopranos.
>
> My very long-suffering husband, best friend and usually patient sounding-board, Peter.

To paraphrase the physicist Wolfgang Pauli, much of the process of this thesis can be summed up as seeming 'too difficult for me', leading me, like Pauli, to 'wish I had been a movie comedian or something of the sort and had never heard of [politics]'. However, just as Pauli found the inspiration in Heisenberg's mechanics 'to march forward' again, so the work of others, turning up at serendipitous moments, also gave me 'hope and joy' and the inspiration to continue. One work, in particular, proved to be a turning point, Blumenberg's *Shipwreck with Spectator*. This was a book I very nearly did not read. During the sixteen weeks it sat on my desk as a library loan, it had seemed to become increasingly irrelevant. Fortunately it was a very small book. I now have my own treasured copy. Thank you, Herr Blumenberg.[1]

> Finally, I would like to thank Emeritus Professor Max Deutscher, my first lecturer at Macquarie, for opening up the exhilaration of the life of the mind.

[1] Pauli is cited by Thomas Kuhn in *The Structure of Scientific Revolution* 1962, p. 84

[A] critique is not a matter of saying that things are not right as they are. It is a matter of pointing out on what kinds of assumptions, what kinds of familiar, unchallenged, unconsidered modes of thought the practices we accept rest on … Criticism is a matter of flushing out that thought and trying to change it: to *show* that things are not as self-evident as one believes; to see that what is accepted as self-evident will no longer be accepted as such (Michel Foucault 1988, *Politics, Philosophy and Culture: Interviews and Other Writings 1977-1984*).

Certainly it is now proper to declare
The audience requires a change of air
(Barker 1997 'On the sickness of the audience'
Arguments for a Theatre)

Every breath you take
Every move you make
Every bond you break
Every step you take
I'll be watching you
(Police: *Every Breath You Take*)

Images – Acknowledgements

I wish to thank the following artists, photographers and organizations for permission to use their work in my thesis:

Coco Fusco for permission to use a photograph of a performance of *Two Undiscovered Amerindians .....*

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Sage Publications for permission to use the cover image from Abercrombie and Longhurst's 1998 book, *Audiences: A Sociological Theory of Performance and Imagination.*

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MIT Press for permission to use the image of a C17th 'camera obscura' from Jonathan Crary's 1992 book, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century.*

Fairfax Media Limited for permission to use images from their publications.

Chapter 1: Introduction: Just Watching?

Image has been removed as it contains copyright material.

Figure 1.1: 'Power was measured by proximity to the body of the king' (Hunt 1984: 55). King Louis XIII's ballroom theatre in the Petit-Bourbon Palace, from the 1641 painting *Représentation de Mirame au palais Cardinal devant Louis XIII, Anne d'Autriche et Richelieu* by Jean de Saint-Igny, Musée des Arts Décoratifs (Louvre Gallery) (Cheney 1930: 340).

> What is important about any explanatory perspective is not what it explains, but what it assumes (Spillane 2005: 11).

When power is situated in the sovereign body, literally or figuratively, spectators recede from view. They simply become the backdrop against which the politically significant stand out. Many contemporary democratic theorists, particularly those focusing on participatory democracy, assume that this backdrop is passive, and that this passivity indicates disengagement (Hay 2007: 11, 39-40). Spectators are therefore seen as a threat to the legitimacy of democratic government. The usual solution to this threat is not to engage with spectators *per se* but to demand that spectators become 'actors'.

This demand suggests that spectators and actors are mutually exclusive. One can only be one or the other. Yet many spectators of politics are not just part of the background of politics. Nor are they passive or disengaged. Rather, a substantial part of their political *activity* involves spectating for one reason or another. Some of these spectators − journalists, theorists, surveillance and auditing personnel, UN observers and human rights 'watchers' – are not only politically active *as spectators*, they mean their spectatorship to influence politics in substantial ways.

Is spectatorship then a form of action? Some theorists argue that it is. Rancière for instance insists that:

> The spectator also acts, like the pupil or the scholar. She observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place... She participates in the performance by refashioning it in her own way (Rancière 2009/2008: 13).

This is to claim that spectators are cognitively active in relation to what they see. The existence of censorship in virtually every society bears this out. Spectators can 'make of the rituals, representations and laws imposed on them something quite different from what their [creators] had in mind' (de Certeau 1984: xiii). But the presence of physical and spatial barriers between spectators and sovereign in Figure 1.1 above also suggests that spectators have the capacity to be physically active as well and that this activity might not be welcomed by political actors. Many political actors would not be happy, for instance, with the way 'citizen reporters' use their mobile phones to conduct *sousveillance* – the surveillance of authority in order to monitor abuses of power (Kohn 2010: 572) − or to report the extent of unrest in a state (Cha 2005). What appears to be passivity may be a matter of convention and discipline rather than an innate characteristic of spectators.

Democratic theorists, however, seem to be reluctant to acknowledge the possibility of spectatorship as an activity in its own right because spectatorship

provides a useful foil against which prescriptive accounts of what constitutes political participation can be defined. According to Hay, 'passive' spectatorship also lets theorists and political elites off the hook because it provides a scapegoat for their own failures to improve political life:

> It is exceptionally convenient for political elites to be able to pass off voter disaffection and disengagement as a product of the moral fecklessness or simple contentedness of those citizens who failed to participate (Hay 2007: 40).

Hay recognizes that 'it is the perception rather than the reality' of politics that is 'important' in relation to political activity (Hay 2007: 60), but even he is still committed to the distinction between actors and spectators. Political participation is crucially about 'the capacity for agency and deliberation' (Hay 2007: 77). How things come to be *seen* as issues to be politicized or depoliticized by political elites (the supply side of politics) or those engaged in political activity outside electoral politics (the demand side) is simply referred to as 'perception'. Perception instigates the disengaged responses that citizens demonstrate in surveys and in failures to turn-out at elections because perception is sensitive to the negative discourses that surround politicians and political activity (Hay 2007: 94-5). However, the spectatorship underpinning perception is not addressed by Hay because spectatorship is a foil for him as well. It provides the mechanism by which he can demonstrate the damaging effects of public choice theory on political life.

How then to come to grips with political spectatorship *per se*? One possible avenue is in the embrace of the concept of *performance* by politics. Performance is 'the carrying out of a task or fulfillment of some promise or claim' (CMIIF 1995: 5). Performance has been adopted so extensively as an evaluative tool for ensuring public accountability that it has assumed the function of a 'public watchdog' (Gittins 2007). It also now comprises 'a distinct field within political science' (Foweraker and Krznaric 2000: 760) where it is used to assess an enormous range of political activities: the link between trust and government (Yang and Holzer 2006); the effectiveness of public policy (Tilbury 2006);

degrees of democratization (Beetham 1994; Foweraker and Krznaric 2000; Foweraker and Krznaric 2001); legislative productivity (Farnsworth and Fleming 1975); declining confidence in government (Pharr and Putnam 2000); 'best' kinds of democracy (Foweraker and Krznaric 2003; Hamilton 2005; Lijphart 1994; Schmidt 2002); models of citizenship (Schachter 1995), public sector employee motivation (Durant et al. 2006) and the effectiveness of parliamentary committees (Monk 2009). Typically, performance here is seen as supporting 'rational government decision-making', and is thought to be capable of 'restoring' legitimacy and credibility to government (Dobell 2003). This, at least, is the rhetoric of performance as it is applied to democratic politics.

Performance is not a property of things, activities or individuals (Mackenzie 2005: 71). A performance is something that is '*seen to be* "done"'(Fleche 1997: 107).[1] In public accountability this means that 'one party accounts to a person or body for the performance of tasks or functions conferred … by that person or body' (APSC 2009: 5). The aim is 'to provide assurance' (Barrett 2001) *to* some body – usually said to be 'the people', the 'general public' (Barrett 2001), elected officials or the 'citizen audience' (Wallace Ingraham 2005: 394). Performance thus entails a relationship with a spectator. Yet when the question of 'the watchers' arises in this literature, it is deflected onto the object of the watchers' scrutiny. Consequently the authors of 'Are the Watchdogs Really Watching?' focus not on the watchdogs themselves (performance auditors) but on a survey of the responses to *being watched*: more states prefer financial audits than performance audits; few respond to performance audits even when they use them; performance auditing activities have a low profile for these states and are generally poorly resourced (Friedberg and Lutrin 2004). These findings could suggest that the watched don't like being scrutinized, yet the question of 'who holds whom accountable for what' and on what basis (Philp 2009: 45) has barely begun to be raised. Surveillance literature does recognize the impact of being watched, but it too rarely refers to who is doing the watching and for whom. Most surveillance literature draws on Foucault's influential account of Bentham's Panopticon in *Discipline and Punish* (1991/1977) to make the important point that surveillance systems do not in fact need to be operable to have their disciplinary

effect. The mere presence of a guard tower, CCTV camera or even just the image of a pair of eyes produces the desired response (Smith 2011: 9). Actual spectators are thus removed from discussion here as well, even though these technologies of surveillance only have their disciplinary effect because people assume that there is or will be an actual spectator observing them.

Performance does however suggest another way of approaching spectatorship, for the term is widely seen as a theatrical term even in public accountability research. This is apparent in Wallace Ingraham's use of 'audience' above (Wallace Ingraham 2005: 394) and in Rasiah's distinction between accountability and performance in his survey of Parliamentary Question Time in Australia. Although intended in the Westminster system to provide a means of holding a government accountable to the Parliament for its actions, now that it is televised Question Time is increasingly being used by politicians to test 'political performances' before media spectators (Rasiah 2006: 6). Performance thus straddles 'two parallel political environments' for politics – one involving 'substantive policy-making' and the other the 'hype making, imagery and mythology' associated with theatre and the mass media (Louw 2005: 17).

Unfortunately mass media spectators tend to be tarred with the same brush as mass political spectators, even when audience research suggests otherwise (Biocca 1988). Not only are they seen as passive (Louw 2005: 31), this passivity can be considered pathological. Green, for instance, sees mediated spectatorship as a disease that 'threatens the political equality prized by democracy' (Green 2010: 4-5). On the other hand, theatre has a very long and occasionally illustrious history as a metaphor for politics in political theory, suggesting that theatre may be a viable way of approaching political spectatorship. If politics is seen as theatre, spectators necessarily become an integral part of politics in two ways, firstly because the user of the metaphor is invariably a spectator and secondly because spectators are an essential component of theatre: theatre 'cannot exist without the actor-spectator relationship' (Grotowski 2008/1966: 369). What is more, the fault of unsatisfactory politics may well lie with the players rather than with the spectators:

[1] Original emphasis

> If in the theatre there is no interaction between stage and audience, the play is dead, bad or non-existent: the audience, like the customer, is always right (Styan 1975: 224).

Since spectators are 'the first prime characteristic of theatrical endeavour' (Nicoll 1962: 16), then theatre *theory* would seem to be the obvious place to go for some insight into spectatorship. Yet often theatre theory exhibits the same disdain for spectators as do political theory and media studies. Contemporary theatre in particular, like contemporary liberal democratic politics, is said to be 'a desert' (Barthes 2008/1956: 336), 'deadly' (Brook 1982/1968), 'woeful … institutionally, aesthetically, in every conceivable way' (Blau 2008/2001: 534), 'rotten' (Kershaw 2001), and in 'dark eclipse' (Woodruff 2008: 17), and the fault lies with passive, disengaged spectators who 'look at the stage as if in a trance' (Brecht 1992/1949: 187). The response to this passivity is to urge spectators to become participants and 'abolish the system of spectator and performer' altogether (Brecht 'The greater and lesser Pedagogy' (1971) cited in Carlson 1984: 385). On the other hand, the path to political spectatorship through less fashionable theatre theory that relies on the maintenance of the system of spectators and performers, suggests the possibility of a more rewarding form of politics. Theatre theory thus does offer at least some help in bringing political spectatorship into view, despite its current commitment to participation.

Unfortunately however, the theatre metaphor complicates the view of spectatorship that theatre reveals because it demonstrates that the distance that is required to maintain the system of spectators and performers is a two-edged sword. In seeing politics as theatre, users of the metaphor use this distance to double their spectatorship. They are spectators of politics who see politics as if they were spectators in a theatre. In doubling their spectatorship, they double the politics involved in using the metaphor because they allow theatre to shape their responses to politics and their actions in relation to it. This has implications for those designated as actors under the metaphor as well as for the important political value of accountability. Not only are complex human beings reduced to characters in a play, one of the central conventions of theatre is that spectators need not take

any responsibility for what they see, nor expect those designated actors to take responsibility for the actions required by their roles. To see politics as theatre and political actors as actors playing roles is therefore to detach actual political life from any obligation on the part of either the metaphor user or the one designated an actor. The theatre *metaphor* thus brings spectatorship into view as a form of power based on distance which has the capacity to avoid and even disable accountability while reducing others to objects.

Spectators are unlikely to respond to the chidings of participatory democracy theorists to become political actors if they can wield such power. In any case, they may already be 'acting politically' in using the metaphor. This should be of deep concern to politics because of the widespread and generally elite use of the metaphor in the social and political sciences. On the other hand, the suggestion that a more rewarding form of politics might also be found by embracing and utilising the system of spectators and performers should also be of interest to political theory because it reveals how spectators can be politically significant, even when they are distant and appear to be 'just watching'.

Defining 'politics'

Initially, for the purposes of this thesis, what was meant by politics was taken to be the general, institutionalised forms that are practiced in western liberal democracies. A limited definition of politics had the virtue of allowing power to be talked about in its own right rather than being taken as synonymous with politics, although 'there is no escaping that politics is about power' (Freeden 2005: 116). The failure of theories of formal or institutionalised politics to acknowledge spectatorship is itself an exercise of power that limits what constitutes politics, and disguises the powerful ways in which the state itself uses spectatorship. Institutionalised forms of politics are amply reflected in uses of the theatre metaphor, particularly by the media. These particular spectators delight in 'a theatrical distrust of individual politicians and a furious and calculated indifference to the real-life intricacies of policy-making' (Flinders 2010: 320). Indeed, much of the media exhibits no real interest in political life or its purposes. Far from politics being a mere 'spectator sport' (Forsyth 2004) for the media, it

can be a gladiatorial contest. For politicians under twenty-four hour scrutiny, this self-appointed 'public watchdog' can seem 'like a feral beast, just tearing people and reputations to bits' (Tony Blair 2007 in Crabb 2009: 5).

However in the course of the research into metaphor it soon became evident that this limited conception of politics was inadequate. Other understandings of what constituted politics were required because of the way the theatre metaphor allows aspects of human life to be described in prescriptive ways by largely unseen and unaccountable spectators. This was particularly problematic in relation to the uses of dramaturgy, role theory and impression management in social and political theory but was also apparent in performance auditing and accountability. As a result, it became necessary to expand the conception of what politics entails to include areas in which powerful but often hidden spectators make consequential judgments about others. Feminist critiques of what has become known as 'the gaze' probably alone justify this expansion but there are many other ways spectatorship is implicated in exercising power over others. Freeden offers a tentative 'beginning' definition that, with the incorporation of Goodin and Klingeman's definition of politics as 'the *constrained use of social power*' (Goodin and Klingeman 1996:7), serves the purpose:

> Politics consists centrally of the area of collective social life that involves decision-making, the ranking of policy options, the regulation of dissent, the mobilization of support for those activities, ['the *constrained use of social power*'], and the construction of political visions (Freeden 2005: 115).[2]

This definition recognizes that political *visions* are both 'central to political theory' (Smith 2009: 367) and part of the reality of political life that should be subjected to analysis along with more mundane facts (Freeden 2009: 150). It also recognizes that dissent and therefore *conflict*, an essential ingredient of drama, is an inevitable component of any politics worth the name. Conflict is inevitable in a free society because 'the visible, thinkable and possible can be described in many ways' (Rancière 2010: x). Politics exists because human beings 'do not agree with

one another' and require mechanisms to express and manage disagreements in ways that allow them 'to rub along with one another' (Stoker 2006: 2-4). However, all forms of management have 'two sides' (Collingwood 1928: 30 in Connelly 2005: 75) and to be on the receiving end is not always to one's advantage. Politics opens up the possibility of dominance through the exercise of power, but should leave open the possibility of contesting this outcome. This makes politics fundamentally a *democratic* phenomenon, although how this manifests within any one political system will itself be subject to contestation since politics must manage conflict across many levels.[3]

Literatures and Methodology

Research for this thesis drew on four main bodies of literature: metaphor theory, theatre theory, political theory and philosophy, and history. Within these main bodies, several sub-literatures were considered: conceptual metaphor theory; the semiotics of theatre, performance, performativity, theatricality, dramaturgy, dramatism, rhetoric, surveillance, political participation, political psychology, political communication, sociology, organization and management theory, media studies, history and aesthetics. Additional material from fields as diverse as optics and cognition also arose because of the broad nature of the historical studies involved. Both theatre theorists and users of the theatre metaphor come from a vast number of fields, each bringing their own particular inflection. Film studies, however, although it includes intensive considerations of spectatorship particularly in relation to the cinematic gaze, does not loom large in this study. Much of this literature was not found to be relevant to a study that was specifically considering politics as theatre because of the directed nature of film spectatorship. Although theatre also attempts to direct what spectators see, it is much less able to control what spectators actually look at than film. Conversely, even mediated forms of politics can share the risks of live performance that are a characteristic of theatre but not of film. Although at times users of the metaphor seem to share the single, constitutive point of view of a cameraman, these

[2] Original emphasis.

spectators are never positioned by what they see in the way film spectators or even mass media 'audiences' are said to be. Rather they tend to adopt the position of author/director. The question of direct participation also does not arise for film or, generally, mass media spectators.

The complex interconnections between these literatures were managed by tabulating the material chronologically. Two major tables cover the history of the theatre/drama metaphor (Appendix C) and theatre theory (Appendix D). These were arranged by publication date and were set up with some in-built levels of analysis so that they could be used as searchable data bases. Microsoft Word was used in preference to Excel or other table software because it allowed large but variable amounts of text to be recorded within each cell although it had the drawback of requiring sub-files because formatting becomes unstable in large documents. It also does not allow numerical manipulation, but the level of mathematics required was low and could be done manually. Tables were also used to manage the material on Performance, Performativity and Theatricality (Appendices E and F). The aim again was to provide a searchable data base from which the smaller summary tables within each chapter and in Appendix B could be generated. Appendices C to F are provided in the accompanying CD. Appendix A provides a brief etymology of English theatre terms.

The theatre metaphor

Material for this study was initially drawn from Christian's *Theatrum Mundi: the History of an Idea* (1987) and Blumenberg's *Shipwreck with Spectator* (1997/1979), both of which located a range of primary historical sources. Library and journal searches on keywords located more recent scholarly material. Targeted reading of specific newspapers, magazines and politically oriented web-sites as well as serendipity provided most of the contemporary references from everyday material.

[3] Dunsire (1984) for instance lists six levels at which politics operates to manage conflicting views, each with its own content, space, time and conflictive personnel: insider, public, institutional, cultural, economic and theoretical.

During the course of the research, a number of historical texts became available electronically. This allowed keyword searches along the lines of Corpus Linguistics for some texts.[4] These were used to verify the extent of the use of the metaphor by a theorist in relation to their complete work. Metaphors are said to be capable of directing an entire way of thinking. This is what Arendt scholars are claiming when they call her conception of politics theatrical or performative. However, the theatre metaphor is a beguiling metaphor that can lead scholars into seeing more of it than might actually be there. Few texts were found to be incontestably underpinned by the metaphor.

Limited keyword searches of foreign language historical texts on words equivalent to/related to English words such as 'drama' and 'theatre' also allowed translations to be checked. *Théâtre* for instance has often been translated as *drama* in the move from French to English. Since the distinction between theatre and drama is important in this study, these searches allowed a consideration of how such substitutions might have affected the meaning of the text.

Theatre theory

Since one aim of the study was to discover whether theatre theory had anything to say about spectators that was useful for politics, the study includes an historical review of what is called 'theatre' theory, but which generally turns out to be *drama* theory, reflecting a problematic reading back into *drama* of later understandings of theatre. Most classic statements of 'theatre' theory are also more concerned with drama as literature than as a phenomenon of theatre (Capon 1965: 261). The recent embrace of performance as a way of countering this literary understanding of drama has more or less reinstated drama as something that is *acted*, but since many theatre scholars are inclined to see performativity and theatricality as synonymous (Sauter 2007: 6), little has been done to bring theatre itself back into focus.

[4] Corpus Linguistics undertakes computer searches of vast 'language banks' created from the amassing of all kinds of language material from emails and letters to newspapers, magazines, journals and academic texts

Theatre or drama?

The word *drama* comes from *drân*, a Greek word for *doing*. It is the Doric version of what Athenians meant by *prattein* or practice (Aristotle *Poetics* 1448b.1), and that Aristotle preferred because he wanted to make a distinction between mere doing (*praxis*) and making (*poetas*) that practice did not adequately express:

> This fact, according to some, is the reason for plays being termed dramas, because in a play the personages act the story (*Poetics* 1448a.25).[5]

According to Aristotle, when humans practice politics or engage in contemplation, for instance, doing is an end in itself. When they *make* ships, houses and dramas, doing is aimed at some external purpose intended to affect others. Drama, as a form of doing engaged in making, uses action to make something designed to affect spectators. Productive affective action is the indispensable, 'universally evoked' element of *drama*, not theatre (Peacock 1974/1957: 42). This action does not have to be represented on a stage in order to be dramatic but if it is, it occurs in a theatre, which is '*a place where one watches what is done*' (d'Aubignac 1991/1657: 231). Drama is about *doing*. Theatre is about *watching*. Because drama does things to be seen, drama is also about *showing.* What makes drama dramatical 'is the display of action' (Hegel 1962/1835: 35).

Although these distinctions seem clear, the terms have converged to such a degree that they are used interchangeably even by theatre scholars. It really isn't an excuse to use *theatre* to talk about *drama* simply because it alliterates with *theory* – yet that is one of the reasons Carlson offers for describing what is overwhelmingly a history of drama theory as a history of theatre theory (Carlson 1984: 10). Another more serious reason is that he wanted to ensure that his history incorporated the idea of theatre as an activity involving performance, which the conflation of drama with the written text obscured. It is hard to quibble with this

[5] Although it is generally accepted that the Athenians invented drama (Taplin 1999), they adopted a number of Dorian words because they preferred their sound (Levin 1982). It is possible that the distinction between mere doing and making was not common in Aristotle's time, though, because he labours for it in a number of places in his work: *Nichomachean Ethics* VI, 4, 1140a: 2ff; 5,

move given the historical privileging of literature over performance, but it creates difficulties for a study of theatre *metaphors*. People who claim they are using theatre as a metaphor are often actually using drama as the metaphor and vice versa, but simply culling these references does not solve the problem because the way the drama metaphor is used can carry with it an implied use of the theatre metaphor. To see others as actors playing roles on a stage is to necessarily include a spectatorial position, whether or not it is acknowledged. On rare occasions, this position is actually backstage – the watcher is a stage-hand or director − and sometimes some spectators are acknowledged by being placed on the stage with the actors, thereby turning them into actors. But who observes this? It can only be a spectator who is separated from the performance, watching from a *seeing-place*. Any investigation of the theatre metaphor still has to include an investigation of the drama metaphor.

Bearing this is mind the study draws on five anthologies of theatre and/or drama theory, as well as primary material. Anthologies were chosen because the aim was to produce a searchable data base spread over time that considered in general how interested theatre theory was in spectators. This necessitated a broad study but, given the great variety of sources of theatre theory in the past and the contemporary move of theatre practitioners into academia where publication is a requirement, help was needed to make the task manageable. Anthologies, especially when viewed collectively, can provide this since compilers tend to concur in the material that they select from a theorist even though they have different criteria for selection.[6] The material they display could therefore be assumed to provide a reasonably accurate representation of a theorist's interests.

1140b: 3ff; *Magna Moralia* I, 34, 1197a: 3ff; II 12, 1211b: 27ff; *Politics* I, 2, 1254a:6 and 7; VII, 2, 1325b, 16ff.

[6] All five anthologies used different criteria for selection. Carlson, who admitted to the 'greatest difficulty' in selecting what to include in general took theatre to include drama but not what has now become known as performance in its widest sense, and sought out 'writings in which the theoretical element is paramount' and has some 'independence' in order to allow him to 'trace the development … of the idea of what theatre is, has been, should be' (Carlson 1984: 9-11). Sidnell's selections were chosen 'for their intrinsic theoretical interest' and their provision of 'closely reasoned and detailed theoretical arguments' (1991: 3), as well as how best they articulated the recurrent issues which Sidnell had identified (what does it mean to represent or imitate something dramatically; how are written texts related to live performances; how and why are spectators affected, and in what way; how should other arts combine in the theatre; is the actor an artist, a 'primary creator' (Sidnell 1991: 2; Abdoh 2008/1992: 485), an interpreter or an 'artistic medium' for another artist (playwright or director);what distinguishes a genre and how is it to be used) − and sometimes, apparently, because they were Italian (there seemed to be no other reason for

This assumption, however, proved problematic. While all five anthologies reveal a body of theory that appears almost overwhelmingly to ignore spectators, in turning to original texts, one sometimes finds that practitioner-theorists in particular did express quite forceful, albeit fitful, opinions about spectators and how they related to the practices of the theatre. Only Gerould mentions Strindberg's dislike of spectators, although all five anthologies provide background to his work and his period as well as excerpts from his ruminations about his work. Only Krasner's excerpt includes O'Neill's brief but pointed comment in 'A Dramatist's Notebook' (1933) that spectators were 'growing yearly more numerous and more hungry in [their] spiritual need to participate in imaginative interpretations of life rather than merely identify [themselves] with faithful surface resemblances of living' (O'Neill 2008/1933: 189). The eight months run of his 'mask drama' *The Great God Brown* had not only indicated to O'Neill that large numbers of spectators were receptive to new 'psychological, mystical and abstract' ideas at a time when realist theatre was widely believed to be what they wanted, but that *identification*, considered by Brecht and others at the time to be a spectator disease, was a function of the kind of play that was offered rather than the spectator's misguided demand. Yet the focus of anthologies tends to be on O'Neill's contribution to the esoteric debate over whether or not tragedies could still be written after the death of the gods, and his arguments for the use of masks. Gertrude Stein also spent some time dissecting

including very short pieces by Ingegneri, Giacomini and Metastasio). Gerould's theorists were considered 'essential' as representatives of the interconnections between cultures and between theatre and its political and social contexts who had 'shaped the ongoing theoretical debate about the nature and function of theatre'. His selection had the inestimable virtue of including non-European/Western theorists, undermining the usual assumption that theatre was a specifically western phenomenon (Gerould 2000: 11). Krasner appeared to select writers according to how best they demonstrated his two 'streams' of theatre theory, one emanating from Hegel and the other from Nietzsche (Krasner 2008). Brandt's selection (for the period 1850-1990) was 'themed' (General Theory; Varieties of Realism; Anti-Naturalism; Political Theatre and Semiotic) and 'modest' in scope, including some essential theorists who 'could not' be omitted and some 'less well-known but nevertheless significant items' (Brandt 1998: xvii) – and about *drama* i.e. text-based theatre. A further discussion of dramatic theory by Crane (1967) which was considered as an adjunct to these anthologies was based on a division of dramatic criticism into Platonic (drama served a function beyond itself as an art form) and Aristotelian (drama was an art form in itself). Crane's aim was to show how each of these divisions constrained subsequent scholarship. Where primary material has been read, a broad understanding of theory has been taken, allowing often quite brief comments about theatre to be included. This is particularly the case with regard to practitioners of contemporary theatre who have yet to commit their ideas to substantial theoretical exposition. Even a throwaway comment in an interview, such as that by actor-director Sean Penn (in Matheson 2005), can reveal theoretical underpinnings.

the experience of *being* a spectator at a theatrical event. Theatre 'makes for nervousness' in spectators because it involves the disruption of time so that 'the emotion of the one seeing the play is always ahead or behind the play' (Stein 1995/1935: xxxii). Feelings and action never come together. This was part of the aesthetic experience, the key to which was *looking*, and why Stein advocated what she called 'landscape' theatre in which spectators rather than performers moved. It is a crucial argument against the long-standing insistence that spectators are meant to be *reflecting* on what they are watching. According to Stein, they simply don't have time for this. However, the focus of anthologists is on Stein's 'use of non-linear plot, repetition, the fragmentation or complete elimination of character, simultaneity and her own unique 'continuous present'' (Bay-Cheng 2005: 18). Tennessee Williams argued strongly against participation in theatre because it prevented things being seen clearly (Williams 2008/1951: 276) but again the focus of anthologists was on whether or not tragedy remained a viable genre.

These examples challenge the emphasis in the anthologies on the writing of dramatic texts and the *doing* of theatre rather than what is involved in *watching* it. However, for the most part, primary documents support this emphasis. To some extent, this reflects the general disdain non-practitioner theorists have seemingly always shown to practitioners who try to engage in theory (Carlson 1984: 57; Meyrick 2003) as well as the sheer numbers of non-practitioner theorists in relation to practitioner-theorists. Non-practitioner theorists have, at times, outnumbered practitioner theorists by two to one. They also come from an astonishing array of fields. But this in itself makes the neglect of spectators paradoxical. As non-practitioners, these theorists must have been spectators (Gerould 2000: 15), yet few of them are reported as having anything much to say about the experience of spectatorship, although they sometimes puzzled over why *other* spectators seemed to enjoy tragedy. This neglect of spectators in both primary sources and in anthologies could have been considered fatal for a study that aims to use theatre as a means of taking spectators seriously in relation to politics, but given theatre's avowed dependence on spectators, it simply highlights the need to reconsider spectatorship in all its manifestations, including in theoretical work. Much influential spectatorship is simply taken for granted.

Some Conceptual Tools

Warren's *Logic of Domination*

Central to the argument of this thesis is that a *logic of domination* is at work in the neglect of spectatorship in political theory. This is a form of reasoning in which moral judgments are smuggled into apparently 'value-free' distinctions in order to rationalize a hierarchical order in which one term in the distinction is privileged over the other. It underpins all 'oppressive conceptual frameworks' (Warren 1990: 128), and crucially involves metaphor. Warren uses the logic to demonstrate how discrimination against women is set up and perpetuated through a mapping of the binaries mind/body and reason/emotion onto the distinction between male and female and the metaphoric linking of bodies and emotions to nature, but examples of this logic can also be seen at work in relation to spectators. They manifest through a mapping of the binaries *active/passive*, *change/stagnation* onto a distinction between actors and spectators. This mapping underpins all theories of political and social participation to such a degree that it can be identified as a form of 'participation-speak' (Harris 2000), a discourse in which the fifth step in the logic is put into action without any questions being raised about how such a step was reached. The same mapping appears in theatre theory. As a result, spectatorship is diminished and even rejected as any kind of activity, let alone one that has value as a form of participation in itself that has the capacity to transform social and political life.

The logic is as follows (italicized clauses indicate where moral judgment is smuggled in):

A1: Actors do and spectators don't have the capacity to transform social/political life

A2: Whatever has the capacity to consciously and radically transform social/political life is morally superior to whatever doesn't, therefore

A3: Actors are morally superior to spectators

A4: For any X and Y, if X is morally superior to Y then X is morally justified in subordinating Y, therefore

A5: Actors are morally justified in treating spectators as inferior to actors, and instigating means to remedy their inaction.

Other binaries and distinctions can be mapped onto each other but the aim is always the same – to privilege one side of the distinction over the other. The irony in the way this logic is used in relation to spectators is that it is used *by* spectators who discount themselves from the logic. Only Plato seems to have been aware of this paradox. He reversed the logic, but only in relation to philosophers – specialised, elite spectators with the capacity to see more truly than either actors or everyday spectators (Rancière 2009/2008: 4).

Doing, Showing and Watching

In an effort to articulate how the logic of domination works in terms of the mapping of active/passive onto the actor/spectator distinction, the theatre theory and theatre metaphor studies for the thesis have been articulated in terms of three categories − *doing*, *showing* or *watching* − depending on the emphasis of the writer. Although *showing* does not readily convey the emotional and physical impact drama was thought to have as an example of *poeisis*, it does imply the presence of spectators, and is used in lieu of *making*, which does not now have this implication. These categories could have been formalized as *performance* or *performativity*, *signification* and *theatricality* but the simpler terms articulate important and straight-forward distinctions that more complex terms tend to obscure. For instance, both performance and performativity entail more than just *doing*: they entail doing something to a standard – one generally imposed by others. They therefore entail both *showing* and *watching* as well as *doing*, although this is rarely made explicit in the performance literature. To use either performance or performativity in lieu of doing would be to lose the distinctions between doing, showing and watching while still not necessarily recovering spectatorship. Similarly, signification is no longer tied specifically to what *spectators* see. The focus is almost entirely on what things signify. Watching, on the other hand, carries a sense of 'paying attention'. *Theatricality* did have this sense once, but lacked the care associated with paying attention. It is now most

often used in relation to appearance, but has negative connotations that *showing* avoids.

The use of *audience* in lieu of spectators has been problematic in much of the literatures surveyed, particular media studies. Audience is a convenient way to talk about specific groups of spectators, but can be misleading because it presents spectators as a single coherent entity when it is generally accepted in theatre theory that it is the task of the performance to bring about this coherence and that this is a fragile achievement that dissipates as soon as the show ends and spectators begin to disperse. It also allows scholars to talk about people as a thing. Since this is one of the criticisms that the thesis will be leveling at users of the theatre metaphor, the term will be avoided as much as possible.

Thesis Outline

The aim of the thesis is to bring spectatorship into view. It does so through a consideration of the theatre metaphor. The thesis begins therefore by considering what metaphor entails, what constitutes a theatre metaphor and how the theatre metaphor has been used in relation to politics. Politics as theatre could refer to any number of aspects of theatre, and one of the difficulties in teasing out the implications of the metaphor is deciding what to include. Chapter 2 reviews the field of metaphor studies in order to solve these problems but finds that the field offers conflicting answers, not least because there is disagreement over what a metaphor actually is and whether or not it is a phenomenon of language or cognition. If it is a phenomenon of cognition, the theatre metaphor will include not just linguistic metaphors but also visual and perhaps even aural metaphors. There is also the problem of deciding what constitutes a *political* metaphor. Cognitive metaphor theorists argue that all metaphors are political, not just metaphors that refer specifically to politics, because metaphors are strategies of perception that direct the way users think and act towards the phenomena they observe. Accepting this view would mean that a study of the theatre metaphor in

relation to politics would have to include all uses of theatre as a metaphor, not just those obviously referring to politics.

This raises the question of what actually constitutes a *theatre* metaphor. Are performativity, performance and theatricality theatre metaphors? Where does drama fit in? Does it matter whether the theatre metaphor is really a drama metaphor or vice versa? Chapter 3 draws a number of distinctions between terms that are often lumped into the theatre metaphor in order to clear some ground. For some theorists the distinctions are significant. Nevertheless, the frequent confusion between drama and theatre means that the theatre metaphor must encompass both terms in order to locate theatre as a political metaphor.

The theatre/drama metaphor is overwhelmingly a spectator's metaphor. What do users *see* when they use the metaphor? How does this shape what they see of politics? What are its implications? Chapter 4 explores these questions and considers Green's 'Ocular' theory of democracy. Against Green's theory is a brief discussion of some of the pleasures of spectatorship that the metaphor allows and that might work against his proposal for a plebiscitary democracy in which citizen/spectators play the central 'role' of 'The People'.

Nevertheless, the idea of a politics based on theatre is appealing. Chapter 5 draws on theatre theory in order to see if a viable model of liberal democratic politics could be constructed that would take into account theatre's particular relationship with spectators. It suggests that such a model would be interactive but would not be participatory in the sense advocated by participation theorists in either theatre or politics. It would also not be a form of celebrity politics. Chapter 6 develops the model proposed in Chapter 5 by considering some of the objections that might be leveled at such a model. It then explores the work of two political theorists who have proposed accounts of politics that might fit into the model: Mount's theatre of politics and Manin's *audience democracy*. The chapter goes on to suggest there is something problematic about spectatorship that is not covered by either theatre theory or the proposed model but that is evident in the way the theatre metaphor is used. Uses of the theatre metaphor appear to support the

conceptual metaphor theorists' claim that metaphors are inherently 'political' because they allow the exercise of power against others.

Chapter 7 returns to metaphor theory to address the issue of metaphor use as a form of politics in itself. It reveals that seeing social and political life as theatre has implications for those who are seen as 'actors' in a space that is designated by others as theatrical, for it allows them to be appropriated for the spectator's 'willing and trafficking' (Heidegger 1978/1947: 223). It is here that it becomes apparent that to leave drama out of the theatre metaphor is to miss an essential relationship between *distant* spectators and the objects of their scrutiny, one that makes the theatre metaphor a political metaphor irrespective of whether it is applied directly to political phenomena or not.

Distance is a fundamental condition of theatre since theatre comes into existence *only* 'when a separation occurs between spectators and performers' (Schechner 2003: 137). Since this separation is crucial to the model of politics developed in Chapters 5 and 6, the model needs to come to terms with the negative aspects of distant spectatorship. The final chapters of the thesis attempt to do this. Chapter 8 considers firstly whether distance can be eradicated as participation theorists desire, and finds that it cannot without risking disaster. Distance turns out to provide a crucial protective mechanism for the practice of both theatre and politics. The chapter goes on to consider the difference between physical distance and psychological distance and finds that although physical distance presents others to spectators at least initially as objects, it is psychological distance that allows this objectification to be maintained. The distinction between actors and spectators is therefore misleading. The crucial distinction is between spectators and *objects*, and it is because of this that spectatorship entails power.

A politics that wishes to incorporate spectators as a meaningful component of political life through the retention of the separation of actors and spectators needs to recognize these implications of distance. Part of this recognition may entail an ethics for spectatorship. Chapter 9 considers two proposals from theatre theory in this regard, and a third from anthropology designed specifically to

acknowledge the appropriation distance allows. The final chapter, Chapter 10, considers the implications of the thesis' findings for political theory.

As no doubt is evident, the focus of the thesis is not in the end metaphor or theatre (political or otherwise). It is spectatorship and its relationship to politics. Spectatorship is revealed as a form of activity that is constrained by conventions governing physical distance but which remains a power that, when exercised through psychological distance, is currently unaccountable. This power can be seen at work in contemporary social and political theory and should be of concern to political theorists. However, incorporating spectatorship into politics in a vital and constitutive way also offers the possibility of a more rewarding form of political life:

> Discoveries may be and often are made by the contrast, which would escape us on the single view (Burke 1808/1756: 85).

Chapter 2: Seeing Politics through Metaphor

Metaphor makes us see one thing as another (Davidson 1984: 247).

One of the ways spectatorship is linked to politics is through the metaphors used to do political work. Metaphors are a way of 'seeing-*as*' (Ricoeur 1987/1975: 236). They invoke spectatorship because they provoke images: 'The sole aim of a metaphor is to call up a visual image' (Orwell 1969/1946: 223) in order to 'set the scene before our eyes' and give it 'life' (Aristotle *Rhetoric* 1410b.30; 1411b.30).[1] When politics is described as theatre a spectator is thus necessarily invoked because theatre involves spectatorship and metaphor *users* are spectators.

Spectatorship is also invoked because metaphors prompt their *recipients* to see a phenomenon differently. Metaphors are 'other-oriented': they are directed towards others (Cooper 1986; Nogales 1999). In the process, they can turn auditors into spectators. This capacity was central to Quintilian's teachings on rhetoric: since images had a greater impact than words, turning auditors into spectators led to more effective persuasion. Metaphors were 'the best means' of effecting this transformation (Skinner 1996: 188).

Further, as an 'imaginative act of 'seeing as'' (Nicoll 2001: 127), metaphors evoke an image of one phenomenon in order to convey an idea about another in such a way as to indicate *how the latter is to be experienced* (Hastings 1970: 188; Peacock 1974/1957: 45). Users and recipients alike are influenced by this prompt. This is why Fernandez calls metaphors 'the argument of images' (Fernandez 1986: viii). Some metaphors invoke such strong images that they obviate the need for any argument in support of the view they are promoting. They are simply accepted as true (Nisbet 1969: 7). The metaphor of an iceberg

[1] It is because of its connection to imagery that Derrida suggested that studies of metaphor were essentially studies about *symbolism* (Derrida 1974: 7), while Peirce saw metaphors as *iconic signs* (Taverniers 2002). Ricoeur (1976) and Goodman (1981) however disagree with the connection of metaphors to symbols, although Ricoeur believes archetypal or 'root' metaphors which seem to be common to all human cultures may come close to symbols (Ricoeur 1976: 64-5). However, the term 'metaphor' is preferable to 'symbolism' when describing how meaning is communicated in the theatre, because metaphor explains the complexity of the process more precisely (Peacock 1957: 242-3).

used by Freud to describe the supposed hidden mass of unconsciousness lurking beneath the tiny visible tip of consciousness had such a strong physical reality, particularly in the context of the sinking of the *Titanic*, that Freud's hypothesis needed 'neither argument nor demonstration' (Arendt 1978/1971: 113). The metaphor was simply accepted *as* the argument.[2]

Recognizing Metaphors

Some metaphors are only metaphors because of the context in which they appear (Steen 1999: 82). Steen's example is the comment 'I walked to the place where the bird of prey hung ready over the crowd' (Steen 1999: 83). Only knowledge of the context (riots in Amsterdam) identifies *bird of prey* as a metaphor for helicopter rather than a description of an eagle or hawk hovering.[3] However, while interpretation of what was meant by a metaphor at the time of its use will crucially depend on context, original context does not limit possible interpretations, which may be 'triggered by what is presupposed, rather than by what is – or seems to be – asserted' by the metaphor (Leezenberg 2001: 14) at the time of reception: '[m]etaphoric meaning is not metaphoric in itself, but only in relation to the ordinary context applied by … 'the reader'' (Stellardi 2000: 58).[4] The receiver 'fleshes out' the metaphor (Kitis and Milapides 1997: 585).

A metaphor may gradually be built up, permeating a whole text without ever being stated (Kitis and Milapides 1997). Personification metaphors work this way. As a body, the state or nation 'like a person, has a mind' (Roosevelt *Inaugural Address* 1940 cited in MacDonald 1957: 9-45). It has arms that are capable of holding a people. Its legislative power, the people, is its 'heart', while 'the executive is the brain, which sets all parts in motion' (Rousseau 1968/1762: 3:11;135). It has eyes and feelings and can be in desperate need of friends as Britain was on the brink of World War II when 'she' 'turned to the League and

[2] The *Titanic* sank in 1912. Freud was lecturing and writing at the time. He published his *Introduction to Psychoanalysis* only five years later in 1917.
[3] This kind of metaphor causes huge problems for Corpus Linguistic searches because it is almost impossible to code.
[4] Sperber and Wilson (1990) argue that it is 'relevance' which is the key to metaphor interpretation but relevance surely depends on context.

was disillusioned, turned to Italy and was scorned, looked at France and was looked back at with suspicious eyes, looked to Germany and was treated with flattery, respect and politeness' (Gilbert 1964: xi) and as a consequence 'she' failed to act decisively when it mattered (Churchill 1950/1948: 154). As a body, a nation can engage in 'navel-gazing' and allow 'bad things to sneak up on it', requiring it to 'lift its head up again' (Howard 2004). A state might need to be pulled into line and given a good scrub by its mother. In the cartoon below, the grubby urchin Queensland is about to be scrubbed by a careworn Commonwealth (Mother Barton) for importing Kanaka (black) labour:

Image has been removed as it contains copyright material.

Figure 2.1 'Mother Barton' (Prime Minister Edmund Barton) threatens to scrub Queensland: cartoon entitled 'You Dirty Boy' by Livingston Hopkins for *The Bulletin* 19 October 1901 (Lack and Templeton 1988: 12).

The state as a person is a dominant thread in much of Churchill's historical writings. Early in *The Gathering Storm*, he argued that while 'Germany might be disarmed [and] her military system shivered in fragments' she remained intact. Consequently it was with good reason that 'the French nation peered into the

future in ... haunting dread' (Churchill 1950/1948: 23). Some one hundred and thirty pages later, the metaphor is applied to Britain who had disastrously weakened 'her' position in Europe over 'her' failure to act over Abyssinia:

> She had earned the undying hatred of Italy; she had wrecked the Stresa front once and for all; and her loss of prestige ... contrasted with the growing strength and repute of the new Germany (Churchill 1950/1948: 161).

Systemic uses of the theatre metaphor are very apparent in many historical works on the French Revolution and sixteenth century England. Systemic claims are also made for the theatre metaphor in relation to the work of Aristotle, Adam Smith, Edmund Burke and Hannah Arendt.[5]

Pepper bases his theory of *root* metaphors on this capacity of metaphors to act as a dominant metaphor but argues that these do more than permeate a single text or a theorist's whole body of work (Pepper 1966/1942). They become 'world hypotheses' that direct the theoretical thinking of an era.[6] *Performance* currently works this way across a number of otherwise unconnected fields to the extent that McKenzie considers it the 'New World Order' (McKenzie 2001: 189). Pepper's root metaphors are thus similar to Kuhn's scientific paradigms (Kuhn 1962): understandings that are widely shared until their shortcomings become apparent, whereupon theorists 'look about' for another 'common sense fact' to help them understand whatever it is that they are concerned about (Pepper 1966/1942: 91).

These 'facts' tend to be drawn from the user's everyday life and include recently developed knowledge and ideas (Rigotti 1995: 419; Saccaro-Battisti 1983: 31n2). Weber, for instance, drew many of his metaphors for politics from Goethe whose work dominated the cultural milieu in which he worked. Such references were ones 'that any educated German of the period understood without further explanation' (Garcia 1995: 394). More prosaically, Locke used plumbing

[5] These will be discussed in subsequent chapters.
[6] Pepper's root metaphors are epistemological heuristics. They are quite different to Lakoff's *deep* or *root* metaphors, which are ontological as well as epistemological (Arditi 1994). These will be discussed later in the chapter.

metaphors at a time when 'water closets' were being installed in London and the need for covered sewerage systems was being recognized in order to prevent plague (Grun 1991; Shapiro 1985-6: 193).[7] In the age of Newton, Hume believed that the world was a machine, while Hobbes saw bodies as watches:

> For what is the *heart*, but a *spring*; and the *nerves*, but so many *strings*; and the *joints*, but so many *wheels*, giving motion to the whole *body*, such as was intended by the artificer? (Hobbes 1996/1651: 7)

In the age of Darwin, Woodrow Wilson argued that government was a 'delicate organism' (Landau 1961: 337, 343). In the nuclear era, power became *potential,* actualized when men acted together (Arendt 1958: 200). Easton (1965) used electronic circuitry in his systems view of political life at a time when computers were rapidly developing (Campbell 1971: 25-26; McDonald 1969: 146) while Deutsch (1963) used neurological metaphors drawn from developing biological knowledge in *The Nerves of Government* (McDonald 1969: 146). With mass media technologies taking over so much of contemporary life, politics is increasingly being conceived of as *communication* – 'a highly idealistic image, which holds out the promise of agreement and consensus' (Barnett 2003: 3).[8] These patterns occur so often that they seem beyond coincidence.

Pepper (1966/1942: 151-280) believes that these kinds of metaphors fit into four over-arching root metaphors that have stood the test of time for theory: the similar (*formism*), the machine (*mechanism*), the event (*contextualism*) and the integrated organism (*organicism*) (see Table 2.1 below): 'These four keys will open any closet now built that is worth opening' (Pepper 1966/1942: 149).

All but contextualism aim at providing certainty about unfamiliar aspects of the world based on some familiar certainty. Contextualism challenges assumed certainties based on the uniqueness of events or the presence of rupture, change or

[7] Plumbing remains the dominant metaphor for communication (Reddy 1993/1979; Sless 1985)
[8] The current fad for using *climate* metaphors to discuss emotional processes could reasonably be linked to the wide-spread, even obsessive concern about changes to the actual climate which has recently gripped the world. See the *Journal of Social Issues* Vol 63(2), 2007 for no less than eleven articles which use the metaphor to discuss 'collective emotions'.

disorder. Formism and mechanism are used as analytical models, while contextualism and organicism are synthetic models aimed at integration. Hegel for instance was able to incorporate the French Revolution into his organic conception of history by claiming that such catastrophes were the sacrifices that had to be made on the path to 'world history' (Blumenberg 1997/1979: 53).

Brown adds to Pepper's four 'keys' the metaphors of *language*, *drama* and *games* that are used extensively in sociological theory (Brown 1977: 78). The language metaphor in which aspects of life are 'texts' that can be 'read' underpins at least three major schools of sociological thought: 'symbolic interactionism, ethnomethodology, and European structuralism' (Brown 1977: 145). The drama metaphor in which life is seen to have coherence and purpose and therefore order also underpins symbolic interactionism as well as its off-shoots: role theory, dramaturgy, dramatism and impression management.

Root metaphors can all be present at the one time, offering competing ways of seeing the world (Brown 1977: 129). They may also appear mixed in theory.[9] Hobbes' *Leviathan* metaphor, for instance, is a combination of mechanism and organicism: political life is an integrated machine or system in which one part (the head or sovereign) rules the rest of the body. Contextualism and organicism would also be involved if the theatre metaphor is added into this mix because of the way Hobbes uses personification. Ezrahi (1995) finds that the theatre metaphor used in tandem with the machine metaphor, as he believes it has been since Hobbes, allows social scientists to argue the paradoxical position that human behaviour is both voluntaristic *and* determined (Ezrahi 1995).

Root metaphors tend to be comprehensive in scope and consistently worked out largely because they become detached from their origins (Brown 1977: 125). They are subjected to significant attempts to develop and elaborate on them before their limitations become apparent and they are dropped in favour of another conception or combination (Brown 1977: 114; Pepper 1966/1942: 115).

[9] Pepper argues that few theories exhibit a root metaphor in its 'purity'. Theories are weakened when root metaphors are mixed, however, this weakening can, in fact, lead to more insight and creativity. The mixing of root metaphors is most likely to occur during a period of change-over from one dominating metaphor to another (Pepper 1966/1942: 105-7).

Theories generally change when their metaphorical bases change (Kuhn 1962; Rosenthal 1982: 284). This usually occurs when the sets of categories generated by the metaphor break down in the face of insurmountable 'obstacles in fact' (Pepper 1966/1942: 94).

Characteristics	Evidence based Models				Faith-based 'models of badness'	
	FORMISM	MECHANISM	CONTEXTUALISM	ORGANICISM	MYSTICISM	ANIMISM
Theorists who use the model	Plato, Aristotle, the scholastics, neo-scholastics, neo-realists	Democritus, Lucretius, Galileo, Descartes, Hobbes, Locke, Berkeley, Hume	Protagoras (trace), Peirce, James, Bergson, Dewey, Mead, Foucault	Schelling, Hegel, Green, Bosanquet, Royce (tend to be eclectic)		
Method of use	Analytical: grouping on the basis of similarity	Analytical: causal working of parts according to time/ space location	Synthetic: focus on change, intensity, and vividness of experience	Synthetic: seeks to integrate	Synthetic	Synthetic
Aim	Certainty	Certainty	Challenge to certainty	Certainty	Certainty	Certainty
Root metaphor implication	Similarity	The rational machine	The event (an act in context)	The integrated organism	Love as the substance of the universe	The world is made in man's image
Basis of 'Truth'	Correspond-ence	Causality	Action in context	Holism	Revelation	Man
Evidence	Categoriz-ation	Quantification	Fusion	Integration	Insight	Authority
Powerful concepts	Class Norms Categories Types Kinds Genres	Fields Laws Parts Order Quantity Efficiency	Disorder Change Novelty Quality Texture Relativity	Progress The ideal Efficacy Relationships	Love Spirit The Absolute	Power Spirit
Emphasis	Similarity/ difference Coincidence Model Norm	Cause/effect Frequency Location Reduction	Change Contingency Fragmentation Presentness Relativity	Coherence Connectivity Wholeness Unity	Certainty Inclusion Intuition Love Spirituality	Certainty Human power Spirit
Present manifestation	Classificatory systems Bureaucratic thinking	Quantification Accountability Performance	Post-modernism	Ecology	Spirituality	Nativism

Table 2.1 Schematic View of Pepper's Root Metaphors (derived from Pepper 1966/1942: 149; Pepper 1973) **.**

Virtually all theoretical conceptions of *power* can be tied to Pepper's four root metaphors. Machiavelli's war/military conception of strategy, Hobbes' discursive power and Cleggs' circuits of power (Clegg 1997) fit within the mechanistic view of reality, while Foucault's circulatory view of power (Foucault 1991/1977) is organic and Arendt's (1958) could be considered contextualist. Foucault also used spatial metaphors to describe the way power worked in society, a conception that falls under mechanism because of its concern with location (Alvarez and Kilbourn 2001). These metaphors for power have risen and

fallen within the historical context of their users, with the consequence that political and social theory has moved from formism to mechanism to circulatory or capillary views based on blood circulating through the social 'body', to contextualism and back to mechanistic conceptions with network and circuitry conceptions of power. Such metaphors are used to disguise 'the bald truth' of power − that it comes down to one of three 'unattractive alternatives': force, persuasion or ideology:

> Politics are not markets, individuals are not groups, and neither people nor politics are computing systems. But these metaphors are constitutively powerful in the policy sciences (Rosenthal 1982: 290).

The theatre metaphor in political theory exhibits some of the traits of Pepper's root metaphors. The metaphor can be a dominant theme for a body of work. It has come to influence a substantial body of theory about behaviour since the 1970s. It tends to be read ahistorically. Although it can be systematically developed, the image of theatre that is invoked tends to be stereotyped and even caricatured. Users assume that others know what they mean when they invoke it, indicating that the metaphor has a broad currency. Recipients, on the other hand and for the same reason, often assume on very scanty evidence that the metaphor as they understand it is in play and use this assumption as a spring-board to read theatre into both life and other theoretical material without considering the implications of such a move or checking whether their extrapolations are valid. The metaphor thus takes on a kind of circularity of explanation.

Of course not all metaphors, and not all uses of the same metaphor, are used in this systemic way. Sometimes an attempt at a systemic metaphor simply fails and is dropped in the course of a single work. Rajaram (2003) for instance uses the theatre metaphor to begin his discussion of the use of spectacle by both the government and detention centre inmates in their contest over the status of refugees. His first sub-heading is 'Setting the stage'. However, the metaphor is not really suitable and he drops it after page 9. By the end of the article there is no mention of theatre or performance. The article in fact is strong enough without the metaphor, as he must have realised. Theatre is a distancing device, but so too

is spectacle and surveillance. Rajaram's point is that regimes that use surveillance as a form of control must reduce what they are to control to an image. This reduction is not an act of theatre but an act of objectification by a powerful spectator, an 'offshoot of surveillance and the desire to control within strategies of surveillance' (Rajaram 2003: 6). To counter this, the surveilled must insist on their facticity. This is far from theatre. It is a battle over spectatorship in which the watched challenge their reductive image by using their bodies. Theatrical acting tends to try to find ways to overcome the limitations imposed by the body of the actor, whereas 'performance' here is about the assertion of the physical reality of the detained in the face of attempts to undermine that reality.

Some uses of a metaphor can be so open-ended as to admit almost any interpretation while others are simply one-offs, designed to be dismissive rather than to encourage further thought. The relationships in a metaphor can also reverse even within a single work. Politics can be theatre in any number of ways, and theatre can be seen as politics but not only will the metaphors mean something fundamentally different, one will be a theatre metaphor and the other a politics metaphor, even though the terminology is basically the same. The theatre metaphor is particularly slippery in this regard.

Given these capacities and manifestations of metaphors, some guidelines for the recognition of a metaphor would be useful. Unfortunately metaphor theory does not offer a great deal of help in this regard. If anything, it can make recognition even more difficult.

Metaphorology

Although metaphors prompt users and recipients to *see* one phenomenon as another and Aristotle thought sound could do this as well as language (Aristotle *Rhetoric* 1405a.35-1405b.5), metaphor is generally described as a phenomenon of language. A metaphor is 'a figure of speech in which a word or phrase is applied to something to which it is not literally applicable' (*Concise Oxford* 1999: 895),

usually according to the formula *A is B*.[10] Similar definitions appear in specialist literary handbooks such as *The Penguin Dictionary of Literary Terms and Literary Theory*: 'A figure of speech in which one thing is described in terms of another' (Cuddon 1991: 542) and *A Handbook of Literary Terms*: 'A figure of speech in which a comparison is made between two objects by identifying one with the other' (Yelland, Jones, and Easton 1959: 116). *The Oxford Dictionary of Philosophy* defines metaphor as '[t]he most important figure of speech, in which one subject-matter ... is referred to be a term or sentence ... that does not literally describe it' (Blackburn 1994: 240). *The Cambridge Dictionary of Philosophy* similarly defines metaphor as 'a figure of speech (or a trope) in which a word or phrase that literally denotes one thing is used to denote another, thereby implicitly comparing the two things' (Audi 1996: 488).

These definitions not only locate metaphors in words, they locate them in a particular area of language as if the distinction between literal and figurative language is not only universally accepted but clearly recognizable. Yet there are deep divisions in metaphor literature as to whether metaphors are a phenomenon of language at all. Conceptualist metaphor theorists in particular as well as scholars of the history of ideas such as Pepper and Lovejoy (1936) see them rather as a mode of cognition, operating through perception and at the level of thought. If this is the case, metaphors will be found in all forms of human expression, not just in language: art, cartoons, sculpture, photographs, films, buildings, advertisements, symbols, social institutions, even in actions, social practices (Indurkhya 1992; Kaplan 1990; Kennedy, Green, and Vervaeke 1993; Kovecses 2002) and sounds.[11] An information booklet outlining a government's health policy that used the image of metal edges and bindings to suggest that the government's policy was a strong box or safe as in Figure 2.2 should, according to these theorists, be seen as metaphoric.

[10] Almost identical definitions can be found in *The Winston Dictionary* (1945), the *Reader's Digest Great Illustrated Dictionary* (1984) and the *Macquarie Australian Encyclopedic Dictionary* (2006)

[11] It is because he believed that 'the sound may be the metaphor' that Aristotle thought some plays were better read (Aristotle *Rhetoric* 1413b.10).

Figure 2.2 Front Cover: *Strengthening Medicare. An Important Message from the Prime Minister* (Australian Government 2004)

Similarly, the composite graphic images called emblems that were popular during the Renaissance operated as visual metaphors to cue connections with and understandings of the words within (Vicari 1993). Hobbes' *Leviathan* (1651) was accompanied by one such compelling image in which the relationship between the state and its people was represented by an enormous individual containing within his outstretched arms multitudes of tiny figures that were all facing him (see Figure 2.3). Hundert and Nelles (1989), Ezrahi (1995), Boltanski (1999: 26) and Panagia (2003) all argue that this is a *theatrical* metaphor, in keeping with Hobbes' understanding of representation as what an actor does:

> [*P*]*ersona* in latine signifies the *disguise*, or *outward appearance* of a man, counterfeited on the stage; ... and from the stage, hath been

> translated to any representer of speech and action, as well in tribunals, as theatres (Hobbes 1996/1651: 106).

Political representation is like theatrical impersonation. The 'representater' provides a focus for the gaze of 'restless' spectators, which helps to constitute them as a citizen body/audience, thereby unifying them despite their 'multitude of opinions and beliefs' (Panagia 2003: 108). The problem for the representater, as for the theatrical actor, is to maintain the attention and therefore the unity of the collective so that order can be maintained. Panagia argues for this interpretation of Hobbes on the basis of the image in Figure 2.3, which is magnified in Figure 2.4. Spectator/citizens within the arms of Leviathan are depicted before their sovereign with their heads covered. The only place where this was permitted at the time was in the theatre.[12]

The development of visual technologies has increasingly 'seduced us into the belief that we can visualize and empirically verify' metaphorical images such as 'the people' (Lucaites 1997: 282). Photographs in particular now reify *the people* in representative individuals such as the iconic soldier, sportsman, farmer, worker etcetera to such an extent that '[i]mages … rather than reality … turn the wheels of the political world' (Graber 1981: 199). Interaction between imagery and language creates 'scopic regimes' by which views of the world are constructed (Fleckenstein *et al* 2007). It is Leviathan's image *combined* with Hobbes' words that generates the conception of the social contract as a protective device. French revolutionaries were aware of the power of such scopic regimes: they engaged in intense debates over how to utilise visual allegory and metaphor to promote their political ends, and struggled with the problem of limiting likely interpretation (De Baecque 1994: 134). What, for instance, could be made of the metaphorical image of Reason as a woman with a lion's head-dress and an eye (the eye of surveillance) in her breast (Figure 2.5 on page 35 below)?

[12] Panagia also draws on Hobbes' interest in optics and in aesthetics to argue, contra Pitkin, that the political and the aesthetic are 'intimately related' in Hobbes' treatment of representation (Panagia 2003: 97). Hobbes rejected a number of other proposed images for his book.

Image has been removed as it contains copyright material.

Figure 2.3 Cover Illustration for Hobbes' *Leviathan* (1651 Edition) (from http://ebooks.adelaide.edu.au/h/hobbes/thjomas/h68l/)

Figure 2.4 Close-up of Leviathan showing hats (from detailed cover illustration of 1996 edition by Oxford University Press).

Nevertheless, the insistence on metaphor as a linguistic phenomenon not only persists, it brings with it an insistence on a distinction between literal and figurative language. This distinction is generally attributed to Aristotle, who appeared to be the first to formally categorize metaphors. Aristotle, however, made no such distinction (Derrida 1974; Leezenberg 2001: 36; Mahon 1999: 72-79).[13] Rather, he distinguished metaphors from other uses of words on the basis of *appropriateness of purpose*. He also drew a distinction between those who could use metaphors and those who could not: free and equal citizens could use them, but slaves could not. This was because metaphors could have a 'striking' effect (Aristotle *Rhetoric* 1404b.5-15), and striking one's master, literally or figuratively, was unacceptable (Cooper 1986: 152; Pepper 1966/1942: 141). Metaphors were invoked for a particular reason: in order to 'ornament our subject' or 'depreciate it' (Aristotle *Rhetoric* 1405a.15). Metaphor use was thus a purposeful and affective *practice* (Bourdieu 1990: 94), that aimed to affect how their subject was to be perceived.

As a purposeful practice metaphors are particularly suited to politics. Indeed their use in political rhetoric is partly why metaphors came to be viewed negatively in political theory. The 'great' metaphors of political theory − *human relationships* (contracts, markets, promises, sport, games, war, family), *making and doing things* (medicine, building, tailoring, acting, engineering, horsemanship, piloting), *the characteristics of artefacts* (buildings, foundations, webs, clocks, machines, engines, computers, communication networks), *the capacities of human beings* (as persons or bodies), *subhuman activities and processes in nature* (animal behaviour, organic processes, properties such as attraction, repulsion, revolution, force) and *mathematical relations* (proportions of various kinds) (Miller 1979: 157) – have all aimed to portray the state or society in a way that is designed to influence how it is to be perceived. Usually this is to indicate that there is some kind of underlying order or stability that the metaphor

[13] There is, however, some evidence of the distinction (untheorised) in Plato, who considered that each word should have a 'proper' meaning (for example in *Cratylus*). The distinction was clearly made by Abd Al-Qahir Al-Jurjani (d. 1078CE), who appeared to have no knowledge of Greek writings on the topic (Leezenberg 2001: 36-46). Much early knowledge of Greek writing in the west came through Arabic scholarship, which is perhaps how the distinction came to be attributed to Aristotle.

user sees as threatened (Herrmann 2003). Montesquieu, for instance, claimed governments were mechanical engines. As such their 'springs' and 'actions' could be affected by environmental conditions (Saccaro-Battisti 1983: 38). J.S. Mill invoked society as a vulnerable flock of birds or colony of small animals in order to argue for the state as the protector of liberty:

> To prevent the weaker members of the community from being preyed upon by innumerable vultures, it was needful that there should be an animal of prey stronger than the rest, commissioned to keep them down (Mill 1993/1861: 70).

Figure 2.5 'The allegorical figure of Reason' 1794
(Bibliotheque nationale de France, reproduced in Maslan 2005: 181)

Hobbes certainly believed that the political uses of metaphors could be dangerous. Figurative language invoking strong imagery 'ensnared' the thinking of hearers. This 'art of words' allowed some men to 'represent to others, that which is good, in the likeness of evil; and evil, in the likeness of good ... discontenting men, and troubling their peace at their pleasure' (Hobbes 1996/1651: 113. It was 'like to a spider's web ... for by contexture of words tender

and delicate wits are ensnared' (Hobbes, cited in Hanson 1991: 205). The figurative language of religion in particular was politically dangerous because of its inflammatory effect.

Locke too complained (metaphorically) of metaphors, calling them 'perfect cheats':

> [I]f we would speak of things as they are, we must allow that … all the artificial and figurative application of words eloquence hath invented, are for nothing else but to insinuate wrong ideas, move the passions, and thereby mislead the judgment, and so indeed are perfect cheats (Locke 1961/1690: 105).

Hobbes' and Locke's resort to figurative language to complain about the effects of figurative language indicates the difficulties associated with insisting on a clear distinction between literal and figurative language and a privileging of literal language as proper language. Nevertheless virtually all fields interested in metaphors, from literature, language studies and linguistics to art, philosophy and politics, including those using conceptual/cognitive and perceptual conceptions that claim to overcome it, continue to operate with this distinction between 'ordinary' language and metaphor.

As part of this distinction comes the idea that metaphors are also an *anomalous* form of language, parasitic on 'normal usage' (Ortony 1993/1979: 3). Although again generally attributed to Aristotle, this view appears to have come from the development in the seventeenth century of what Leezenberg calls a 'language ideology' (Leezenberg 2001: 1) that condemned the florid use of metaphors and 'rampant fancy' by mediaeval scholars and rhetoricians (Corbett and Connors 1999: 509; Gentner and Jeziorski 1993) as part of a wider challenge to analogy as the appropriate path to 'scientific' knowledge (Cooper 1986: 212; Foucault 1994/1966: 27).[14] Metaphors and figurative language were considered

[14] The profligate use of metaphor and florid analogy amongst Alchemists for whom metaphors and analogies 'were the proper means for depicting a universe of signs and ciphers' because of their 'correspondence' or analogic view of knowledge reached its height with Paracelsus (1493-1541) but, largely because of the spirited critique of 'scientists' such as Hobbes, Bacon and Kepler,

unfit for rational argument according to scientists because they could not be tied unequivocally to 'things as they are' (Locke 1961/1690: 105) and '[r]easoning upon them' led to 'wandering amongst innumerable absurdities' (Hobbes 1996/1651: 32). Samuel Johnson refused to use metaphors when addressing 'the Supreme Being' because he believed one should '[n]ever lie in your prayers' (reported by Boswell; cited in Fussell 1965: 120).

One of the champions of this language ideology was Bacon, who considered philosophers who engaged in fanciful speculation to be creators of 'idols of the theatre'. Their 'grand schemes of systems' were like plays invented for the stage, 'more compact and elegant, and more as one would wish them to be, than true stories out of history' and therefore likely 'to lead the understanding astray' (Bacon *Novum Organum* 1620 in Vickers 1971: 213). At its extreme, proponents urged the replacement of words with symbols like mathematical symbols, in order to achieve precision and stability of meaning in 'things and notions' (John Wilkins (1614-1672) in Corbett and Connors 1999: 510) so that reasoning on them could be reliable.[15] Language ideology thus posits as an ideal a kind of 'steno-language' (Wheelwright 1964) in which the marks called words have a precise and unchanging meaning. This ideal has been implicitly supported by the rise of positivism, and by developments in formal logic. It has also, perhaps inadvertently, been fostered by the synchronic focus in linguistics and semiotics and by current cognitive, individualistic views of language use, all of which ignore the contextualised, dynamic, *purposeful*, relational and iconic use of language (Leezenberg 2001: 111), possibly because of the difficulties this creates for their work.

The distinction between literal and figurative language and the view that metaphors are anomalous has not been without challenge even within language

disappeared within a period of less than seventy years.The subsequent use of analogy and metaphor was so austere as to no doubt seem to its users to be non-existent (Gentner and Jeziorski 1993). The insistence on the omnipresence of metaphor in much contemporary work on metaphor could be seen as a reaction against another set of earlier theorists, the Logical Positivists, who, in turn, were probably reacting against the Romantic view of language (Mahon 1999: 79), itself a reaction against the language claims of Bacon, Locke and Hobbes.

[15] Wilkins was one of the early pillars of the Royal Society. German humanist Wilhelm von Humboldt (1767-1835) also supported the establishment of a science of language for the same reasons.

studies. Condillac (1714-1780) argued that there was no difference between 'proper expression and figurative expression' (cited in Todorov 1982/1977: 112). Vico (1968/1744), Rousseau (1990/1781), Sainte-Etienne (1784), Nietzsche (1974/1873), Merleau-Ponty (Gill 1991: xiii) and Gadamer (1981) all argued that language was basically or originally metaphoric, a view shared by Hesse (1995) and Cavallaro (2001: 28). According to Vico, in pre-literate societies and in children's use of language what scholars called metaphorical language was in fact everyday language. Calling it metaphorical was 'a conceit of scholars' who sought to impose an external category onto a phenomenon perceived quite differently by those using the phenomenon (Vico 1968/1744: 427, 436-7).[16] This view is borne out by the ease of metaphor use in everyday language.[17] Corpus linguistic studies of metaphor indicate that humans are inveterate users of metaphor, and that such use is 'fluid' and 'dynamic' (Deignan 2005: 134). People choose or create metaphors from their social, cultural and historical contexts, from stereotypes, religious beliefs, 'culturally salient texts, films, [and] pieces of art' (Zinken 2003: 509). They mix and match them in ways that would horrify any traditional grammarian who finds mixed metaphors offensive, enjoy intertextual referencing, and delight in 'one-shot' or novel metaphors that they bandy about for fun (Semino 2001; Semino 2002). People also generally do not see metaphors as violations of normal language (Gibbs 1993: 255) and they appear to understand them 'effortlessly' (Gibbs 1993: 253).

This suggests that metaphors are not recognized as such. Indeed, this is the key to the conceptualists' claim to metaphor's inherent political nature. The implications of seeing one thing as another are simply taken up without question, coming to constitute human experience by imposing a particular order or pattern

[16] This argument was helpful in resolving the issue of whether or not to tackle the voluminous literature on metaphors from the field of anthropology for this study. It was not clear that Vico's 'conceit of scholars' was not at work in this literature, even in the exemplary work of Geertz and Turner. It is particularly problematic in the work of Fernandez. Rather than complicate an already difficult topic with material which may raise questions about the justification of applying a western concept like metaphor to non-western cultures, the study focuses on material which specifically addresses metaphor use within western culture, particularly since theatre is generally assumed to be a western phenomenon − perhaps wrongly as Table 1 in Appendix B and Tables 2/51, 3/51, 9/51 in Appendix D indicate.

[17] See Nerlich and Clarke (2001) for a discussion of 19th century German approaches to the philosophy and psychology of metaphor which argued sometime before Lakoff and other cognitivists that metaphors were necessary 'for the structure and growth of human thought and language' and therefore preceded literal language.

on it that structures it (Gill 1991: 105; Johnson 1981: 31; Kovecses 2002: 62). This particularly occurs in relation to what conceptualists also call *deep* or *root metaphors*. Like Pepper's root metaphors, these metaphors are conceptual in nature, used implicitly, go unnoticed and yet shape the way the everyday world is understood and managed. Most, however, are ontological. They arise from the biological experience of being in the world. Ontological deep metaphors include such concepts as *life is a journey* and *time moves* and are 'basic devices for comprehending our experience' (Lakoff and Johnson 1980: 219). *Orientational* deep metaphors are also ontological. They reflect existential experiences such as feeling uplifted when happy, leading to root metaphors such as *happy is up.* These metaphors are thought to be a central and universal part of cognition, not language, since humans everywhere appear to see the world in these terms. They also do not appear to be subjected to the similarity/comparison tests that are widely thought to be the way metaphors come to be understood. According to non-conceptualists this is because these kinds of metaphors are 'dead'. They have become reified or accepted as simply true or literal and so no longer serve a metaphoric function (Furniss and Bath 1996). Conceptualists however argue reified metaphors are far from dead. They underpin virtually every way of thinking and talking about and acting on reality, including other people. This is what makes them 'political'.

Virtually all current theories of metaphor remain inadequate according to Leezenberg, because they continue to be underpinned by an implicit commitment to the ideological view that literal language is proper language and takes precedence over figurative language when: 'as convenient as it may be, literal meaning is, in the final analysis, [an] ideal of academic discourse' (Leezenberg 2001: 304). Yet some distinction is clearly required for 'metaphoricity' to be recognized (Cooper 1986: 278; Tronstad 2002: 218). Lakoff and Turner argue that 'to the extent that a concept is understood and structured on its own terms – without making use of a structure imported from a completely different conceptual domain – it is not metaphorical' (Lakoff and Turner 1989). Understanding the difference between life and death in terms of *functioning*, to give their example, is not being metaphorical. Transferring this non-metaphorical understanding of life and death onto some non-living entity such as machinery is

what produces a metaphor, for example: '*the phone is dead*' (Lakoff and Turner 1989: 57-58). However, even this distinction is unreliable, given the implications of usefulness and performance within the term *function.* Under this definition, too, it would seem non-metaphorical to consider theatre in terms of performance since performance is widely associated with theatre, yet this depends on performance itself being a theatrical term, something that is not at all certain. The following example gives some idea of the problems of definition: is it a literal statement, a metaphorical statement, a pun, or perhaps all three?

> Winemaker … Evans & Tate [concerned about its] commitments to purchase grapes … said the company was hopeful its continuing talks with its grape suppliers would prove fruitful (Rochfort 2006).

Traditional explanations of metaphor recognition claim that what is involved is an attempt at literal interpretation, failure, and then a search for other explanations by locating some similarity between the two phenomena and/or by comparison between the two. Many theorists still plump for a search for similarity as the most immediate response to a metaphor, despite the view being criticised both because it is always possible to find similarities between any phenomena at some level, and because the view assumes that metaphors can be literally paraphrased, an assumption that again is underpinned by an assumed difference between literal and figurative language. One of the most intriguing characteristics of metaphors is that it is generally not possible to fully capture their meaning with a paraphrase, although '[t]he starting point for philosophical discussion of metaphor is whether or not metaphors are paraphrasable in literal terms' (Sharpe 1995). Recognition is further complicated by views that see metaphors as simultaneously (and selectively) combining both similarity and comparison (Goatly 1997: 2) or as interactive (Black 1962; 1977). Nevertheless literal language remains the standard against which metaphors are recognized and assessed. The three competing perspectives on metaphor that Leezenberg identifies, *referentialist*, *descriptivist* and *conceptualist*, all depend upon an *implicit* ability to recognize the difference between literal and metaphorical language, although for conceptualists the distinction is made at the level of thought rather than speech. *Referentialists* subscribe to the comparison view of

metaphor interpretation: metaphors are interpreted by virtue of the shared properties the referents have. *Descriptivists* generally subscribe to the 'interaction' view of metaphor interpretation: metaphor interpretation is guided by the descriptive information associated with the expression and is a result of the interaction between both terms. For *conceptualists*, interpretation arises from general cognitive mechanisms such as reasoning by analogies, propositional argument and the ability to imagine one thing as another, thereby assigning a crucial role to an interpreter's conceptual and cognitive capacities.

Ortony, whose reader in metaphor study has remained a core text over several editions and reprints divides the field of metaphor study into either a traditional *non-constructivist* model or a more recent *constructivist* model (Ortony 1993/1979: 2). Table 2.2 is a schematic view of the field of metaphorology, adapted from Leezenberg (2001) and incorporating Ortony's distinctions.

Level of interpretation		***referentialist*** (comparison)	***descriptivist*** (interaction)	***conceptualist*** (concept-formation)	***perceptualist*** (sense)
		Non-constructivist		***Constructivist***	
Within Language Theory/ Linguistics	Semantics		Black 1962 Beardsly Goodman Kaplan Kittay	Lakoff & Johnson Goatly	
	Pragmatics	Grice	Black 1979 Searle Martinich Kittay	Levinson Sperber & Wilson	Reddy 1979
Outside Linguistics 'proper'	Cognition	Davidson Hausman		Richards 1936 Reddy Lakoff & Johnson Lakoff & Turner Miller	Dent-Read & Szokolszky
	Art	Hausman			Morris
	Organizational Studies			Schon Mangham & Overington	
	Philosophy			Johnson Arendt	Arendt Heidegger
	Theatre Studies				Peacock

Table 2.2 Schematic view of the field of metaphor study (adaptation of the interpretation-oriented guideline of Leezenberg 2001: 11)

The non-constructivist model, which includes semantic and some pragmatic theories, is committed to metaphor as a phenomenon of language, and to the divide between literal and figurative language. Ortony limits the constructivist model, which he dates from the 'conceptual turn' instigated by Lakoff and Johnson in their 1980 book *Metaphors We Live By*. This model sees metaphors as conceptual or cognitive, pervasive, and deeply implicated in the construction of reality.[18] The *perceptualist* model is also a constructivist model. Its proponents call it a *realist* or *ecological* approach to metaphor that supposedly has the advantage over other cognitive models of metaphor of allowing for the inclusion of action and visual metaphors as well as linguistic ones (Dent-Read and Szokolszky 1993). This model situates metaphor at a pre-cognition level. *Resonance with the world* is the key to metaphor recognition in this model. Resonance sets off a *perceptual* process involving the 'active partial transformation' of the *topic* 'under the guidance' of the '*vehicle*' (Dent-Read and Szokolszky 1993: 227) because some resonance between the two prompts users of the metaphor to see that the one can be used for the other. Similarly, resonance prompts hearers of the metaphor to follow suit. The example offered is of a child using a shoe as a car. However, perception is itself 'a combining operation' (Campbell 1971: 35), so it is unclear whether metaphor is the explanation for the behaviour observed, or a metaphor *for* it, particularly given Heidegger's claim that humans utilise whatever comes to hand with 'not a bare perceptual condition, but rather that kind of concern which manipulates things and puts them to use' (Heidegger 1962: 95).

The strength of the conceptualist position derives from the existence of implied metaphors that require conceptual analysis rather than linguistic analysis in order to make sense of them (Steen 1999: 82-4). However, even within this model, there is debate over whether metaphors are *expressed* only in language or can be expressed outside of language, for example, visually or in action, and whether they are a phenomenon of thought by virtue of language (because we think in language), or whether they operate pre-language and therefore direct both

[18] Some trace this approach back to a seminal but largely ignored work on rhetoric by I.A. Richards in 1936.

thinking and language acquisition. The strong version of this model insists along with perceptualists that metaphor occurs pre-language.

The problem of recognition becomes particularly acute with the work of Billig who considers that even words such as 'we', 'us' 'the' and 'this' operate metaphorically. Although adherents to the distinction between literal and figurative language would deny that these words can be metaphors, there is a sense in which the use of 'the' before a noun implies the actual existence of the entity named by the noun, for example, '*the* people' (Billig 1995: 94), or '*the* Common European House' (Chilton and Ilyin 1993) and they therefore can provoke us to see something familiar as something else: people as a particular group or a family home housing all Europeans. Forming the many into one can be a way of limiting the problems of plurality associated with democratic politics (Arendt 1958: 221), but it will be seen in Chapter 6 that the use of '*the*' in conjunction with 'audience' bundles casual collectives of spectators in ways that not only allows them to be objectified, but allows them to be disposed of en masse. The politics in this kind of tactic can be seen in the comment of the Australian Education Minister in 2006 that '[t]hese people [are] potentially doing significant damage to our future'. 'These people' – 'they' – who are these malevolent aliens?' Lumby asked in response. These apparently treacherous people were 'a group of thoughtful, underpaid and overworked citizens with an average of [at] least twenty years experience in the classroom … English teachers as the rest of us call them' (Lumby 2006: 29).

Billig claims that these kinds of metaphors operate insidiously but can have dire political effects. To say that something is '*the* smoking gun' in the context of a search for weapons of mass destruction in a 'rogue' state implies a particular kind of proof that such weapons exist and not only can be found, they ought to be found (Billig and MacMillan 2005: 470). Waging a war can be justified under this imagery. If this is the power of a metaphor then recognition is a pressing problem that requires some definitive answer.

Metaphors or analogies?

The prospects for recognition are not helped when analogies are also seen as extended metaphors (Miller 1979: 156) or conversely, when metaphors are seen as 'frozen analogies' (Arendt 1978/1971: 104). Unlike metaphors however, analogies explicitly state how the two fields involved are to be related and point out the similarities to be considered (Indurkhya 1992; Way 1991). They follow the formula *A:B as C:D*. While analogies also require the recipient to fill in the relationship, the requirement for some symmetry between the two things being compared limits interpretation. In response to the analogical question 'Who is to Great Britain as Nancy Reagan [was] to the US?', if the answer is Dennis Thatcher, *president* has been deemed similar to *prime minister* and *wife of the president* has been deemed similar to *husband of the prime minister*. If the answer is Prince Philip, *president* is considered similar to *Queen* and *wife of the president* has been equated with the *husband of the Queen* (Indurkhya 1992: 31). Further responses are possible but limited.

Simple or proportional analogies (gills are to fish as lungs are to humans) simply 'notice' existing similarities (Indurkhya 1992: 28). However, analogies become *predictive* when further similarities are projected on the basis of a specified existing similarity. Because Prince Philip is equivalent to Nancy Reagan in being married to a head of state, he will also be like Nancy Reagan in other respects – perhaps he too will consult astrologers. Predictive analogies are widespread both in research and in everyday life but they have 'a dark side' in that there is an assumption that one is *justified* in predicting further similarities because similarities already exist between two domains. Yet such inferences are not always justified, rendering analogy a hindrance rather than an aid to cognition (Indurkhya 1992: 28). For example, the assumption that because representative politics and theatre share a relationship with a public they will share other similarities can prevent politics from being taken seriously even though, unlike theatre, politics is continuous, consequential and may required skills and knowledge that are not required by theatre. Similarly, during the lead-up to the Iraq War, an analogy repeatedly drawn between Saddam Hussein and Adolf Hitler encouraged not just predictions of similar dire consequences if action against

Hussein was not taken, but a kind of moral panic about the consequences of not acting. The analogy had traction because of the reluctance of America to act during World War II in the face of Nazi atrocities, yet the situations were different in significant ways that needed to be considered before action was taken.[19]

Arguments from predictive analogy can be psychologically compelling because both users and recipients fill in for themselves the required background to make the analogy plausible: '[e]veryone thinks that they have arrived at [the conclusions] by themselves', making such analogies an ideal tool of propaganda and political rhetoric (Indurkhya 1992: 337-9).[20] While the same thing can occur with metaphors it is the assumption that the analogy *can* be extended that gives predictive analogy '*all* its force' (Indurkhya 1992: 33).[21] Because of this Indurkhya insists that predictive analogies should not be confused with metaphors, but perhaps the line between them is not very clear for metaphors too can become 'self-fulfilling prophecies' (Lakoff and Johnson 1981: 321). Certainly some users of the theatre metaphor seem to base their further extrapolations on how humans behave on an initial perception that both theatre and life require individuals to manage a variety of sometimes conflicting but regularly occurring activities over a period of time. The result is that it is now very difficult to talk about such situations without recourse to the word 'role'. Analogies as well as metaphors will need to be considered for this study.

Metaphormania

The problem for metaphorology once visual, aural and 'dead' metaphors as well as articles, pronouns and analogies are admitted is not just recognition but also where to draw the line. Typically metaphorologists resolve this issue by diverting their attention onto what particular metaphors 'do', turning the study of metaphor

[19] A similar analogy between Obama and Hitler is being drawn by radical Republicans such as Glenn Beck who has claimed that America is in danger of being destroyed by a black president with a 'deep-seated hatred for white people' (quoted in Tiffen 2010)

[20] Indurkhya cites a research model of the French Revolution which required students to undergo simulated cross-examination at the hands of 'revolutionaries' at different times during the course of the upheavals, and use predictive analogy and induction to decide what they should answer. Almost invariably (and typically for revolutions, according to Indurkhya) correct answers at one cross-examination could not be used to predict what would be 'correct' answers at the next.

[21] Original emphasis.

into a daunting taxonomy (Ricoeur 1977: 11).[22] Goatly (1997: 27, 158-166) for instance claims metaphors are used to:

1. fill lexical gaps by 'misusing' a word
2. express emotion
3. dress up concepts to grab attention or conceal unpleasantness (euphemisms).
4. allow prevarication and the avoidance of responsibility
5. disguise or misrepresent
6. cultivate intimacy or create a sense of community or exclude others
7. create a sense of informality
8. explain or model
9. aid reconceptualization
10. foreground a particular aspect of something. Hyperbolic metaphors in particular do this ('Britain's butter mountain'; 'trouble erupted').[23]
11. provide information
12. aid problem-solving
13. direct action
14. organize
15. *present* meanings as well as *represent* meanings (metaphors are iconic).
16. compress information
17. exploit intertextuality
18. argue by analogy
19. create humour and allow games
20. express and promote ideological positions
21. enhance memorability
22. fictionalise
23. access allegorical meaning
24. personify things that would otherwise be considered alien or threatening.[24]

[22] Ricoeur blames the decline of interest in rhetoric on this excessive focus on words.
[23] Goatly says that all metaphors are hyperbolic, but see Carney (1993) for an example of metaphoric understatement as a form of rhetoric.
[24] Inflation, for instance, when described as 'the enemy' becomes both more understandable, and more easily seen as something which requires fighting (Cooper 1986: 166).

Metaphors can do all these things because they encourage users and recipients to see something as if it were something else − a hand-held pointing device for a computer as a mouse; a heart as a pump; the oversupply of produce as a mountain; the nuisance of refugees as criminality, a concern with appearance as theatrical.

Metaphorising is supposedly something we all do every day for all these functions. Although at least some of them could be carried out by visual metaphors, Goatly's belief that for metaphors to be recognized a system of *markers* is required, places metaphors securely back into language because his markers are all linguistic. *Explicit* markers provide easily recognized clues (they might use the word 'metaphorically' in the text); *domain* markers also give obvious clues (a *human* Catherine Wheel; *mental* stagnation). Other markers are words like 'literally', 'actually', 'in fact', 'indeed', 'simply', 'fairly', 'just', 'absolutely', 'completely', 'fully', 'quite', 'thoroughly', 'regular.' Some markers can 'kill' a metaphor, while others such as 'literally', 'really' and 'utterly' act as *intensifiers*. Still others have ambiguous effects ('incredible', 'some kind of') (Goatly 1997: 173-5).[25]

Socrates said he needed to be 'a diver to get to the bottom' of the thought of Heraclitus who was known as 'the riddler' because he communicated in metaphors (Fernandez-Armesto 1998: 36). Enthusiasts like Goatly seem to make metaphor analysis similarly impenetrable.[26] Genette sees this as part of a 'tropological reduction' aimed at reducing *rhetoric* to metaphor (Genette 1982: 105). Reduction alleviates the problem of metaphor recognition at least in relation to other tropes such as analogies, but tends to locate agency in the metaphor itself rather than in its user, attributing 'power to meaning, instead of meaning to power' (Hodge and Kress 1988: 2). This is another reason why conceptualists see metaphors as political: they allow agency and therefore accountability to be deflected onto the created image. Plato used this strategy when he invoked the image of a fabricated object for the political realm. When the philosopher-king 'construct[s] the happy city' as if 'painting a statue' (Plato *Republic* 420c-d), 'the

[25] Adam Smith is said to have been so consistent in his use of the marker 'if one may say so' that his metaphors can be located through a computer search on the phrase (Rommel 1997).
[26] The distinctions Goatly draws have proven difficult to implement for Corpus Linguistics (Deignan 2005: 41)

compelling factor lies not in the person of the artist or craftsman but in the impersonal object of his art or craft' (Arendt 1958: 227).

Doing Politics through Metaphor

What constitutes politics is almost always described metaphorically. Besides the *state is a body/person*, other metaphorical conceptions of politics include:

- *politics is a game or sport*: 'the Liberal Party is batting for small business' (Howard 2004);
- *politics is war*: politicians are defensive and embattled Prime Ministers must struggle to keep their 'troops' united; war can be declared on drugs, crime, terrorism or obesity;
- *politics is a journey*: in the late twentieth century, Australia 'had been drifting …struggling … slipping' in a turbulent environment, was now 'heading in the right direction' but 'had come to a fork in the road' (Howard 2004);
- *politics is a business* providing brand name products (parties) from which voters as consumers could choose at elections;[27]
- *the state is a ship*: 'I feel comfortable … that the ship of state is on course' (Australian Governor-General Michael Jeffery in Alcorn 2008: 4);
- *politics is a pilgrimage*: the Chinese had engaged in a 'long march'; 'the trumpet summon[ed America] again … to bear the burden of the long twilight struggle' (President Kennedy in Wilson 1990: 103).

Particular kinds of political participation are implicit in representations of politics as a game, sport, war, theatre or business and in the state as a body or ship or system. Citizens can be inside or outside the state, and even less than human. They may be relegated to the position of mass spectators on the sidelines. Some of these positions are completely at odds with the rhetoric of active citizenship that

[27] Sless (1985) argues that it is inevitable that politicians come to see voters as consumers because both advertising agencies and public opinion polling are committed to an understanding of communication as *transmission*: a 'plumbing' metaphor which assumes 'a flow must take place' (Sless 1985: 122).

underpins much political theory yet the metaphors persist even where concerted efforts are underway to promote political participation.

An infamous metaphor that drew on *politics is a pilgrimage* to the extent that it became part of the language of both political professionals and general society was *The White Man's Burden*, used to refer to the responsibility of colonising nations for their sequestered populations. Although the idea of white colonisers having responsibility for non-white populations was common beforehand, the metaphor comes from the title of a poem by Rudyard Kipling published in 1899 on the eve of the American annexation of the Philippines.[28] It was extensively used to legitimate imperialism on the basis of a civilizing mission.[29] American President McKinley invoked the idea because it allowed America to annex another country while at the same time deny that it had any colonial ambitions in Asia:

> [T]here was nothing else for us to do but to take them all, and to educate the Filipinos, and uplift and civilize and Christianize them (cited in Edwardes 1962: 162).

The metaphor was also used in Australia to legitimate the rounding up and sequestering of Aborigines under a 'doctrine of trusteeship' (Stocking 1987: 240) as Kipling became not just the voice of the British empire, but 'the voice of the "Anglo-Saxon Destiny"' (Mazrui 1975: 201).[30]

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[28] Kipling's poem reads: 'Take up the White Man's Burden –
Send forth the best ye breed –
Go bind your sons to exile
To serve your captives' needs;
To wait in heavy harness,
On fluttered folk and wild –
Your new caught sullen people
Half-devil and half-child.'

[29] For instance, it can be found in Charles Pearson's 1891 book of Australia, *National Life and Character* to refer to Australia's position regarding both Aborigines and Asians (O'Brien 1995: 71).

[30] In one of the ironies of the polysemic nature of culture, one which highlights the dangers of decontextualised metaphor analysis, Kipling also became the poet of "The Black Man's Leader" through his poem *If*, a poem George Orwell called 'sententious … given almost biblical status' by jingoistic British imperialists. Black leaders such as Kenya's Tom Mboya and Uganda's R.W. Lwamafa (a Minister in Milton Obote's government) took up *If* as a kind of anthem. Mboya recited it to a massive crowd in Nairobi on the eve of the elections which brought him to power,

However, while political metaphors can be longstanding, context gives them topical or opportunistic hues. *Politics is war* tends to surface during periods of actual wars but will be expressed in terms that are relevant to the particular period. Metaphors such as 'blitz' and 'trenches' in reference to politics were prevalent during the two world wars, while 'guerrilla warfare' and 'minefields' were favoured during the Korean and Vietnam wars. These have since been replaced by the 'damage control' and 'collateral damage' terminology of more recent hi-tech wars, although the guerrilla warfare metaphor has continued to be widely used in debates over abortion in the United States (Howe 1988: 98).[31] After the terrorist attack on the World Trade Center in New York, war metaphors were increasingly combined with religious metaphors in US political rhetoric (Edwards 2004). Several of the weapons developed by the USA's Defense Threat Reduction Agency under its 'Hard and Deeply Buried Target Defeat program' were labelled 'Divine' (Divine Strake, Divine Helcat, Divine Warhawk, Divine Hates) (GlobalSecurity.org 2006).[32]

Metaphors are routinely mobilised during competitions for power between political elites or competing points of view. In the debate over the appropriate defence role for the Western European Union, for example, European negotiators who favoured an integrated European-run defence role represented the Union as an *arm* (a body or organic metaphor), while the 'Atlantic alliance' (the United States), which favoured a joint defence role, represented the Union as a *pillar* (a building metaphor) (Luoma-aho 2004). These images of politics are used by political professionals (bureaucrats, negotiators, officials and diplomats),

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claiming later that '[w]hen facing the challenge of nation-building, nobody can claim to have played a manly part if he has not

"… filled the unforgiving minute
With sixty seconds' worth of distance run"' (cited in Mazrui 1975: 208).

[31] War as a metaphor for politics is so prevalent these days that it has the appearance of what Lakoff and Johnson would term a deep or root metaphor, but that may be because we live in an era when war is commonplace. In August 2010, there were thirty-six wars underway across the world, four of them involving the United States. Eight were considered to be major wars (military conflicts inflicting 1000 battlefield deaths per year). A distinguishing feature of current wars is that most victims are civilians, bringing war very much into everyday parlance (GlobalSecurity.org 2010).

[32] The linking of war and religion has a long history in the United States as Richards demonstrates through the *theatrum mundi* metaphor (Richards 1991). One politician (Gerry Falwell) claimed, within this rhetoric, that abortionists had to 'bear some of the burden' for the attack on the World Trade Center, as did feminists, gays and lesbians (Edwards 2004: 164).

policymakers, think-tanks participants, lobbyists, dissidents, speech-writers, the media, analysts and theorists of all kinds, historians, writers, artists and film-makers – virtually anyone engaged in talking or writing about politics. Politicians (and their speech writers) tend to use familiar, generally available metaphors (Billig 1995: 103; Dyson and Preston 2006). Simple formulations, too, are used more often than complex ones. Mixed metaphors are also very common, despite their 'logical contradictions' (Brown 1976: 192; Landau 1965: 8). In his metaphorically entitled *Headland* speech, Prime Minister Howard mixed sporting metaphors with building metaphors, *democracy is a journey* and the *state is a person* (Howard 2004).

Different kinds of metaphors meet different kinds of needs (Lu 1999). The *ship of state* conveys a sense of order (Nimmo 1974: 21; Saccaro-Battisti 1983: 33), while the representation of the other as a dangerous mass (*the Yellow Peril*; *illegal immigrants*) rationalises the exercise of power and exclusion (Rosenthal 1982: 295). Nazi Germany harnessed emerging visual technology to depict Jews as rats and plagues to the German population, while Great Britain used similar technologies and imagery to depict fascist Germany to the British. Such metaphors quickly become part of the common stock in 'beleaguered' populations. The Australian movie *Romper Stomper* (Wright 2003) drew on early Australian immigration policy and rhetoric that routinely invoked the idea of an Asian flood to depict Asian youths as an undifferentiated mass swarming over walls and along narrow alleyways as they chased individualized and fully realised white characters. A study examining the metaphors used to construct Arab and Israeli identities in best-selling contemporary fiction set in the context of the Arab-Israeli conflict, found Arabs described in ways that collectivized them as unpredictable or uncontrollable animals or natural forces. Arabs were 'a maddened *swarm* that *fell on* the wretched quarters of oriental Jews', an 'always *smoldering* rabble [that] *ignited* into a *wildfire* that *swept* over' the region (Van Teeffelen 1994). Aggressive counter-measures were therefore needed to contain them. These invocations of threatening masses as if they were an enormous single (and single-minded) entity seem to be particularly prevalent at times of upheaval or perceived vulnerability: the French Revolution, the Industrial Revolution, the rise of fascism and communism, the fear of invasion, the movements of political

and economic refugees. One consequence and perhaps the main purpose of this imagery, and what makes the metaphor *political*, is the removal of the possibility of dialogue with such groups since it is clearly impossible to communicate with swarms or wildfires.

Interpreting Metaphors

> [T]he figurative meaning is never present except on loan, and is attached to the word only by the very circumstances that led to its borrowing (Fontanier 1967/1818: 385).

The view that it is the *receiver* of the metaphor who provides the context for a metaphor's interpretation, irrespective of how it is generated, means interpretation is always likely to be contentious. No metaphor user can be sure their metaphor will mean the same thing to recipients as it means to them or that recipients won't appropriate a metaphor and turn it to their own use. Both indigenous Australians and white conservatives, for instance, used the metaphor of *the black armband* in relation to Australia's colonial history (McKenna 1998): indigenous people to draw attention to the immensity of their losses at the hands of colonists in order to make a claim for justice; conservative politicians in order to signify an unwarranted pre-occupation with the past that stood in the way of successful integration into the mainstream. This latter is more than a misinterpretation of the metaphor. It could even be considered an abuse − a cynical exercise of power to deflect the metaphor back onto its originators with the aim of denigrating and relegating to the past Indigenous concerns with justice − what Skinner calls a 'linguistic sleight-of-hand' (Skinner 1974: 298). On the other hand, it could also be seen as a reinterpretation as part of a genuine response to the problem of collective guilt and aimed at trying to find a more positive and integrative way forward. When American Puritans adopted the theatre metaphor, it was not to counter the negative view the metaphor usually provoked but to establish the glory of America (Richards 1991).

Experiments conducted by Eubanks (1999) and Glucksberg (1989) indicate that when confronted with unfamiliar metaphors (such as *trade is a dance*), recipients utilise their general knowledge and experience about both phenomena to construct a meaning, although the amount of information held about each term can constrain rather than enhance interpretation. Recipients draw on context but not on the context of the metaphor's origin. Rather, they draw on their own context and the context in which the metaphor is encountered, although knowledge of the circumstances of a metaphor's generation can influence interpretation.[33] They also draw on narratively structured truisms, cultural allegories and long-standing 'master narratives'.[34] Metaphors are rarely rejected out of hand, although some can be considered less apt than others because of their inability to invoke a suitable 'licensing story'.

These findings constitute a problem for metaphor analysis, especially of the kind undertaken by conceptualists who engage in forensic analysis of deep or root metaphors. No interpretation of a metaphor can ever be considered completely stable, and analysis itself will be a form of reinterpretation. No metaphors in the studies above were accepted simply because their correspondences were possible or could be constructed (*narrativized*). Rather, metaphors were accepted, rejected or negotiated depending on the person's political, philosophical, social and personal and cultural commitments (Braman, Kahan, and Grimmelmann 2005; Eubanks 1999), and crucially, the context and topic of the discourse in which they were embedded at the time (Glucksberg 1989). For instance, although gender appeared to be a factor in interpretations of the metaphor *trade is a dance* because men and women interpreted it differently, neither thought that the metaphor was one that could only be used by one gender, or that the use of it by one gender carried implications for the other gender. Context was the key. In the 'absence' of either context or topic, a plausible context was assumed, even if it was only the research context.[35] Thus while context appears to be what determines a metaphor's power and meaning (Brooks 1965: 324; Cameron 1999), that context need not be the metaphor's original

[33] This context may, of course, be the context in which a metaphor is created in the case of novel metaphors – but it is not the origin of the metaphor which matters.
[34] For instance they drew on Darwin's 'the survival of the fittest' to interpret 'economic Darwinism' (Eubanks 1999: 429).
[35] Researchers often overlook the experiment itself as a context for recipients.

context, although knowledge of prior context may create expectations about a metaphor's current meaning (Deignan 2005: 216). Metaphors will always be open to multiple interpretations.

Culturally and historically specific

While certain kinds of ontological metaphors may be 'near-universal' across cultures (*happy is up; anger is hot*), most metaphors in general use appear to be culturally specific. An attempt to explain the metaphor *killer solution* to South Korean students engaged in translating an American newspaper report on a new piece of technology revealed that the South Korean language had no comparable concept.[36] A long discussion invoking ideas about martial arts, battles and homicide was required before students were able to come up with a way of translating the metaphor.[37] Even within a common language, significant differences can occur. For example, Africaan Dutch is rich in both landscape and animal metaphors, neither of which feature in Netherland Dutch, and American English contains 'frontier' expressions that are not found in British English (Kovecses 2002: 186, 188). For this reason, both Cooper (1986) and Semino and Maschi (1996) see metaphors as playing an important role in evoking feelings of intimacy, solidarity and shared experience within a culture because they require some kind of shared knowledge in order to be interpreted successfully. Successful interpretation in turn (and perhaps tautologically) reinforces this sense of sharing. When Kerry O'Keefe described Australian cricketer Brett Lee as 'bowling straighter than Fred Nile' (*ABC Radio* 702, January 2006), his metaphor, which was actually a double metaphor since it relied on the metaphor working in both directions simultaneously, relied for its success on a 'community' of listeners who knew both that Lee was a fast-bowler, that fast bowlers ought to bowl straight and that Fred Nile was an Australian politician and Christian religious leader renowned for his rigid moral position and straight talking. Whether or not

[36] Author's experience when running a conversation class for South Korean students engaged in English language courses for translation purposes.

[37] According to UIA, Western business favours metaphors which are derived from either ball games or military combat, giving a mechanistic understanding, whereas Asian business makes use of more non-linear, organic or poetic understandings of sporting or fighting metaphors, for example focusing on the art and strategy of swordsmanship as a metaphor (Union of International Associations (UIA) 1994: Section 2.10).

successful interpretation generated a shared enjoyment with other listeners, it depended on at least some shared knowledge.

Although some metaphors also persist through time, their use can also be historically specific. Montaigne, Marx, de Tocqueville, Bagehot and Tompkins all used the theatre metaphor: Montaigne to congratulating himself for surviving revolution unscathed (Montaigne 1985/1580-8); Marx to complain that the organizational cadre responsible for the abortive French revolution of 1848 was 'dressing itself up' to give itself the appearance of some historical credibility (Marx 1978/1852: 595, 617); de Tocqueville to point to the way democratic politics in America involved 'being very appreciative of good acting … without reference to … results' (de Tocqueville 1970/1893: 67); Bagehot to argue that English constitutional politics benefited from the use of ceremony and ritual (Bagehot 1872/1867: 8) and Tompkins to consider the re-negotiation of national identity in Canada and Australia (Tompkins 1995: 142). During the eighteenth century, the focus of the theatre metaphor was on the spectators of politics. At a time of tremendous political upheaval, the metaphor was invoked to rescue the 'best' spectators from the apparently invidious position of being a spectator like any other, curious like an animal (Voltaire 1901/1751). In the nineteenth century, theatres became formalised, seating was established and lighting effects became possible (Chaney 1993: 57). For the first time, spectators sat in the dark to watch plays, producing variations of the metaphor that obscured spectators. The rise of the dramaturgical perspective in the 1950s turned the focus increasingly onto performance. Politicians were actors (as was everyone in public): they performed in public (on the stage) and retired to 'backstage' to be another kind of self. It is in this sense that Fraser considers Habermas' concept of the public sphere as 'a theater in modern societies in which political participation is enacted through the medium of talk … a theater for debating and deliberating' (Fraser 1999: 111). With the rise of mass communication technology, contemporary society has come to be considered spectacle (Debord 1970; McKee 2005) and the metaphor is used to point to the mediatised character of modern politics. While conceptualists could certainly claim that underpinning these changing uses of the metaphor is the root metaphor *life is theatre*, and point to the long history of the metaphor, it is always

context that determines the aim, shape, meaning and purpose of a metaphor for the user.

If metaphors are so context dependent, then not only will some metaphors rise and fall in favour, but many of the clues necessary for their interpretation will lie in an understanding of the informational context in which the metaphor comes into public use. The aim, after all, is to be understood whether or not that understanding is to be misleading. This is a considerable relief when confronted with metaphor analyses that plumb the apparently inexhaustible depths of metaphor according to the conceptual view associated with Lakoff, Goatly and Kovecses. It is always possible to find a deeper, more implicit, metaphor when confronted with a metaphor that does not seem to fit those conceptual or root metaphors identified, putting the theory in danger of circularity. In any case, some metaphors seem to operate successfully without such implicit underpinnings (Vervaeke and Kennedy 1996; Zinken 2003). The metaphorical use of the term 'Watergate' is an example. Watergate was the name of the hotel in which the break-in occurred that ended in political scandal for Richard Nixon. It came to be applied as a metonym for the actual break-in but has since come to be widely used to describe any number of subsequent political scandals (White Water Gate; Irangate; Contragate) where political power is used illegally.[38] It does not seem reasonable to find deeper, implicit metaphors to underpin this idea in the way that the *Great Chain of Being* metaphor is said to underpin racist metaphors (Lakoff and Turner 1989: 213), although it is certainly possible to 'construct' some around the concept of *gate* in the kind of backwards or anachronistic reasoning Vico disparaged.[39] Nevertheless, the Watergate example does demonstrate that 'we are all hemmed in by history' (Merleau-Ponty 1964: 109) for *if* we know about Watergate, whenever we hear the term 'gate' added to some event, we are likely

[38] A metonym is a trope in which the *name* of an attribute or a thing is substituted for the thing itself. White Water Gate refers to a financial scandal involving the Clintons; Irangate to the illegal operations of the CIA in Iran; Contragate to the illegal operations of the CIA in South America.
[39] See Conkey (1996) for a discussion of the way western metaphors are used to construct categories for other cultures and societies in this kind of backwards reasoning. In particular the idea of the west as 'present' places other cultures and societies in 'the past' in a way which seems to confirm 'foundation hypotheses' about the west. As a consequence it becomes possible to insist, for instance, that animal imagery from paleolithic digs is 'art' and associated with 'primitive hunting rituals', despite the lack of evidence to support either assumption.

to bring to our understanding of the event (perhaps mistakenly) all that we know of Watergate and its aftermath.[40]

Whether or not metaphors are cognitive, they are cultural and social phenomena that draw from and tap into the 'cultural imagination' (Nerlich, Hamilton, and Rowe 2002) and this provides clues if not for recognition then at least for interpretation, once found. With regard to recognition, in the absence of unconflicting expert advice, this study will rely on metaphors that others have identified or that seem to be fairly indisputable. As the next chapter shows, however, even this presents some difficulties for it is not always clear that what some people assume to be a theatre metaphor actually is one.

[40] The problem is, of course, as Reddy pointed out, that we may know nothing about Watergate, and the addition of 'gate' to political scandals will be inexplicable in the way the sudden emergence of 'sea' attached to any use of the word 'change' in relation to life-style change can not only be inexplicable but irritating if its history is unknown.

Chapter 3: Seeing through the Theatre Metaphor: some Preliminary Concerns

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Figure 3.1 La disputa del sacramento − Raffael (1509-10), Apostolic Palace, Vatican City
(Source: http://en.wikipedia.org/wiki/Disputation_of_the_Holy_Sacrament)

> [M]etaphors direct, lead, and mislead, or ... push further and guide a chain of associations (Blumenberg 1997/1979n6)

The theatre metaphor has a long history. By the seventeenth century it was a cliché: 'a fine comparison', Sancho tells Don Quixote, 'though not so new that I haven't heard it many times before' (Cervantes 2003/1605: 527). Nevertheless, in 1928, W.A. Holman, speaking about the Australian Constitution, declared that 'our immediate duty is by setting our own house in order, to maintain intact the last, and possibly, the greatest, theatre in which the law-abiding Anglo-Saxon spirit is to display itself' (Holman 1928: 83). In the 1980s communication theorists considered that '[i]n the age of television ... [t]he drama of politics now is performed on a stage that millions can view simultaneously and

instantaneously' (Graber 1981: 212). In 2007, Kevin Rudd was 'a shrewd and patient political observer' of a 'human drama' over leadership (Burchell 2007), but later, as Prime Minister during the APEC summit 'jumped onto the world stage to show off his Mandarin skills' (Lehmann 2007).

The metaphor is a favourite of the media.[1] The picture entitled 'Backstage at the Crisis' in Figure 3.2 appeared in *The Bulletin* at the height of yet another Middle East crisis involving Israel and Hezbollah. But the metaphor suffers from the same difficulties of recognition and interpretation as any other metaphor. It is not always clear when theatre is being used metaphorically. For example, when Plato condemned *theatrocracy* (rule by 'clamor') was he using theatre metaphorically or condemning a particular kind of spectatorship? When Hannah Arendt argued that '[f]rom the outset in formal philosophy, thinking has been thought of in terms of *seeing*' (Arendt 1978/1971: 110), was *she* invoking the theatre metaphor as many of her commentators claim, or commenting on its use?

Recognition is also complicated by the tendency to collapse theatre into activities that take place within it or are associated linguistically. Goffman, for instance, insisted that he was using *theatre* as a metaphor for describing how individuals tried to show themselves to be one kind of self rather than another when under scrutiny but the field his work has generated is known as *dramaturgy*, collapsing theatre into drama and what is being *seen* to be done with what *is* being done. Consequently, dramaturgy tends to focus on what it sees as the duplicity of political life since the two things rarely coincide. On the other hand, Kenneth Burke insisted that his concept of *dramatism* was neither a theatre *nor* a drama metaphor but a strategy for understanding human motivation utilising dramatic literature. Since dramatists create dramas in which characters act in ways spectators find plausible, they must have some understanding of what motivates human action. Dramas can therefore shed light on what motivates human action in the world. Yet *dramatism* is routinely considered to be an example of the theatre metaphor even as it is also routinely included in the field of *dramaturgy*

[1] Although there are examples of 'politics is television' and politics is media' around they appear to be rare in comparison to the theatre metaphor, possibly because the field of vision is less well defined and it not as easy to assume a God's eye view, which is the standard position assumed by users of the metaphor.

associated with Goffman. Both are used as 'theatre metaphors' to examine and explain political life. Habermas uses *actor* extensively in *Between Facts and Norms* (1996). For the most part it does not seem to be a metaphor, but then he refers to 'the players in the arena' owing their political influence 'to the approval of those in the gallery' (Habermas 1996: 382), suggesting it might be a combined theatre/drama metaphor.

Image has been removed as it contains copyright material.

Figure 3.1 'Dialing into the Fray', Newsweek, *The Bulletin* 1 August 2006, pp. 38-40

Christian's 'classic statement' of the theatre metaphor by Epictetus (55-135CE) is a *drama* metaphor for it is about *doing*:

> Remember that you are an actor in a play, the character of which is determined by the Playwright … For this is your business, to play admirably the rôle assigned you, but the selection of that rôle is Another's (Epictetus *Manual* cited in Christian 1987: 195).

The most commonly cited source for contemporary versions of the theatre metaphor, is the version expressed by the melancholic Jacques in Shakespeare's *As You Like It*. It too is a drama metaphor:

> All the world's a stage,
> And all the men and women merely players.
> They have their exits and their entrances,
> And one man in his time plays many parts
> (Shakespeare *As You Like It* 2:7).

As is Daley's 2009 comment that:

> Those who cringed as Alexander Downer's leadership self-immolated in a blaze of undergraduate comedy ... must have done a double-take at the Wodehouse farce that has engulfed Malcolm Turnbull's Liberals [especially when they knew that Peter Costello was] waiting in the wings (Daley 2009: 41).

Actors with assigned roles that may or may not be played badly are evident in all three metaphors. Although one can *apply* the theatre metaphor by insisting that a spectator who is describing all this is implied, the focus of the metaphor is on the activity on the stage.

Even where recognition is not a problem, interpretation of historical usage may well be. Historical records are often fragmentary and many times translated and recent terms can be read back into historical documents where they do not belong. Seneca, for instance, was supposed to have said: 'That fellow who strides pompously on the stage and says, with his nose in the air, "Look, I rule over Argos", is a slave … role-playing' (cited in Bartsch 2006: 225), but even by 1877 there did not appear to be a Latin term for *role*. Players took *parts*. Curtius quotes Plato calling life a 'tragi-comedy' in *Philebus* (Curtius 1990/1948: 138) but no such genre existed then. Rather, life was a mixture of tragedy and comedy and one did not always know which was which at the time or what the purpose of events was (Plato *Philebus* 50b). Plato's distinction brings out the difficulties of understanding life as it unfolds, whereas Curtius' use of a specific genre structures life according to that genre.

Most contemporary versions of the *dramatistic* and some versions of the *dramaturgical* models of social life utilise Burke's 'five key terms of dramatism': act, scene, agent, agency and purpose (Burke 1945: xvii) as part of the *theatre* metaphor. Raymond Williams, for instance, says that '[t]he specific vocabulary of the dramatic mode – drama … tragedy, scenario, situation, actors, performances, roles, images – is continually and conventionally appropriated' to describe actions in our present society (Williams 1975: 13). Yet none of these terms are peculiar to the theatre and all but one (*scene*) appears to have been taken up by theatre as a metaphor from everyday use.[2] An actor, for instance, was simply someone who was a 'doer' until 1581, when the term was used by Sidney to refer to someone who was doing something in a play (Barnhart 1998: 10). Actor was frequently used by scholars when representing the work of another (West 1999: 265). *Play* only came to be applied to a dramatic performance in the fourteenth century (Barnhart 1988: 804), but many later translations of pre-fourteenth century texts routinely talk about 'plays'. In the late seventeenth century, actors were still most commonly referred to as 'players'. Richards' (1991) history of the theatre metaphor is weakened considerably if 'actor' is understood as a readily available term for describing simple doing in the world.

The word *theatre* also has multiple meanings, some of which may not be metaphorical. The Greeks apparently coined the word *theatron* sometime before 550BCE as their name for *a seeing-place* and it was used in this sense when it first came into English around 1374 when Chaucer used the term to refer to 'an open-air place for viewing plays and other spectacles' (Barnhart 1998: 1131). However, the Romans also used theatre to mean 'a space and opportunity for the display of one's powers' (Cicero) as well as 'the audience' (Quintilian) (Chambers and Chambers 1877: 381). In 622, in the absence of any actual theatre, and with many ancient sources lost, Isidore of Seville redefined *theatrum* as *amphitheatrum*: a place where savage games, chariot races, massacres and orgies were held.[3] Since his *Etymologies* served as a basic reference book for the entire Middle Ages

[2] See Appendix A in this volume: Etymology − *Theatre* and Related Terms. Beer and De Landtsheer (2004: 45n56) believe that journalists derive their 'who, what, where, when, why and how' from the dramatistic metaphor, which may be news to journalists.
[3] Rome fell in 476, the Church split in 484 and the Athenian schools closed in 529. References to theatre were increasingly collapsed into spectacle.

(Curtius 1990/1948: 23) this misunderstanding persisted through later writers.[4] Although the recovery of Aristotle's *Poetics* in the thirteenth century and the rediscovery of Vitruvius' *De architectura* in 1414 provided 'a (relatively) accurate description of ancient theatres' (McGillivray 2007: 166) and what went on in them, full understanding of Greek theatres was not achieved until the nineteenth century when excavations began on Epidaurus and Delphi.[5] Consequently the image of amphitheatre still haunts understandings of theatre today. In 2005 Thayer was exasperated enough to say: 'Now before we start, repeat after me: an amphitheatre and a theatre are different types of buildings', with different shapes, used for different kinds of activities (Thayer 2005).[6] Late Christian/Stoic versions of what most scholars call the theatre metaphor, where life was a drama directed by God and required an ethics of endurance in the face of judgment, were played out in a metaphorical space shaped like a Roman amphitheatre rather than a theatre (Bernheimer 1956: 225). This should make them *game/sport* metaphors rather than theatre metaphors.

By the sixteenth century *theatre* had come to refer to a complete treatment or overview of a topic. It was used in this sense by Estienne (1545) to describe the ideal positioning of spectators for anatomy dissections, and by Zwinger (1565) to describe his encyclopaedia.[7] In 1837 when the historian Carlyle coined *theatricality*, there were no less than fifteen meanings operational for the term *theatre* and eight for *theatrical*. Carlyle's work reflects this multiplicity, and his

[4] Isidore's *Etymologies* were a collation of all the writings Isidore could get his hands on. Despite his mistakes, his efforts ensured the survival of many ancient texts, albeit in fragmentary form. His conception of theatre as an amphitheatre probably came from the writings of St Paul (d. c67), Tertullian (c160-c230), John Chrysostom (c347-407) and Augustine (354-430). St Paul makes a direct reference to the Roman circus in which Christians were martyred in *1 Corinthians IV, 9*.

[5] Epidaurus was rediscovered in 1829 and excavated from 1870-1926. It was restored between 1954 and 1963. Excavation of Delphi began in 1893 (Hellenic Ministry of Culture and Tourism, www.culture.gr).

[6] Although there were two kinds of theatre in Roman times, one for large scale mass performances and another for more serious, intimate performances attended by the cultured elite, even the large scale theatres fell short of the massive arenas called *amphitheatra* used for gladiatorial contests, chariot races and Christian martyrdom. Pompeii's Great Theatre seated about 5,000 compared to the 80,000 of the Colisaeum (Amphitheatrum Flavius), while the Odeon Theatre next door, the site of serious concerts, poetry readings and intimate theatrical productions of drama, seated less than 1200. The first amphitheatre (literally *double theatre*) was apparently created by putting together two semi-circular theatres (Smith 2006/1875). Pliny appears not to have been impressed by the arrangement, which was done by Curio for his father's funeral commemoration. In any case, Roman theatres, like Greek theatres, were semi-circular in shape, while amphitheatres were round or oval.

[7] See Appendix C, Table 3/17 on the accompanying CD.

easy use of theatre and related terms, generally without explanation, indicates that these were common understandings. Even now, eleven definitions of theatre are given in the *Macquarie Australian Encyclopedic Dictionary* (2006) and six are given in the *Concise Oxford Dictionary* (Pearsall 1999).[8]

What Constitutes a *Theatre* Metaphor?

The word for theatre (*theatron*) comes from *thea*, to view (Lobkowicz 1967: 6-7). From the beginning, theatre has meant 'a seeing-place'. Of the eleven definitions in the *Macquarie Dictionary*, six still relate to a place in which something can be observed, as do four of the six definitions in the *Concise Oxford*. The use of the term *theatre* for Burbage's new playhouse in 1576 could then be non-metaphorical if the original meaning of seeing-place was intended, or metaphorical from the later understanding of theatre as a space *within* which a totality was displayed (West 1999: 247).[9]

In the seventeenth century theatre theorists bickered over what should be included in the term. D'Aubignac (1657) drew a clear distinction between theatre and drama on the basis of spectatorship, but his recommendations were largely ignored. In 1668 Dryden formally applied *theatre* to plays, writing, production and stage-craft (Barnhart 1998: 1131), thereby specifically substituting the content and activity of what was seen for the relationship the space entailed, conflating drama and theatre so that the two terms came to be used as synonyms, and in the process obscuring spectators. A similar elision occurred amongst continental theorists. The theatre metaphor reflects this conflation. Only 140 of the 577 records of the 'theatre/drama' metaphor located in the study of the theatre metaphor underpinning this thesis explicitly referred to theatre as a seeing-place.

[8] Theatre is: 1. A building or room designed to house dramatic presentations, stage entertainments, or the like; 2. Any site used for dramatic presentations; 3. A cinema [for film]; 4. The audience at a performance in a theatre; 5. Dramatic performances as a branch of art; the drama; 6. Dramatic works collectively ...; 7. Acting, writing, or the like ... for dramatic performance; 8. A room or hall, fitted with tiers of seats ... as used for lectures, anatomical demonstrations; 9. A room in a hospital or elsewhere in which surgical operations are performed ...; 10. A place of action; field of operations: *theatre of war, theatre of operations*; 11. A natural formation of land rising by steps or gradations (*Macquarie Dictionary* 2006).

[9] Burbage's Theatre was either the first or second permanent theatre in Europe after Roman times. There are references to a theatre-like structure at the court in Ferrara, Italy around 1550

Nevertheless, although most examples of the theatre metaphor do not make the distinction between doing and watching explicit, *theatre as a place where one watches what is being done by others* is the key to the metaphor. The structuring of any phenomenon as theatre 'happens in the mind of the spectator' (Kirby 1976: 53). In seeing a phenomenon such as politics as theatre, users are doing more than simply seeing politics as something else, they are imposing an externalised spectator who may or may not be identified with the user. Indeed, most uses of the metaphor obscure the spectatorship of the user, although the user *must* be a spectator in order to invoke the metaphor. Who but a spectator has the detachment to decide that the Chinese government, faced with a campaign of civil disobedience, 'made a series of ... performative acts to re-script the drama' (Ku 2004: 647), that Mark Latham was like 'some kind of Greek hero' felled by the gods (Burchell 2007) or that conflict over policy was no more than a 'politics of posturing' between two 'he-man' politicians (Orr 2010) or a 'staged brawl' (Marr in Fidler 2007)?

Yet most studies of the theatre metaphor not only elide drama and theatre, they overlook the constitutive position of this detached spectator. Christian, whose study ends in the seventeenth century, painstakingly traces four variations of what she calls the *theatrum mundi* from their beginnings in Greek philosophy, but most of the metaphors located are about doing (drama), rather than watching (theatre), and her discussion pays no attention to the spectatorial position of the user.[10] Vickers' history, which goes up to Shakespeare and is concerned not with the metaphor *per se* but with Bacon's use of theatrical imagery, is organized under four main themes: God and Man; The World a Stage; Man the Actor; and Man the Author (Vickers 1971). These themes are broken down into nineteen sub-themes (see Table 3.1 below). Of the nineteen sub-themes, thirteen are to do with drama rather than theatre. Only the six highlighted in the table – God as Judge; God as

[10] The four variations were: Cynic/Satiric, Stoic, Neo-Platonist and Hermetic. Neo-Platonism was made up of elements from Plato, Stoicism, various mystery religions and 'neo-Pythagoranism' (which consisted largely of what Diogenes Laertes said that Pythagoras had said). It is visible in the enriched uses of the metaphor by Philo, Maximum, Aristides, Apuleius, Synesius and Plotinus, whose writings had a significant influence on the Renaissance. The Hermetic variation accounts for most 'melancholic' uses of the metaphor. It was particularly favoured by Shakespeare, who had one of his characters (Gratiano) call it 'melancholly baite' (*Merchant of Venice* I,1,16-89,III).

Spectator; Man as Spectator; Theatre as a Structure; Removal of the mask destroys illusion; and Removal of the mask entails judgment – are theatre rather than drama metaphors, although Man as Spectator could be a drama metaphor if the spectator is on the stage. Actors sometimes played 'spectators' as part of a drama but it was commonplace for spectators to pay to sit on the stage among the actors until the late eighteenth century. Until the discovery of perspective, it was also usual for monarchs to be seated on the stage. Perspective allowed practitioners to insist that the monarch would see *best* when seated opposite the stage, thus removing a major distraction from the drama on stage. The idea was accepted largely because it allowed monarchs to rank the seating of nobles according to their standing and whether or not they were in favour.[11] In Greek drama, choruses were also often referred to as spectators. Nevertheless, Vickers' focus is on the *content* of the metaphor. He recognizes the spectators who are specified in the metaphor but not the spectatorial position of the user of the metaphor.

God and Man	The World a Stage	Man the Actor	Man the Author
1. Man the Puppet:	5. God as Spectator:	11. Man's ability to act is a sign of Skill	19. Drama, like all literature, is feigning
2. God the Script-writer: acting the given part well in order to win approval	6. Man as Spectator:	12. Man's ability to act is a sign of hypocrisy and dissimulation	
3. God the Script-writer: acting the given part to learn obedience or resignation	7. Life is a Play: the genre can change	13. Death removes all masks at the end of the play	
4. God as Judge of the play	8. Earthly life is futile or illusory	14. The removal of the mask allows reality to destroy illusion	
	9. The Theatre and its Structure	15. At the removal of the mask there is confrontation or judgment	
	10. The Stage: all Human Business	16. To play the King is a brittle glory	
		17. Life is unstable and our roles vary	
		18. The actor can forget his part	

Table 3.1 Themes and sub-themes of the 'theatre' metaphor, according to Vickers (1971:189-226).

[11] James I used this arrangement to insult the Venetian ambassadors by placing them further away from him than the Spanish (Orgel 1975: 5-14).

McGillivray, whose main concern is *theatricality*, which he sees as a particular instance of the theatre metaphor, reduces Vickers' nineteen categories to three 'structural definitions' of the metaphor, corresponding to three motifs he finds in Christian. One and two are subordinated to three, which he sees as the over-riding purpose of the metaphor:

1. *formalist*: 'the organisation of performance space, performers and spectators' as predominant elements ('the world itself is a stage upon which human beings act their roles or … are positioned as spectators in the theatre of the world; in that capacity the human spectator's role is to interpret what the world displays to be seen');
2. *dramaturgical*: existence is like a play and men and women are like actors within it ('life as a play cast/directed/watched by either Fortune or Providence or by a mysterious deity'); and
3. *moral*: to teach 'a moral lesson' ('if life is a play then the human being must be an actor and this is a position to be endured but performed well, or to be laughed at or to be pitied or despised') (McGillivray 2007: 152-3; 166).

Again, these divisions ignore the spectator who constitutes life as a drama in order to teach this moral lesson. Consequently, although the theatre metaphor appears to have a reasonably well-documented history indicating that it is 'endemic' to Western cultural discourse (Cole 1992: 23), has been 'a platitude for centuries' (Wright 1996: 175) and is 'the best known metaphor' for politics (Lunt 2005: 74), not all of this history is actually a history of *theatre* as a metaphor because most of it leaves out the constituting component of the metaphor: an externalised spectator.

In 1969, Merelman complained that the elision between drama and theatre left 'a systematic reader' of dramatic theory 'depressed' (Merelman 1976/1969: 298). He saw this as one reason why the *dramaturgical* perspective was not being used more in the social and political sciences: 'those who write on dramatic form should agree on a set of terms so that they can talk to each other sensibly'

(Merelman 1976/1969: 298). Then outside scholars could use their concepts more easily. However, although it is true that the elision between theatre and drama is very problematic in both theatre theory and metaphor, the problem Merelman has seems more to do with the slipperiness of theatre as a metaphor. The metaphor is prone to reversal and it is easy to overlook the spectatorship of the user so that examinations of drama for crystallizations of aspects of life come to be used to scrutinize life in order to reveal its theatrical tendencies, creating a problem of circularity (Geertz 1980: 172) because the spectatorship involved in such examination becomes obscured. For instance, Smith, Strier and Bevington describe London between 1576 and 1649 as 'theatrical' because of the 'sheer range of spectacles and experiences' that occurred. They go on to say that this range 'testifies to the existence of a theatrical culture of conscious dramatisation on all of the public stages' (1995: 14). This seems to elide description and explanation as well as spectacle and theatre, ignores much of what went on in the period that was far from self-consciously theatrical (Barton 1974: 421-2; Postlewait 2003: 115-6), and places responsibility for the characterisation of the period on the objects of scrutiny. Similarly, Goldhill and Osborne (1999) use theatre as a 'lens' through which to view Athenian democracy – which consequently looks just like theatre.

Merelman's application of dramaturgy to politics as a way of illuminating politics reveals the slipperiness inherent in the theatre/drama metaphor, suggesting that the metaphor may in the end obscure rather than illuminate its topic. Merelman actually has three metaphors going, each pointing in a different direction. Firstly, he argues that a knowledge of 'dramatic devices' can help to illuminate politics, since politicians use such devices (Merelman 1976/1969: 216). The metaphor appears to be *politics is drama*. However, this does not make politics *theatre* because 'dramas are not confined to theaters', and 'many of the dramaturgical techniques' used in theatre 'are drawn from everyday social behaviour ... playwrights employ dramatic devices which occur in a variety of political situations' (Merelman 1976/1969: 286). The metaphor, if there is one, is *drama is politics* – the direction of the metaphor runs from politics to the theatre. Merelman then returns to the first metaphor but in the process elides drama and theatre: '[t]here are three characteristics which are especially important in relating

aspects of the theater to politics' (Merelman 1976/1969: 286). The metaphor is now *politics is theatre*. The three characteristics (impression management, interpersonal conflict and mediation) though, are not unique to theatre or to drama in a theatrical sense. Nor are many of the 'dramatic mechanisms' identified as being used by politics: themes, stereotyping, identification, strategy, suspense, the use of symbols. All of these could be better accounted for under political rhetoric, particularly when Merelman argues that these techniques are most likely to be used when 'audiences' and conditions are hostile, a situation that is not often encountered in the theatre, and when encountered, not dealt with in these ways. Unsurprisingly he finds that the connections he draws between politics and drama as theatre present an 'uneasy fit' (Merelman 1976/1969: 298).

The slippage between theatre and drama and the obscuring of the spectator position are just two of the problems associated with accounts of the theatre metaphor even where recognition is not a problem. Another is the tendency to include terms that have come to have some linkage with theatre, often because theatre theorists/practitioners have appropriated them for strategic purposes. The inclusion of *performance*, *performativity* and *theatricality* into the theatre metaphor is a common move, although these inclusions are by no means incontestable.

Performance/Performativity

For anthropologist Victor Turner (1988), performance is the 'natural' way humans express themselves and their social, cultural and political contexts. Turner's conception of performance is supported by the long history of the use of performance outside theatre. Despite coming into English around 1300, *perform* and its derivative *performance* only came into use in the theatre in the eighteenth century (Barnhart 1998: 777; Crane 2002: 173).[12] Prior to that, to perform meant what it continues to mean outside theatre: to carry out or accomplish in the sense of taking an action through to completion (Barnhart 1998: 777; Crane 2002; Dening 1996; Pearsall 1999; Schechner 2002; States 1996). It meant this to Virgil and Cicero (Chambers and Chambers 1877) and to La Pérouse in 1799 when he

[12] Performance was first recorded as meaning a public exhibition or entertainment in 1709 (Barnhart 1998: 777). See Appendix A: Etymology – *Theatre* and Related Terms.

called his book *A Voyage Round the World Performed in the Years 1785-1788 by the* Boussole *and* Astrolable (Dening 1996: xiii). It is still commonly understood this way by athletes, sports commentators and sports theorists.[13] Businesses and governments, too, perform, and are subjected to 'performance evaluation' by auditing processes. Cars also perform: Maserati's automatic Quattroporte has 'been made easier to manage between traffic lights [but] performance has not been compromised' (Maserati 2007). During the sixteenth century, a craftsman could 'perform' a door, which meant he completed its construction to a required standard (Crane 2002: 172). Actors on the other hand *played, shewed, exercised, practiced, personated, presented or represented* (Crane 2002: 174). A range of words was thus used to describe activities for which the 'all-purpose' word *perform* is now used. Crane considers this a loss in terms of being able to fully grasp all the aspects of a specifically theatrical performance. For example, *shew, present* and *represent* indicated that performances occurred in public, something that is often overlooked in contemporary uses of performance. *Enact, act, recite* indicated what actors actually did when *shewing* and *keep, use, exercise* and *practice* indicated acting was thought of as a material practice that used skills that could improve with repetition (Crane 2002: 174).

Performance does have a number of 'universals', though, (Blau 1989a : 250-271) that makes its use as a theatrical term almost inevitable. A performance

- is a completed action: a performance has a beginning and an end;
- is aware of itself *as* a performance;
- involves the determination and management of time: time is 'amortized' across a pre-set interval;
- is always purposeful.
- is *visible*: performances occur in public before spectators who judge it
- is embedded within conventions by which it is recognized and evaluated. It is therefore always site-specific and context dependent. It

[13] In just one weekday edition of *The Sydney Morning Herald*, nine articles used performance as a way of describing a sporting activity. (See Appendix E, Table 3: 'Universals of Performance' in accompanying CD).

must also always be mimetic or reiterative to some extent or it will not be recognized as a performance to be assessed;

- entails a relationship with an observer in which the performer is *separated* from the observer[14]
- is a practice that may be exemplary

An enormous diversity of fields ranging from performance art to technological evaluation, autism, maternal health, auditing and sport use the concept. A search of Macquarie University's journal database based on titles alone on a single day in August 2010 produced 293 titles across 14 different fields. The majority of these related to Computing (33%). A further in-depth study investigating *performance* in literature other than Computing and Engineering, covered 236 articles from 87 journals across 19 fields: Anthropology, Auditing, Communication Studies, Cultural Studies, Education, Economics, Fashion/Art, Law, Media Studies, Music, Political Theory/History/Science, Psychology, Public Administration, Public Policy, Queer Theory, Science, Sociology, Theatre and Translation.[15] Most of these reflected at least some of Blau's 'universals' of performance (see Table 3.2 below), although only 13 of the 87 journals were to do with theatre.

PERFORMANCE IS:	**Number of articles**	**All articles %**
A completed entity	53	22%
Conscious of itself *as* a performance	44	19%
Involves management of time	25	11%
Purposeful	126	53%
Visible	121	51%
Conventional	98	41%
Site specific and context dependent	65	27%
Entails a relationship with an observer	96	41%
An exemplary practice	113	48%
Is derived from theatre	**69**	**29%**
Is *not* a theatre term	44	19%
Did not specify	123	52%
Total Number of Articles	236	100%

Table 3.2 'Universals' of Performance – summary of articles using *performance*[16]

[14] Blau is sympathetic to anthropological uses of performance as a means of generating trans-cultural *communitas* (Turner 1982) but believes this 'admirable mission' is doomed to fail because the performer is always the 'other': this fact of performance is 'the only thing which crosses cultures' (Blau 1989a: 269).
[15] See Appendix B Table 3
[16] Appendix B provides an expanded version of this table (Table 2).

Most users of performance did not indicate a source for the concept, reflecting how commonplace the term is. However, those who did were inclined to consider it a theatre term. These theorists were also more likely to use the term in combination with *performativity*, which they also saw as a theatre metaphor, and with *dramaturgy*. Reiger and Dempsey (2008), for instance, unproblematically combined theatrical performance, performance in terms of human capacity (from sport) and performativity to argue that giving birth is a performance that is creative, physical and surrounded by normative social discourses containing power configurations. Hajer and Uttermark's (2008) analysis of the assassination of Theo Van Gogh combined dramaturgy, theatre, performance and performativity as if each term belonged quite obviously to the theatre metaphor.

Performativity, however, also began life outside the theatre. The concept was coined by language theorists as a way of describing how words could be actions. *Performative* utterances such as *I apologize* or *I promise* mean more than 'just saying something' (Austin 1978/1975: 6-7). They are a form of discursive *action*, a way of 'doing things' with language that is consequential and for which the doer can be held accountable (Austin 1975: 5). However, performatives are also always other-oriented because they require the presence of others 'in order to achieve their purpose' (Honig 1991: 101), which can give them a theatrical air.

Reinelt (2002) offers an analysis of the development and entanglement of performance and performative that she claims *culminates* in performativity as an over-arching concept (see Table 3.3 below). None of the concepts appear to have originated in the theatre, although performance appears to have some connection with popular or folk theatre and performative appears to have been adopted by theatre sometime in the 1960s. Placing her historical analysis within the field of performativity therefore implies that performativity is not a theatre metaphor, although it is generally taken to be one by feminism, gay and lesbian studies, performance studies in the theatre and cultural studies in general (Gingrich-Philbrook 1997: 124).

The Development of the Concept of Performativity		
PERFORMANCE	**PERFORMATIVE**	**PERFORMATIVITY**
Share: a 'cognate base': perform **Use**: often used together or interchangeably		
From: Non-institutional performance (carnival; commedia dell'arte) 1920s	**From**: Anthropology (Singer, Turner) 1950s	**From**: Language theory (Austin); pragmatics 1950s
Taken up by: avant-garde/anti-theatre movements of 1920's and 1960's – 1970's	**Taken up by**: Schechner, Performance Studies schools	**Taken up by**: Derrida (language); Butler (the body)
Emphasis: on processes of performing	**Emphasis**: everyday events	**Emphasis**: iterability vs reiterability
Condition: the spectator's freedom to make and transform meanings (Diamond 1996: 3)	**Condition**: collapse of the distinction between theatre and everyday	**Condition:** failure
Definition: performance is a 'staging of the subject in process'. A rejection of Aristotle (principles of construction) and Plato (*mimesis*). Performance as embodied, risky and negotiated, and non-reproducible.	**Definition**: performance is any cultural event – rituals, sports, games, dance, political events, everyday performance. Led to a collapse of the distinction between high/low culture, primitive/mature culture and elite/popular culture, which in turn led to a split between theatre studies and performance studies.	**Definition**: language is performative because utterances are actions in the world: they constitute the world as they are said (Austin). However, this depends on reiteration and since each reiteration occurs under different circumstances and in different contexts, reiteration cannot be exact. Because of this, there is the possibility of change (as well as an insistence on reiteration).
Path: 1920s - theatre attempted to reintroduce popular forms of performance into institutional theatre practice, and to experiment with *alienation*, which required the separation between performer and spectator to be explicitly marked. 1960s-1970s – rise of *performance art*, the 'staging of the subject' as embodied, risky; this became linked to Butler's conception of *performativity* through a misunderstanding of Butler's performativity as a theatre term	**Path**: Singer (1959) recognized the performative nature of cultural events. Turner (1957) suggested that performance was the natural form of expression for *homo performans*. Schechner used concepts and experiences from anthropology to produce experimental theatre aimed at overcoming the divide between performer and spectator (led back to theatre as a sub-set of performance).	**Path**: Austin introduced performance into language theory; coined *performative*; suggested performative utterances could fail. Derrida's critique of Austin brought performatives into performance through *iterability* (theatre is a place where this occurs); connected the possibility of failure to iterability to argue for the incommensurability of reiteration. Butler picked up on the possibility of failure during reiteration to argue for the possibility of transgressing the social inscription of gender
now all considered within the concept of		
PERFORMATIVITY		

Table 3.3 A diagrammatic view of the development of performativity (developed from Reinelt 2002)

Austin insisted that neither performative nor performativity were theatre terms because, when acting in a play, performatives 'would not be seriously meant and we shall not be able to say that we seriously performed the act concerned' (Austin 1970: 228). Performatives could not be performative in the

theatre because actions in the theatre could not be bound to their consequences. Performatives are about *doing* and *showing*, but not in the theatre.

Performativity is a central concept in the work of Judith Butler on identity construction. Here performativity involves a constant reiteration of discourses containing normative positions as a process of bodily enactment or 'doing', impelled and sustained by constraint (Butler 1993: 94-5): 'a performative is that discursive practice that enacts or produces that which it names' through authoritative citation underpinned by 'historically revisable' identificatory practices that are constantly repeated (Butler 1993: 13-14). In performativity the identity one enacts is practiced and developed in accordance with social norms. One comes to inhabit an identity by repeating the actions that have been socially recognised for this identity and having that repetition recognized as adequate. Yet this reiterative process can never be exact since each reiteration occurs in different circumstances and contexts. This provides some opportunities for challenging the norms. While theatrical implications are present in this kind of reflexivity, Butler explicitly denies these implications: performativity is 'not primarily theatrical' (Butler 1993: 12), although any act may appear theatrical if its historicity is forgotten. It is *lack of context* that makes any act seem theatrical, whereas performativity is crucially tied to context.

However, the proximity of the reiteration process to the idea of *rehearsal* suggests that the effort to keep the terms apart may be futile, especially as Butler herself invites a theatrical reading of performativity. In her 1988 essay 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory' she uses drama as a metaphor in a banal way ('De Beauvoir … sets the stage for her claim') as she argues that we need to extend our idea of *act* by thinking of it more in terms of the way theatre does: it is rehearsed; has been done before by others but individual actors 'reactualize' it each time giving it slight differences on every occasion; it is nevertheless done with or in relation to others as part of a collective activity; it is embedded in a social, cultural and historical context; it is repeated and it occurs in public. This extension of act is meant to get away from agent-centred, individualistic conceptions of identity construction because it embeds any individual action within a 'culturally restricted

corporeal space … within the confines of already existing directives' (Butler 1988: 526). This contextualisation is precisely what instigated early invocations of theatre as a metaphor. Life seemed to be largely beyond the control of the individual. Seeing it as a drama performed in a theatre suggested that it was directed by hidden but appreciable external forces that saw life holistically. Consequently life gained coherence and meaningfulness since 'each place is fitted to their characters [according to] the rational principle of the universe' (Plotinus *Enneads* cited in Christian 1987: 224(I)n65). Seeing individuals as actors within a drama that came to an end that brought all, whether they played the king or the slave, to the same level also offered comfort to those cast as slaves as well as opened up the possibility that next time round they might be kings. All these aspects are inherent in Butler's use of performativity as both the requirement to acknowledge that one is subject to social norms as well as offering the possibility of performing something else.

Butler concedes that 'my theory sometimes waffles between understanding performativity as linguistic and casting it as theatrical' (Butler 1999: xxv). Still theatre does not offer an adequate model for the sense of *act* she is seeking. Unlike in theatre, social actors of gender are 'always already' acting and, as Austin insists, they are subject to punishment if they fail to perform according to social expectations in the way actors might be but *characters* are not. Gender construction acts might 'bear similarities to performative acts within theatrical contexts' (Butler 1988: 521) but seeing performativity as theatrical robs the concept of its normative and consequential character. The loss is even greater if it occurs in such a way as to obscure the spectatorship inherent in imposing, maintaining or challenging social expectations. It is others, albeit often the internalised self as 'other', who decide whether or not performative expectations are being met and whose gaze must be challenged if changes are to be made to those expectations: '*who* exactly is doing the discerning – and whether inside or outside – is so critical an issue *in performance* that the problem itself can be considered a universal' (Blau 1989a: 251).[17]

[17] Original emphasis

Unfortunately both theatrical and non-theatrical uses of performance and performativity now exist in a 'perfumative' atmosphere (McKenzie 2001: 235) that overlays performance on so many activities that performance appears to be 'everywhere' (Madison 1999). [18] The brief article 'Marketing students to ponder what being Australian means' (Macquarie University 2005: 16) epitomises the unproblematic multiplying and overlapping uses of the terms. Students were to 'perform a business analysis' (performance incorporating evaluation). The results of their work were to be part of an exhibition of images of Australian life (technical and cultural performance) to be 'performed live for broadcast' (theatrical performance before spectators) in which what 'being Australian means' was to be displayed (identity performance/Butlerian performativity).

Bell's discussion of the compatibilities and incompatibilities of Foucault's and Arendt's conceptions of freedom is similarly multi-coded. Bell uses the theatre metaphor herself: she 'rehearses' arguments (1996: 85), and places ideas 'centre stage' (1996: 90). In considering the *American Declaration of Independence* as 'a performative utterance' because '[t]he new regime's authority arose from the performative "We hold"' (1996: 90), she draws on Austin's (non-metaphoric) speech action theory. Freedom is performative in this way because it entails the possibility of establishing something new and consequential (Bell 1996: 91). However, freedom is performative in a theatrical sense as well because it is both spatial and public: both conceptions of freedom must be enacted visibly. Arendt explicitly requires a space in which freedom can appear. This space is constituted by spectators (Arendt 1982: 63). Foucault's aesthetics of the self as a work of art also requires spectators because works of art become recognized as such through being seen. Freedom for Bell is therefore performative in both a non-theatrical and a theatrical sense because it is both a word that does something that has consequences and because a performance must be *seen* to be done.

Despite this 'perfumative atmosphere', however, both performance and performativity have been tied so tightly to theatre by some theorists that their use in other areas is seen as 'poaching' (Dolan 1993). Dolan, like many other theatre

[18] 'Perfumance' refers to the way 'the scents and sensibilities of other performance concepts' come to overlay each other (McKenzie 2001: 235). The term comes from Derrida. It is one of the reasons Peacock considers metaphors to be richer and more complex than symbols.

scholars, is convinced that both terms are theatrical terms and accuses other disciplines of 'midnight raiding' (Dolan 1993: 422). This is not mere insularity. Performance has been a 'keyword' for Theatre Studies in its efforts to carve out a space from disciplines in which drama has traditionally been treated as a particular kind of literature.[19] Performance as a means of 'making present' is what is supposed to make theatre special in this turf war (Lee 1999; Roach and Reinelt 1992: 5), in much the same way *theoria* was used by Plato to make philosophy a special way of seeing. Performance has also been a keyword in a turf war *within* theatre as part of an attack on mainstream theatre, defined reductively as 'the acting out of dramatic literature in a purpose-built building' (Bottoms 2003: 173-6). The effects of this successful 'anti-theatre' campaign in which performance has been appropriated by theatre practitioners and then moved out of the theatre in order to expand what counts as theatre can be seen in Australia in the replacement of formal theatre practice training programmes in universities by Performance degrees (McGillivray 2007: 229-233). Seeing performance as a theatre term has thus been a successful strategy to 'defend a territory [and] put down rivals' (Lloyd 1990: 24).

Carlson argues that performance marks a shift to the 'how' of human activity. Because he sees it as essentially a theatrical term, the uses of performance outside the theatre seem to him to be part of an ever-widening ripple whereby the idea of theatrical performance is swiftly becoming 'the dominant intellectual trope' of modern life (Carlson 2004: 213). The downside of this is that *theatrical* performance is coming to be seen everywhere, with problematic results:

> The word "performance" was used not only to describe Bush's gestures and speeches … but also to describe those photos taken by US soldiers at Abu Ghraib prison (Cheng 2004).

It also creates the problem for Carlson of defining precisely what a 'theatrical performance' might be in order to protect theatre's 'particular orientation' (it is

[19] Keywords are terms which are 'invested with … historical weight and cultural capital'. They become the site of contestation because they 'tap into larger anxieties' (Lee 1999: 145) about the fields they are intended to define. The term was first used in this sense by Raymond Williams (1976).

experienced by the individual as part of a group) and its 'particular utility' (being 'separated from the rest of life' it enables both self-reflexion and experimentation) (Carlson 2004: 215-6). However, these conditions are not unique to theatre either. They could belong to any creative endeavour, including scientific experimentation (Crease 1993: 96; States 1996). This makes theatre a sub-set of performance, rather than the other way round, and performance no longer a theatre metaphor. This does not mean that *performance* as a concept is not useful to politics or political theory, but rather that it may be more useful as a concept in its own right that shares some characteristics with theatrical performance. For example, Tilly's (2008) discussion of how 'contentious performances' can develop into continuous social movements with a regular social base reveals a broader capacity for building and solidifying over time than theatrical performances, which are typically ephemeral and finally unable to bridge the gap between performer and spectator without ceasing to be a performance.

Theatricality

As 'the Eye of History' the historian's task was to place momentous events into context (Carlyle 1906/1837: 7). Allowing themselves to be affected by sympathy could obscure their view, preventing them from carrying out this task. The appropriate stance of the historian therefore was one in which sympathy was denied to those affected. Carlyle termed this stance *theatricality* (Carlyle 1906/1837: 44). Theatricality was thus a 'mode of perception' (Balme 2005; Burns 1972: 12) specifically to do with the observation of others under conditions in which the obligation to feel for their predicament was waived in the interests of gaining a better view. Those conditions could apply equally inside or outside the theatre, although the dependence of theatre on sympathy for its impact suggests that Carlyle did not see the concept as a theatre term.

Theatricality is also not a theatre metaphor for Dasgupta. Rather it is *a relational mode of being* − the *ontological condition* of being both a spectator of others and an actor for others. However, it is a fragile mode precisely because the actor/spectator relationship is also fundamental to theatre. This has serious implications for democratic politics because when theatricality is transformed into theatre, behaviour comes to be judged *aesthetically* rather than by its relationships

and consequences (Dasgupta 1988: 80). Politics then ceases to be recognized as an art or craft with its own techniques and skills and its own responsibilities that are shared between actors and spectators. Instead, as theatre, all that is demanded of political candidates is that they be 'desirable in their roles'. Dasgupta believes that American President Ronald Reagan's incumbency epitomised this transformation from theatricality to theatre. By aestheticising the *office* of the presidency, by treating it as a theatrical role, Reagan reconstituted it as a 'mere representation'. As such, the President was no longer obliged to take responsibility for his 'blatant political misjudgments' (1988: 79-80) because they became those of his *character*. At the same time, spectator/citizens were also relieved of any obligation to call the President to account because spectators in the theatre do not take responsibility for the actions of a character either. Both were therefore encouraged to behave in a way they would otherwise have found 'unworthy and shameful' (Plato *Republic* 605e).

These understandings of theatricality, rooted as they are in spectatorship, suggest that it may have been institutional theatre (and the buildings that belonged to it) that were metaphoric. The usual positioning of Greek theatres into the hollows of hills such as the one at Delphi in Figure 3.3 indicates that from the seats of the theatre much more could be seen than just the drama taking place on the *orchestra* (performance space) at spectators' feet. Theatre was, quite literally, a place from which to view the world, a place in which the drama being enacted was a very small part of a much larger picture.

Theatricality has lost this sense in most contemporary usage. It is now seen as a quality that inheres *in* certain activities or things in such a way as to demand attention.[20] The position of the observer is obscured in favour of the practitioner or product, and the wider sense of perspective is lost. The following definitions make this clear:

> *Theatricality* [p]resents identity as a play of masks; through fantasy identifications, projections and roles, the self emerges as multiple,

[20] See Appendix A: Etymology in this volume and Appendix F: Defining Theatricality on the CD for details.

Figure 3.3 Delphi Theatre with the Temple of Apollo below[21]

> always other to itself. Social interaction becomes an 'acting out' of identity, an exploration of the artifice at the heart of modern culture ... In the age of spectacle and mass media, theatricality becomes an essential component of self-identity through 'personality', the rehearsal of individuality as a distinctive attribute of each person (Jervis 1998: 343).

> *Theatricality* … describes the conscious staging of an event for the purposes of producing a particular effect, the intentional grafting of theatrical elements onto "real" life. The speeches of Mirabeau, for example, or the festivals of the Terror are *theatrical* in the sense that they are carefully scripted, choreographed, and performed, leaving little to spontaneity (Friedland 2002: 301n4).

By contrast, Friedland defines *drama* as the 'inherent pathos or historical import of an event'. Dramatic events, unlike theatrical events, are likely to occur spontaneously:

[21] Image from Odyssey Adventures in Archaeology, http://www.odysseyadventures.ca/trips/greece/delphi_theatre.jpg accessed 16/10/10.

> [T]he quality of *theatricality* is as different from *drama* as artifice is different from truth, as representation is different from reality, and as orchestration is different from spontaneity (Friedland 2002: 301n4).

Nevertheless it remains unclear that the term can simply be accepted as an extension of the theatre metaphor. Bernard, for instance, defines theatricality as 'that which enables a body, at a particular moment in a particular place, to enact theater without realizing it' (cited in Féral 2002: 9), suggesting that theatricality is an instinctive *mode of performance* that precedes theatre. As our 'ontological condition' it arises *prior* to any creative act and is its 'founding principle' (Féral 2002: 9). A spectator is nevertheless required in order for this performance to be recognized *as theatre*. Spectatorship is the origin and also the condition of possibility of theatricality as well as theatre (Fischer-Lichte 1997: 190).

As a mode of perception, however, theatricality does allow theatre to be 'attach[ed] to any kind of behaviour perceived and interpreted by others' (Burns 1972: 13). This poses a particular problem with historical accounts of the French Revolution that are so regularly described in terms of theatre that its events seem to have taken place 'on one vast stage' (Butwin 1975: 141). It also poses a problem for the work of theorists such as Arendt. Arendt's conception of politics is widely regarded as theatrical but at times it seems as if this interpretation comes about because of the commentator's commitment to theatre rather than Arendt's. Curtis, for example, clearly sees herself as an actor in a drama looking to Arendt for direction in order to engage in agonal political life, for 'the postmetaphysical drama' that engages Curtis and her colleagues ('us') is 'more dramatic, more difficult to face, more difficult to perform' than Arendt allows: 'Our drama is distinctively marked by a postmetaphysical condition in which the "pillars of truth" that have in the past served ... to secure ... no longer have effective force' (Curtis 1997: 32). In the end, Arendt does not provide sufficient structural support for this kind of politics (Curtis 1997: 34). But who is using the metaphor here, Arendt or Curtis?

The frequent interpretation of Arendt's work as underpinned by theatre, drama or performance as metaphors comes from her insistence that political *action* occurs in 'a space of appearance' (Arendt 1958: 199). The phrase can be found throughout her work. This space of appearance for action is constituted not by actors but by 'critics and spectators' who see an action as noteworthy. This suggests that Arendt may have been exercising theatricality in Carlyle's sense rather than seeing politics as theatre. Perhaps this is what gave her work 'a tone of coldness' (Curtis 1997: 28). Support for this view lies in Arendt's discussion of drama as 'a kind of repetition', an 'imitation or *mimesis*' (Arendt 1958: 187). Far from the public realm being for Arendt 'the scene of an existential drama that has as its stage ... a 'worldly space' that unites individuals while simultaneously separating them' (Hansen 1993: 64), the one thing political action is *not* as Arendt describes it, is imitative or repetitive. Rather dramas like other arts are just one way spectators *recount* the noteworthy deeds of political actors.

Theatre or Drama − Does it Matter?

Does it matter if someone using *drama* as a metaphor believes they are using theatre as a metaphor? After all, *theatre* has come to include drama and all the activities that go with it. Why not talk about the theatre metaphor as Lunt does when he says that 'politics can be conceptualised in terms of the stage and theatrics, incorporating an audience, processes of performance and stage management, perhaps involving behind the scenes machinations, direction and over-production' (Lunt 2005: 74)?

The problem for a study trying to locate *spectators* is that calling something dramatic when it is actually theatrical can be a deliberate strategy of spectators who wish to disguise or negate their spectatorship (Fried 1980):

> The self-interested parties ... vanish at once. The scene presents itself as if by chance and undesigned (Shaftesbury 1711 in Fried 1980: 219n132).[22]

The scene can then be enjoyed surreptitiously by spectators who read themselves into the action or who, conversely, are relieved of both the fear that their presence might affect the performance and that their spectatorship might entail any obligation to the 'performer'. To call something theatrical is to 'defactualize' it so that one can think 'in unreality' (Justman 1978: 837). The danger of this is that it becomes easy to confuse fiction with fact and vice versa. Fiction that is unrecognized as fiction is 'unjust to facts' but can become 'canonized' as fact because it is acted upon (Justman 1978: 836), with sometimes dire consequences:

> It is too bad that then Assistant Secretary of Defense McNaughton could not see from his own language [in the *Pentagon Papers*] – "orchestration" of actions, "crescendo," "scenario," "dramatic" incident, "'audiences'" of U.S. actions … that, in a significant sense, he was thinking in unreality (Justman 1978: 837).[23]

Conversely, seeing drama as theatre also comes at a cost because it collapses two quite different kinds of activities into one. This can produce the paradoxes that Curtius finds in Plato's use of the 'theatre metaphor', and the incoherence Christian finds in Vives' *Fabula de Homine* (Christian 1987: 200). While Vives muddles the two metaphors so that men can both choose their roles and join the gods in judging their performance, Plato uses the metaphors to convey two different ideas. Reading both as theatre obscures these differences and leads to Plato appearing as if he both endorsed theatre and wished to eradicate it. A similar fate occurs with Puritan uses of the theatre metaphor. When both seeing-place and content seen are collapsed into one, the avid use of theatre as a

[22] At the time it was common to consider readers as spectators. This however, created a relationship with readers which seemed to make the publishing of a book a theatrical act, something which Shaftesbury wished to avoid since it meant that the author was obliged to keep his audience in mind and thereby risk 'playing to the audience' (Shaftesbury 1711, *Characteristics* in Marshall 1986: 10).

[23] Justman was referring to McNaughton's contributions to Documents 79 and 85 of the *Pentagon Papers*.

metaphor to describe how Puritan life entailed acting under the judging gaze of an All-Seeing Eye either alongside vehement attacks on the practice of theatre or in the complete absence of any actual theatre, as occurred in America, can seem paradoxical.

Certainly in Plato 'lie the seeds of the idea of the world as a stage upon which men play their parts, their motions directed by God' (Curtius 1953: 138) in which '[a]ll of us ... men and women alike, must fall in with our roles and spend life in making our play as perfect as possible' (Plato *Laws* 803c). Man was a puppet 'made by gods, possibly as a plaything' but 'possibly with some more serious purpose' (*Laws* 803c), which is why it was necessary to make one's play 'as perfect as possible'. Thus Plato used drama to explain causal relationships (human beings were puppets, God was the puppet-master manipulating the strings for some unknown/unknowable purpose) and to endorse an ethics of human striving in the face of uncertainty. At the same time, he wanted to either ban it (*Republic*) or impose censorship on it (*Laws*) because of what it *showed*. Humans learnt by imitating what they saw. Too often, drama (particular comedy) provided poor examples for people to copy. Plato's solution was to limit the models that could acceptably be copied to the kind of behaviour expected of the person in the position they held, partly to reduce temptation and partly because he believed that the more models someone could imitate, the weaker they were as a person: 'dabbling in many things, he would be mediocre in all'. Trainee guardians, for instance, were to be restricted to imitating only one role, that of 'the really good and true man' (Plato *Republic* 395-6). Because of this, they had to be kept out of the theatre because in theatre really good and true characters rarely came across as well as flawed individuals. This was particularly galling when one considered that the best kind of man was likely to be someone unfamiliar to the common people and who controlled their feelings when in the sight of others:

> [T]he prudent and quiet character, which is always at one with itself, is not easily imitated, nor when imitated is it easily understood, especially in crowded audiences when men of every character flock to the theatre. For them it is the imitation of a disposition with which they are not familiar (*Republic* 604d-e).

But Plato also specifically rejected *theatre* as a model for politics because it allowed rule by 'clamor' (*theatrokratia*), the worst kind of majoritarianism. In a theatrocracy, citizens would behave as they did in the theatre, not realising that theatre knew no limits other than its own conventions. Politics not only would become subject to mass acclamation rather than considered judgment, but because citizens took part in choruses and minor parts in theatre, they could also take it upon themselves to take up these positions outside the theatre. Choirs would turn up and force themselves on non-theatrical events turning them from solemn occasions to ones that pandered to other spectators for approbation. They would also take their performances home so that even their personal lives would come to be performed for acclamation. Theatre used metaphorically *by citizens* was thus a destabilizing force: it disturbed order, authority, and spatial arrangements (*Laws* 700-701c) because 'consequent' upon the freedom to judge by acclamation as occurred in the theatre came other 'freedoms':

> [U]nwilling[ness] to submit to the authorities; then they refuse to obey the admonitions of their fathers and mothers and elders. As they hurtle along towards the end of this primrose path, they try to escape the authority of the laws; and the very end of the road comes when they cease to care about oaths and promises and religion in general (*Laws* 701a-d).

For Plato, rule ought not to be based on pandering to the crowd. Rather, it should be based on knowledge. Knowledge legitimated rule: the best regime was the one 'in which the rulers would be found truly possessing expert knowledge' (Plato *Statesman* 293c). If a democracy that judged 'had only consisted of educated persons, no fatal harm would have been done' (*Laws* 701) but theatre encouraged ignorance and ignorance, particularly the worst kind of ignorance in which people failed to understand the purpose of rulers and laws and refused to obey either, brought 'a wretched life of endless misery' (*Laws* 701c). This kind of ignorance began when innovators amongst the poets refused to follow the rules of their art. In seeing that the rules could be broken, spectators, who learnt through

imitation, came to think that they, too, could break the rules. Suddenly everyone thought they were:

> [A]n authority on everything, and of a general disregard for the law. Complete license was not far behind. The conviction that they *knew* made them unafraid, and assurance engendered effrontery ... a reckless lack of respect for one's betters ... which springs from a freedom from inhibitions that has gone much too far (*Laws* 701b).[24]

Plato's rejection of theatre as a metaphor thus lay in his concern for enlightened spectatorship because spectatorship was fundamental to knowledge, which was, in turn fundamental for good rule. Although spectatorship lay at the very foundation of the good society, it was a faculty that was fraught with dangers because ordinary spectators tended to be undiscriminating in its use as well as susceptible to delusion. Even those who were given the opportunity to learn to see better were likely to revert to familiar patterns if only to be able to fit in again with society (*Republic* 514-539c).[25] Philosophical seeing was a better, more productive form of spectatorship but it set philosophers apart from other men in the same way that *theoria* were set apart from ordinary spectators at religious festivals. However, the superior knowledge that this seeing provided meant that philosophers were particularly suited to rule.

The distinction between drama and theatre is important to understanding Plato's position on politics. To say that he uses theatre as a metaphor is to obscure the differences he sought to highlight between the two phenomena. The distinction is equally important to understanding the way Aristotle's political theory connects to his ethical theory (Porter 1986). This shows up especially in the treatment of tyranny. Since drama illuminates some aspects of life by disregarding or hiding others, politics as drama will use imitation to 'represent things ... as they ought to be' (Aristotle *Poetics* 1460b.5-10). This means that tyrants will 'act or appear to act in the character of a king' (Aristotle *Politics* 1314a.35). In the *theatre* of politics, citizen/spectators will not be able to tell the

[24] Emphasis added for clarity.
[25] Plato's Cave analogy is often read as a theatre metaphor but it lacks the 'clamor' and freedom from limits that Plato sees in the theatre.

difference between a tyrant and a king. If the difference between legitimate or benign authority and tyranny cannot be detected, politics will need an ethics in order to overcome this 'troubling synthesis' of knowledge, technique and perception (Porter 1986: 22). *Theoria* (philosophy) offers this ethics because it allows the more considered view that forms the basis for moral action. The separation of drama and theatre is vital for achieving an ethical politics.

With regard to Arendt, the collapse of what may be theatricality into theatre, drama or performance seems to come about because of a commitment by her commentators to participatory democracy and an assumption that what Arendt calls *action* is the same thing. Participatory democratic theory all too often tends to operate under Warren's *logic of domination* such that spectatorship is seen as the opposite of participation and, since participation is defined as action, must necessarily be passive, and hence of lower value. Consequently, in much the same way that theatre theorists privilege drama over theatre, political theorists with a commitment to participatory democracy tend to privilege what Arendt says about action at the expense of spectatorship, even when they acknowledge her account of spectatorship.[26] This becomes apparent in the constant use of 'we' and 'us', those little words that Billig claims have so much power to gather the right ones together: 'Arendt has provided *us* with one of the most subtle and appealing analyses of what participatory politics means' (Bernstein 1986: 246). This 'appeals to *us*, allures *us*, for *we* feel *ourselves* ... to be fragile' (Curtis 1997: 28) yet we 'brittle but not yet broken democrats' (Curtis 1997: 30) want to 'perform together' (Bickford 1997: 93), for we now realise that:

> Nothing *we* do ever concerns only *ourselves*. Yet what *we* choose to do, or not to do, distinguishes *us* from *others*, in the end by showing to what extent *we* care for *our* collective milieu ... 'Who' *we* are as individuals depends on how *we* are with others ... Arendt gives *us* ... a historically informed account of the ontology of action ... *we* have

[26] For just a few examples of this tendency see Benhabib (2000); Bernstein (1986: 246); Curtis (1997); Bickford (1997); Calhoun and McGowan (1997); Hansen (1993); Tchir (2009); Deutscher (2007); Dietz (1994). It is not that these accounts do not mention spectatorship at all, but they relegate it to part of the human condition: under conditions of plurality, one's actions are necessarily visible unless one takes significant steps to hide, and even then, one cannot hide from oneself.

> now a similar need to act ... Can *we* do so responsibly and with courage (Hansen 1993: 12,193-4).[27]

Thus Benhabib can call Arendt's understanding of politics 'ocular' (Benhabib 2000: 200), but still not see spectatorship as the necessary condition for the political action she desires, responsible in some way for the outcomes of action through the power to reflect, judge, and to grant or withhold forgiveness. These capacities make spectatorship not just the background for action but a significant *counterpart* to action for not only does '[t]he spectator, not the actor' hold 'the clue to the meaning of human affairs' (Arendt 1978/1971: 96), spectatorship precedes action:

> We ... are inclined to think that in order to judge a spectacle you must first have the spectacle, that the spectator is secondary to the actor – without considering that no one in his right mind would ever put on a spectacle without being sure of spectators to watch it (Arendt 1982: 61-2).

Arendt's privileging of spectatorship clearly causes 'consternation' in her admirers (Jay 1997: 338) because even those who see her account of political life as 'theatrical' gloss over the spectatorship the metaphor implies.

There is no doubt that Arendt used theatre/drama metaphorically on occasions, but those occasions appear to be few and far between and often occur within a discussion about how others used theatre as a metaphor.[28] If anything, she appeared to dislike the metaphor, finding a 'profound meaninglessness inherent' in many political versions of it (Arendt 1973: 106). She also on occasions drew distinctions between politics, the everyday world and the arts in ways that suggested that theatre was not central to her account of political life, although *vision* certainly was. However, vision was not a metaphor for thinking, as philosophy has long considered. Rather it was a simple fact of life for creatures with eyes. One could, however, draw a link between her account of thinking and

[27] Emphases added.
[28] See, for example, her discussion of the concern over hypocrisy during the French Revolution in *On Revolution* (Arendt 1973: 98-108) .

theatre to suggest that perhaps *theatre* arose as a solution to the problem of making thinking visible.

Throughout the theatre metaphor's history, efforts have been made by some theorists to keep drama and theatre apart. Usually the distinction is made in order to protect, rescue or condemn spectatorship. For Edmund Burke, however, it was to attempt to rescue politics as a *limited* activity, while castigating spectators for their inappropriate responses. Thinking of politics as drama allowed activities in politics that would ordinarily be unacceptable. Seeing it as theatre allowed the waiving of sympathy and the appropriation of political events for other ends. Equally strong efforts, beguiled by the action on the stage, have collapsed the terms so that the focus comes to be on the content of what is occurring rather than the place in which it is happening or the position of the observer.

Clearly it would be a losing battle to insist that the theatre metaphor refer *only* to theatre as a seeing-place. But it is also clear that seeing something as theatre or drama or performance allows it to be appropriated for a variety of purposes. An 'immensely problematic' example of this is the appropriation and interpretation by performance artist Peggy Phelan of a man falling from the World Trade Center tower during the 2001 terrorist attack on New York as a theatrical 'performance' depicting 'the Fall of Adam' (Cheng 2004). Appropriation appears to be an ever present danger of spectatorship that can be summed up in the Latin root for perception: to seize. Appropriation is a 'particular way of seeing, a certain habit of governance' (Valverde 2011: 280) in which spectators 'gaze upon the world … *as if* it were owned or could be potentially owned' (Abercrombie and Longhurst 1998: 83). [29] It is apparent in the colonial/imperial gaze of eighteenth century explorers such as Bougainville (Balme 2005), and in the way surveillance captures personal data for purposes beyond the control of the observed (Bowker and Star 1999: 31; Clarke 1994; Lyon 2007: 16). Every act of appropriation involves 'expropriation' – 'the deprivation for certain groups of their place in the world' (Arendt 1958: 255). When Phelan appropriated the man falling from the

[29] Berger suggests this is a modern trait, but the idea can be seen in the biblical story of Satan's temptation of Christ by showing him 'all the kingdoms of the world': 'All this I will give you' (Matthew 4.8). It also underpins Locke's theory of property and the idea of *terra nullius*: ownership is established by what can (or cannot) be seen on the land in question.

World Trade tower as a metaphor for the Fall of Adam, she took from him, at least as far as she and spectators of her performances were concerned, his own personal tragedy. Appropriation can thus be cruel, as Blau realised of his immediate response when 'confronted' with his new-born daughter: he reached for his camera, his 'eye of prey', to 'capture' her for himself even before she had uttered a cry (Blau 1987: 79).

Users of the theatre metaphor imagine that they are appropriating characters when they are appropriating *actors*. Characters are routinely appropriated for jokes, intertextual references, to invent 'backstories' as in Peter Carey's appropriation of Charles Dickens' character Magwitch for his novel *Jack Maggs* (1997) or Jean Rhys appropriation of Charlotte Bronte's Rochester for her novel *The Wide Sargasso Sea* (1966), to cast aspersions on bureaucrats (MacIntyre 1981: 26) or to come up with a new theory of democracy, as in Green's and Mount's appropriations of Shakespeare's character Coriolanus (Green 2010).[30] Appropriating fictional characters is generally not seen as problematic. However, appropriating actors is 'predatory' (Zashin and Chapman 1974). This is why the behaviour of some fans is seen as threatening.

Appropriation allows scopophilia but it does not just 'capture' others, as the male gaze has been said to capture women and the racialized gaze to capture other cultures. Since it retains those it captures *as objects*, it also dehumanises and therefore depoliticizes those it appropriates. Although these capacities have been noted in the large body of literature from feminism regarding the way the male gaze appropriates women as objects in cinema, the dehumanising capacity of appropriation can also operate in the seemingly innocuous performance auditing processes associated with public accountability. In these processes, programs and policies rather than people are said to perform. Where the performances of individuals within policies and programs are to be evaluated in relation to the success or failure of a policy or program, they are considered contingent variables in much the same way that unemployed people can be seen as just another expendable resource. Seeing others as *things* separates agency from activity,

[30] Carey also appropriates real people for his novels, which is more problematic. For example, he provides a thinly disguised fictional backstory for Alexis De Tocqueville's trip to America in *Parrott and Olivier in America* (2009).

making it easier to act against the persons involved. Since it is done to things rather than people, such actions become depoliticised. They become part of '*that's how it is*' − 'factual descriptions' in which 'mastery is distributed entirely on the side of the subject who is describing' (Boltanski 1999: 23-4, 33). This is how discrimination can go unchallenged for long periods of time.

When appropriation 'pits the "I" against an "Other"' it creates 'an *artificial* set of questions about the knowability and recoverability of that Other' (Butler 1990: 478).[31] These questions not only depend upon an ontological gap between spectators and the other, but they also make the gap a chasm for they are in some sense unanswerable by the beheld. *Knowing* others is 'always a problematic enterprise' (Jenkins 2000: 11). We need them to *tell* us about themselves. But telling about themselves may be impossible for the beheld to do if they are recognized only according to an image that is imposed upon them by the spectator. This situation is rendered even more opaque when the appropriating gaze leads those under scrutiny to try to ensure their behaviour is 'appropriate'. When men, for instance, define the rules of what is appropriate for women, women can come to perform accordingly so that men only know their own image of women rather than knowing actual women. The peril of visibility is not just that the other can grasp an aspect of the self that the self is unable to grasp, but that 'the witness is likely to have the advantage over the actor' (Goffman 1959: 133). Consequently 'people ... inhibit themselves out of ... desire for self-protection and privacy' (Deutscher 1983: 26-7). The observed 'take on board *how they are seen* by others' (Habermas 1984/1981: 95) and learn how to do what is required to satisfy scrutiny (Diefenbach 2009; Hoggett 1996: 24) just as actors in the theatre adjust their performances in response to spectator feedback. Scrutiny can also produce defensive responses (Murray 2011: 5). People in organizations, for instance, become suspicious and evasive when under the scrutiny (Chriss 1995: 559). Consequently '[a]gencies with high levels of accountability often display low levels of innovation and flexibility' (APSC 2009: 9).

Appropriation thus operates in a double way: powerful or critical spectators impose limits on how others can appear, which produces limited

[31] Emphasis added.

performances catering to those spectators (Brent 2008; Kohn 2010: 574). This results in a kind of blindness that Noble (2005) calls *unvisibility*, the inability or refusal to see beyond certain visible aspects that the observed are obliged to perform in order to be 'seen'. In accountability this can have the paradoxical effect of failing to account for the agency it is seeking to scrutinise, since that agency is bent to compliance (Philp 2009: 41), subterfuge (Gilliam 2005: 77), spin (Murray 2011: 5) or 'impression management' strategies in order to 'deliver the information required' (Hoggett 1996: 24).

Appropriation *can* be positive for some appropriators. The appropriation of dominant discourses by those who have been its targets, for instance, can be used to challenge dominant views, make social comments, create oppositional statements, bend gender and empower (Sturken and Cartwright 2003: 56). The appropriation and reformulation of 'black as beautiful', 'the political as private' and 'gay pride' are all examples of appropriation for positive political ends. So is the appropriation of the actor/spectator binary to tease out new ways of thinking about political life. However, appropriation always takes *from* one party for the benefit of the appropriator, generally without permission. The powerful are adept at this game, as the appropriation and distortion by the Howard government of the indigenous 'black armband' history motif indicated (McKenna 1998).

Less cruel but also problematic is Bickford's revision of Arendt's 'theatrical' view of politics so that actors and spectators share the same space on stage, since the relationship between actors and spectators that Arendt draws 'seems more apropos [as] the one *between* actors ... in the absence of a strong director' (Bickford 1997: 93). This simply makes the metaphor incoherent – if everyone is an actor on the political stage, how does one distinguish between actors and actors acting as spectators? In any case, a crucial function of spectators in Arendt's view of politics is to provide the space in which actors *can* appear and interact with each other. How is this 'space of appearance' to be generated in the absence of actual spectators rather than actors acting as spectators? Although Arendt leaves open the possibility that actors and spectators may take turns, each has a particular function that cannot be provided by the other. Arendt's rejection of retrospective causality (Arendt 1978/1971: II: 30-31) and her claim that actors

show *themselves* as they act (Arendt 1958: 179) also tell against the theatre metaphor, with or without a strong director.

The following chapter tries to keep the distinctions between theatre and drama as clear as possible, although it must encompass both. To avoid some of the complexities posed by *performance* and *performativity*, these concepts are kept separate from this account of the theatre/drama metaphor unless there are clear indications that they are being used as theatre metaphors. *Theatricality* is also generally avoided, although it is taken up again briefly in Chapter 8 as part of a further discussion on distant spectatorship. *Dramaturgy* and *dramatism* are discussed in Chapter 7. They enact their own kind of politics.

Chapter 4: Seeing Politics through the Theatre/Drama Metaphor

Figure 4.1 Session of the Council of the Ancients, France, 1798-1799 (Cabinet des Estampes, Courtesy of the Bibliothèque nationale; reproduced in Hunt 1984: 79)

> [I]t has a theatrical air [that] keeps it from being ... seriously dignified and truly imposing (Henri Meister *Souvenirs de mon denier voyage á Paris* (1795) cited in Hunt 1984: 79).[1]

This chapter specifically focuses on what will be called the theatre/drama metaphor in relation to political life. What is it that seems to be explained by the metaphor, and what does this say about politics? Is it helpful to politics to be described as theatre or drama? Where do spectators fit in?

In order to answer these questions, the broad historical study of the metaphor alluded to in Chapter 3 was analysed according to the following criteria:

[1] Meister was commenting on the official clothing for government officials prescribed by law in 1795.

- drama or theatre
- relationship to politics
- aspect of life being described
- positive, negative or ambivalent
- aspect of theatre being utilised
- focus of the metaphor:
    - *doing*: what was being done
    - *showing*: what was being shown
    - *watching*
    - some combination of these categories.
- position of spectator/metaphor user

Users were defined as *political* if they were long-standing political theorists, had identified themselves through disciplinary association or because the focus of their concern was political in a straightforward way. Aristotle, Plato and Hobbes, for instance, were identified as political users of the metaphor because of their long-standing recognition by political theory and because their focus in using the metaphor was political life. Keith Sutherland (2010), on the other hand, was identified as a political user because of the focus of his commentary (Manin's *audience democracy*), and the space in which it appeared (*openDemocracy*).

The spectator position designated by the metaphor was generally implied, but the way the metaphor was used allowed this position to be assessed according to the following criteria:

- *external* to the world postulated by the metaphor
- *internal* to the world postulated by the metaphor
- *externalized*: those whose use of the metaphor suggested a detached position[2]
- *internalized*: self-conscious spectators – they observed themselves as the 'actor'

[2] This is typically the position taken by users of the metaphor.

Of the 577 records of what is widely claimed to be the theatre metaphor located across a broad range of literatures in 774 publications from c550 BCE to 2010, only 191 were clearly *theatre* metaphors as opposed to drama metaphors operating more or less in conjunction with an implied theatre metaphor.[3] For instance although the *impression management* literature, which began in America in the 1920s then blossomed in conjunction with Goffman's *dramaturgy*, is focused on the activity of managing appearance, concerns about impressions necessarily imply the presence of spectators. Impression management is essentially 'the process by which individuals attempt to control the impressions others form of them' (Leary and Kowalski 1990: 34). Politicians, for instance, engage in impression management when they use conscience votes 'to play to a constituency' in order to give the impression that they are doing something (Warhurst 2005). Symbolic politics also implies spectators, although studies such as Gusfield's (1963) on the American Temperance Movement use drama rather than theatre as the analysing metaphor. Only 42 records (7%) were explicitly to do with *watching*, although this expanded to 159 (28%) when users incorporated spectatorship into their use of *drama* such as in early Christian uses. Table 4.1 displays the breakdown between *doing*, *showing* and *watching*.

Doing/Showing/Watching	**Number of uses**	**Total %**
Doing	241	42
- doing politics	84	15
Showing	68	12
- showing politics	27	5
Watching	**42**	**7**
- watching politics	13	2
Doing and Showing	108	18
- doing/showing politics	53	9
Doing and Watching	50	9
- doing/watching politics	18	3
Showing and Watching	14	2
- showing/watching politics	6	1
Doing, Showing and Watching	55	9
- doing/showing/watching politics	24	4
TOTAL USERS	**577**	100

Table 4.1 Using the theatre/drama metaphor – Doing/Showing/Watching[4]

[3] See Appendix C Tables 1-17: A history of the theatre metaphor in relationship to spectators (on CD).

[4] See Appendix B Table 4 for an expanded view of this table. Record tally is by user rather than publication because secondary sources for much of the early literature often consolidated a writer's use of the metaphor into a single record. This approach also allowed consolidation of the

Only 55 records incorporated all three components of theatre. Spectatorship is more often than not obscured in both theatre and drama metaphors.

Fewer than half the records (225) were overtly political on the criteria given above, although the use of the metaphors to describe political life and events was the dominant use by far. This use was generally negative (see Table 4.2 below).

Political uses of the theatre/drama metaphor	**Number of uses**	**Total %**
Political entries	225	39
Positive view of political life	43	7
Negative view of political life	101	17
Neutral/ambivalent/can't say	81	14

Table 4.2 Political uses of the theatre/drama metaphor

Few of the records were produced by theatre practitioners. Metaphor users came overwhelmingly from outside theatre from areas as diverse as Music, Criminology, Etiquette, Education, Law, Indigenous Rights, Psychiatry, Medicine, Gerontology, Physics and Artificial Intelligence as well as Politics, suggesting that it is not theatre practitioners but spectators who are most attracted to the metaphor. These areas of use have been summarised under ten major fields in Table 4.3 below:

Theatre as a Metaphor: FIELDS IN WHICH THE METAPHOR HAS BEEN USED	**To 1CE**	**1CE-1200**	**1201-1250**	**1251-1300**	**1301-1350**	**1351-1400**	**1401-1450**	**1451-1500**	**1501-1550**	**1551-1600**	**1601-1650**	**1651-1700**	**1701-1750**	**1751-1800**	**1801-1850**	**1851-1900**	**1901-1950**	**1951-2000**	**2001-2008**
Intellectual Life and Theory																			
Cultural Life and Theory[5]																			
Social Life and Theory																			
Political Life and Theory																			
Economic Life and Theory																			
Psychological Life																			
History																			
Communication																			
Medicine																			
Science and Technology																			

Table 4.3 Theatre/drama metaphor – fields of use.[6]

dramaturgical and role theory literature, which would otherwise have swamped the study with the drama metaphor. Multiple authors for a single publication are counted as one author.

[5] Includes religious life

[6] See Appendix B Table 5 for an expanded view of this table.

Shading indicates the periods in which the metaphors were located in these fields. As can be seen, the metaphor disappeared from view in some fields for substantial periods of time.

The metaphor is routinely used by the media, to the point of cliché, and often to present entirely opposite views on an issue. For example, Paul Sheehan (2006) and Michael Gawenda (2006) both use it in relation to the Iraq War on the same page of *The Sydney Morning Herald*, but to present quite different arguments. While only 90 references were by recognizable political writers, this did not prevent the metaphor from being used strategically by non-political users. The first appearance of the theatre metaphor in c550 BCE is likely to have been a backwards attribution to Pythagoras by the astronomer and philosopher Heraclides of Pontus (c388 BCE-c315 BCE) in order to provide some ancient credibility for Plato's appropriation of the word *theoria* for his model of philosophical spectatorship (Nightingale 2004: 17-18). It proved a very effective strategy because the attribution stood until the end of the twentieth century.

What Does the Metaphor Offer?

As Table 4.4 on page 102 indicates, theatre has a number of characteristics that appear to be valuable to the metaphor. Theatre is structured, designed, selective in what it shows, artful, purposeful and goal-oriented. This can make politics seem ordered, skilful, focused, purposeful and meaningful on the one hand, or determined, superficial, histrionic, deceptive, instrumental and manipulative on the other. However the key to the theatre metaphor is spectatorship because what the metaphor allows users to do is to objectify what lies before their gaze in such a way as to make it seem to have the characteristics of a drama 'performed upon a stage by actors' (McGillivray 2007: 146-150). 'Beholder' is an apt description of this kind of spectatorship because the metaphor renders life 'holdable', allowing the beholder to draw conclusions about what they see.

Whether or not explicitly embedded in an acknowledgement of the spectatorship theatre offers, the metaphor is underpinned by an assumption that

Characteristics of Theatre:	That makes human life seem	
	Positive	**Negative**
A seeing-place	Visible	Distanced
	Knowable	Objectified
	Revelatory	Disguised
Holistic	Comprehensive	Complete
Designed/Stylized/ Composed	Skilful	Shallow/False
Visually, spatially and temporally structured	Ordered	Determined
Selective in what it shows	Focused	Misleading/ Inauthentic
Emphatic/Intensified	Dramatic and eventful	Compressed/ histrionic
Indifferent to facts	Clear	Deceptive
Artful	Under human control	False
Goal-oriented/Closed	Purposeful	Relentless
	Meaningful	Fateful
	Rational	Instrumental
An acting space	Performative	Histrionic
A constructed art	Rational	False, artificial
A composite art produced co-operatively	Harmonious, co-operative	Strategic/Devious
Draws causal connections	Coherent and explicable	Inevitable
	Predictable	Fatalistic
Draws relational links	Shared	Entangled
	Significant	Functional
Imitative	Explicable	False
Universalizing	Significant and shared	Undifferentiated
Teleological	Purposeful	Finite
Directed by unseen forces	Secure, legitimated	Unfree
Ephemeral	Precious	Unstable, contingent
Expressive	Articulable	Rational
Affective	Sympathetic (other-oriented)	Empathetic (self-oriented)
A relationship between actors and spectators	Participatory/ Interactive	Polarised/ antagonistic
Attention-seeking	Focusing	Histrionic
Attention-directing	Revelatory	Misleading
Conventional	Ordered for mutual benefit	Constrained
Performative	Expressive	Manipulative
	Admirable	Scrutinised

Table 4.4 Characteristics of theatre and their metaphorical application to life

'there is a greater reality existing outside human existence, and apart from the world as it presents itself to human consciousness and understanding' (McGillivray 2007: 146-150). This is where, for the most part, the user stands: 'in the theatre, we look into a comprehensive world from which we are personally excluded. We are outside looking in ... the standard response of the Western man to reality' (de Kerckhove 1990: 172 in Bartels 1993: 49).

Although users are sometimes included within the drama on the stage, particularly when the metaphor expresses the melancholic view that all life is illusory, ephemeral and ultimately meaningless − 'a tale/Told by an idiot, full of sound and fury/Signifying nothing' (Shakespeare *Macbeth* 5.5: 25-27) − a greater reality is still implied, even if occupied only by 'idiots' or puppet-masters:

> [W]e're always on stage, even if we're finally stabbed to death in earnest … We are puppets, our strings are pulled by unknown forces, ourselves are nothing, nothing! (Bucher *Danton's Death* 1835 cited in Rarick 1999).

Most scholars of the metaphor agree that the metaphor reflects a desire 'to grant meaning and order' to life by making it part of a larger plan (Christian 1987: 195) 'which is felt obscurely to be designed' (Burns 1972: 11) and is therefore significant (Homan 1989: 35). Users draw implicitly on the understanding of a play as an artefact that is already 'a closed circle of meaning' (Gadamer 1984: 101) and towards whose end all actions in this particular performance are directed. The metaphor therefore provides a means of asserting power over 'that which all human beings feel powerless' (Landy 1991: 30) because actions in theatre lose their 'air of contingency' (Arendt 1978/1971: II: 30). The desire to exert this control has been so consistent across the centuries of use of the metaphor as to constitute a *Weltanschauung* or 'philosophy of life' (Lovejoy 1936: 7).

The long-standing use of the metaphor in philosophy supports Arendt's contention that '*professional thinkers ... were less "pleased" with freedom than with necessity*' (Arendt 1978/1971: II: 33).[7] Even jaded uses of the metaphor by contemporary journalists reveal this desire to place human activities such as politics within some larger order, thereby rendering it meaningful because 'the tragedy of modern life is that nothing happens, and that the resultant dullness does not kill' (Shaw 1998/1911: 101). To say that 'Canberra and Macquarie Street are soap operas, sometimes overlapping with crime thrillers and screwball comedies' (Dale 2008: 13), that South Korean politics is 'a theatre of the absurd' (Wehrfritz

[7] Original emphasis.

and Lee 2003), that a politician is 'waiting in the wings' (Daley 2009: 41), that student demonstrators are 'puppets' whose strings are being pulled by militants (Wallace 2003), or that Australia's treatment of refugees is 'posturing' *(Sydney Morning Herald* 2003) is to impose orders of genre, authorial and directorial control and performance evaluation on politics by spectators who stand outside the drama while imbuing it with dynamics. It is also to impose a moral order on these activities. Only one of these comparisons could possibly be considered morally neutral ('waiting in the wings') although context soon dispenses with that neutrality when the politician is identified as Australia's longest-suffering Prime Minister-in-waiting, Peter Costello: '[t]here is no neutral territory on the stage' (Seymour 1996: 8) and 'things are always seen *from somewhere*' (Barthes 1986: 96). The spectator 'is the person for and in whom the play takes place' (Gadamer 1984: 101).

Theatre is relentlessly instrumental even when it pretends to be free, unstructured and purposeless. Every performance is oriented towards an end, even if that end is only the time limit for the use of the space or spectator inattention: '[t]he curtain goes up ... later, the curtain goes down. What occurs between ... is ... a performance' (Kirby 1976: 55) although the end can come sooner if 'the audience has seen enough' (Shaw 1998/1911: 101): 'in the theatre ... the goal is clear' as is the time-frame in which it must be achieved (Brook 2008/1968: 379). Theatre only offers the opportunity to see a whole because it shows actions that are structured and contextualised in terms of this goal so that they appear to be coherent, meaningful and purposeful.[8] Even when performances are 'improvised', performers have some plan that, at the very least, must start the performance and bring it to an end. They also need to co-ordinate their activities with other performers. However improvisational the activity, or how meaningless it appears,

[8] Blau (1989) believed that we lived 'on borrowed time' which we were obliged to 'amortize' over a life-time, but that we were inclined to forget this. Theatre, however, was a demonstration of just this existential condition both in the way it spread performances over pre-set time periods according to its ends, and in the way performers and spectators shared their actual lives for this period of time. In demonstrating this amortization, theatre also reminded us that, in real life, although we know that an end will come, we cannot control when it will occur, as theatre can.

they will be alert to pre-set cues.[9] Determinism therefore underpins most uses of the metaphor:

> The theatre [can] do something that no politician can do – make a radical transformation so that for a moment the world is seen complete, with all its difficulties, all its riches, and all its potentialities (Peter Brook cited in Brockett and Ball 2004: 18).

With determinism comes fatalism and the opportunity for judgment because how well or badly actors do can be measured against the play's end. Judgment is what makes the location of the metaphor user the key problematic of the metaphor for it is this position that gives the combined metaphor its 'moral force' (McGillivray 2007: 152-3; Vickers 1971) while largely remaining hidden. Historically judgment operated as a warning in the metaphor, particularly in Christian versions in which users placed themselves somewhere between a judging God and the unfolding drama, neither in the world nor quite outside it, in order to urge an ethics of responsible behaviour in the face of the apparent futility of life. There was, after all, some higher purpose or meaning. In contemporary uses that have dispensed with God, the metaphor is more often than not 'pejorative' (McGillivray 2007: 146), focusing on the negative aspects of life: falseness, hypocrisy, illusion, manipulation, the delusion of self-importance and the ridiculousness of taking oneself too seriously. Minnigerodé uses it in this sense to reduce the historical significance of Robespierre and his cohorts: 'The history of the fall of Robespierre is not long: some scoundrels destroyed some scoundrels'. The whole thing played out like a 'magnificent comedy', complete with role reversals. Those who tried to play the heroic parts found themselves reduced to 'tragic fools' at the end (Minnigerodé 1932: frontispiece). Minnigerodé stands a long way from Robespierre in time as well, which no doubt contributes to this assessment of Robespierre's position in history, but his spectatorial position is simply assumed.

[9] Even dramas which explore meaninglessness, such as Beckett's works, are structured as coherent pieces of work. Indeed, Becket's dramas are renowned for still being quite rigidly policed long after his death. A director/performer may not deviate from the script or Becket's instructions for a play's performance.

An expression of upheaval?

Rarick (1999) argues that the theatre metaphor is particularly prevalent at times of political upheaval, although her examples, Lope de Vega (1562-1635), Müller (1815-1892) and Büchner (1813-1837), used the drama metaphor retrospectively to depict revolution or political upheaval rather than to describe contemporary conditions as they unfolded. De Vega's play, *Acting is Believing: a Tragicomedy in Three Acts* (1607-1608) portrayed Roman politicians as actors striving to be directors in the drama of political life. Müller's painting *The Roll Call of the Last Victims* (1850) depicted royalist prisoners of the French Revolution 'rehearsing' their execution so as to ensure they gave a noble impression as they faced death. Certainly theatre itself appeared to blossom during the French and Russian Revolutions (Mally 2000; Maslan 2005). An attempt to map the use of the metaphor onto a chronology of wars and revolutions proved inconclusive, however, largely because it was difficult to find a period when conflict was not occurring somewhere where users might have been able to observe it, although there are certainly examples of the theatre metaphor to be found at such times:[10]

- Thomas Hobbes (1588-1679) based his conception of representation on the focusing power of theatre: as the multitude of spectators focused on the sovereign actor, they cohered as a 'people'.
- Montesquieu (1689-1755) argued that the public visibility offered by theatre was the key to civility and therefore freedom: freedom was the ability to appear in public without fear or restriction, a freedom the conventions of theatre granted to actors. However, visibility outside these conventions was a double-edged sword because it could also be a tool of despotism that used its own visibility to deny or restrict the ability of others to see or be seen (Hundert and Nelles 1989).
- Kant (1724-1804) justified the intense interest by spectators in the French Revolution on the basis of the 'constant progress' of mankind as a whole. Otherwise such events would be 'a sight quite unfit ... even for the most ordinary but honest man': 'It may perhaps be moving and instructive to

[10] See Appendix C, Tables 1-17 (on CD) for details.

watch such a drama for a while; but the curtain must eventually descend. For in the long run, it becomes a farce. And even if the actors do not tire of it – for they are fools – the spectator does, for any single act will be enough for him if he can reasonably conclude from it that the never-ending play will be of eternal sameness' (Kant *The Critique of Judgment* (1790) cited in Arendt 1982: 51).

- Edmund Burke (1729-1797) worried about the excesses the metaphor allowed when used as a model for politics as in the French Revolution, and then worried about the adequacy of his own performance as a political actor;
- Robespierre (1758-1794) grew paranoid about 'the public conduct of the personalities who play the principal roles' and the possibility of treachery (Robespierre 2004/1791) and opted 'to sit among the spectators [so as to] better judge the stage and the actors' (Robespierre 2004/1792);
- George Washington (1732-1799) declared that Americans were 'actors on a most conspicuous theatre, which seems to be peculiarly designed by Providence for the display of human greatness and felicity' (Washington *Circular Letter to State Governors* (1783) cited in Albanese 1976: 8) and that for his disbanding army '[n]othing now remains but for the Actors of this mighty scene ... to close the drama with applause; and to retire from the military theatre with the same approbation of angels and men which have crowned all their former actions' (Washington *Address to his Army* (1783) cited Richards 1991: 262);[11]
- Alexis de Tocqueville (1805-1859) worried that the 1848 Revolution seemed more like 'a play about the French Revolution' rather than a continuation of it and although he 'foresaw the terrible end to the piece well enough, I could not take the actors very seriously; the whole thing seems a vile tragedy played by a provincial troupe' (de Tocqueville 1970/1893: 53);
- Karl Marx (1818-1883) complained that the participants of the 1848 French Revolution (heroes, parties and masses) 'performed the task of their time in Roman costume and with Roman phrases' when it was, in

[11] Also cited in MacKinnon (2005).

fact, '*class struggle* in France [which had] created circumstances and relationships that made it possible for a grotesque mediocrity to play a hero's part'. Marx also refers to Hegel's remark that 'all great, world-historical facts and personages occur as it were, twice', adding 'the first time as tragedy, the second time as farce' – and gives examples from French history as 'the same caricature'. Similarly, 'Cromwell … had borrowed speech, passions and illusions from the Old Testament'. The reason why revolutionaries dressed themselves up this way was to conceal their limitations and heighten their passions (Marx 1978/1852: 592-6).[12]

- Vaclav Havel (1936-) believed that all politicians 'unwittingly become actors, dramatists, directors, or entertainers' in a world of mediated politics (Havel 1996a) and this 'makes continuous demands on us all, as dramatists, actors and audience' (Havel 1996b).
- Raymond Aron (1905-1983) called the 1968 student riots in France a 'psycho-drama' because participants took on the roles of famous radicals: 'I took on the role of de Tocqueville; this has its ridiculous side, but others were playing Saint-Just, Robespierre or Lenin, which all in all was even more ridiculous' (cited in Mount 1972: 4).
- Apter considered the revolution in Iran to be 'pure theatre' in the way it set up 'cleavages' between 'insiders' and 'outsiders, the pure against the pariahs'. At such times, 'all life is on stage and all politics display' (Apter 2006: 222-3);
- Gurevitch claims that 'the Gulf War was 'acted out' on a global stage' (Gurevitch 1995: 447).

Both French and American revolutionaries did seem to be particularly fond of the metaphor as a grand description of their revolution's 'gleaming place on the stage of history' (Howe 2004: 124). Post-revolutionary America, in particular, produced an outpouring of triumphalist speeches, poetry and sermons declaring America as

[12] Certainly illustrations from the French Revolution of 1789-1799 indicate some grounds for Marx's complaint. Not only were 'heroes' such as Rousseau routinely depicted in classical Greek and Roman dress, but official dress for members of the revolutionary council (1789-1790) featured Roman drapes over simplified contemporary dress (Hunt 1984: 80). Both Hunt (1984) and Maslan (2005) provide illustrations of this astonishing phenomena which was designed to distinguish members of the council from other citizens attending council meetings and functions. One of these is reproduced in Figure 8.5 in Chapter 8.

a glorious new theatre, 'a theatre of action for every citizen' (Barlow 2010/1787). At the National Jubilee celebrations of July 4, 1826, speaker Josiah Bent declared America, through the intervention of God, 'to be the theatre of new scenery to our race' (cited in Richards 1991: 7). America has always seen itself as a player on the world stage, with the rest of the world as spectators, although Marranca believes that the metaphor has since reversed. The definition of theatre provided in a 1980s US Department of Defence's *Dictionary for Military Terms*, which defines 'theatre' as the 'geographical area outside the continental United States', indicates to Marranca that the United States is now a spectator of the rest of the world (Marranca 1987: 25). However, given America's penchant for intervention in world affairs, the definition could simply mean that the site of American action has been moved off home soil. Currently it is the Middle East that is meant to be the 'theatre of Western political success' (Aly 2007: 13).

In every one of these uses, the metaphor user has shifted their position so that they appear to be outside the reality they are describing. A spectator as a 'separate', externalised concept is necessary to turn the world from 'eternal, senseless play' (Nietzsche 2000/1872) into something that is rendered meaningful and purposeful. This is what theatre does. Robespierre makes this position explicit. However, as his increasing paranoia about the relationship between what could be seen and what remained hidden indicates, this externalised position has its dangers. Theatre renders life meaningful and purposeful through strategies of illusion. Potentially anyone can 'help himself to every 'mask' in the political theatre' while at the same time claiming 'not only sincerity but naturalness' (Arendt 1973: 107-8). One can therefore never be sure that what one is seeing is the truth. Consequently concern over deception seems to drive many political versions of the metaphor: 'Everyone wears the same mask of patriotism', even the enemy (Robespierre 2004/1791).[13] Politicians engage in 'nothing but a continual acting upon a stage' (Bacon *Gesta Grayorum* (1595) cited in Vickers 1971: 192) while 'corrupt machinations' go on 'behind the scenes' (Apter 2006: 227; Russell 2007: 13). Political actors 'stick to the script' (Hammer 2007: 18) as public spectacles 'somewhere between a Greek tragedy and a soap opera' play out 'in

[13] According to both Hunt and Arendt, the revolutionaries 'talked incessantly about unmasking people ... at every political level from the beginning of the Revolution' (Hunt 1984: 39).

daily instalments' (Brett 2007: 28) and 'protagonists rehearse well-developed positions' (Leet 2008) in 'an opera without a musical score' complete with 'villains, heroes, love, loss, slaughter, loyalty, betrayal, pathos, comedy, melodrama and long knives' (Warden 1995: 48) in which everyone has 'a fixed role, all decisions were taken in advance; there was no real debate; and nobody listened to anybody else (Van Duyn, Amsterdam City councillor and founder of the anarchist group Kabouterbeweging, cited in Mount 1972: 5). Modern politics in particular is 'just play-acting, a bit of media melodrama to keep the public entertained' (Latham 2007). Election campaigns are 'carnivals' (Apter 2006: 227) that 'star' particular leaders, while their deputies 'do the warm-up act' (Coorey 2007: 11). Four 'sets' of players (politicians, spin doctors, media workers and audiences) collude to produce a 'smoke and mirrors show' (Louw 2005: 1) for spectators while, under cover of the show, policy-makers do what they like (Louw 2005: 182), or what they must to retain power (Apter 2006; Machiavelli 1981/1513), so that politics becomes 'a masquerade without foundation' (Hallward 2006) in which 'the prize' goes '[t]o the artful dodger rather than the true believer' (Vidal 1973).

> [W]hen … a people become an audience and their public business a vaudeville act, then the nation finds itself at risk (Postman 1985: 5-6).

Nevertheless, a certain amount of 'theatricality' has always been 'essential to maintaining ...the reputation of power as well as its actuality' (Baxandall 1969: 53-5). Rulers need to appear 'as one set on a stage, whose smallest actions and gestures, all the people gazingly doe behold' (James I *Basilikon Doron* (1599) cited in Orgel 1975: 41).[14] This adds to the 'dignity' of politics and encourages 'reverence' in the common people, making them easier to rule (Bagehot 1872/1867: 8). This is why the state 'has uncounted stages, plot-lines, and "routines"' (Baxandall 1969: 53-5) that it uses to produce 'the great hit plays' (Kariel 1970: 1094), including that 'grand *pièce de résistance* … the combat of good and evil which goes under the name of the conflict between society and the

[14] Elizabeth I's version of the same metaphor went: 'We princes, I tell you, are set on stages, in the sight and view of all the world duly observed' (Orgel 1975: 41).

state' (Pasquino 1991/1978: 107) − a drama that has been revived so often alternative relationships have been forgotten. Yet political theatre appears to come at a cost. Given the jaded views of politics expressed by contemporary versions of the metaphor, spectators seem to have long found such long-running dramas 'laughable' (Pasquino 1991/1978: 117) or worse, a 'yawnathon' (Schofield 2005). Politics as theatre is seen to be episodic, ephemeral, concerned with appearance, untrustworthy in terms of truth, a lot of sound and fury for not much benefit, manipulative and engaged 'in a kind of baby talk' (Postman 1985: 5-6):

> We read the newspapers, we listen to and look at political commentators. We hear ministerial statements, and we are conscious of the existence of another world, the other side of the moon. So we become cynical to the point of switching off radio and television during general election broadcasts because, simply, we do not believe what is being said … Can all this play-acting really be necessary…? (Griffiths 1967: 23).

It is not so much what political actors actually do but how they *appear* that seems to be the problem for these spectators. As a consequence, modern spectators seem to be as keen as Kant's sceptical spectators to see the curtain go down: '[t]he ideal of a politics without pretending remains strong, even though we regularly support pretenders in politics' (MacKinnon 2005). Appearance is important, but so is credibility.

Green's 'Ocular' Democracy

It is just this situation that Green's proposal for an 'ocular' form of plebiscitary democracy is meant to address. Everyday citizens are the explicit spectators of political performers, and, given the 'fallen' state of liberal democracy, have evidently given up on taking what is presented as politics seriously, largely because they are continually presented with *pseudo-events* in which political actors stage-manage their appearances for the purposes of propaganda. Consequently:

> [T]he unpleasant but acute reality [is] that for most citizens mass democracies today are defined by spectatorship not active decision making (Green 2010: 104).[15]

Under these conditions, the dialogic or 'vocal' model of deliberative democracy based on communicative speech is no longer viable. Instead, it is necessary to bring spectators or *citizens-being-ruled* to the 'centre stage' of democratic theory. This would redress the overwhelming privileging of the *citizen-governor* as the 'central protagonist' in most accounts of democracy – a privileging for which 'ordinary' citizens have consistently been found to be inadequate. Rather than try and change citizens, modern democracy − tied as it is to the principle of equality − should afford 'dignity' to all citizens by incorporating those who are usually 'overlooked by democratic theory: the nonvoter, the nonidealogue, the nonaffiliate [and] non-member' so that they too can have 'political lives' (Green 2010: 201). Since modern mass democracy is mediated, 'most people engage with politics primarily with their eyes' (Green 2010: 40). Recognizing spectatorship as a collective process, bolstering it with an empowered form of looking (the *gaze*) and underpinning it with a normative principle (*candor*) would allow these ordinary citizens to collectively put pressure on political actors and hold them to account in a way that idealist forms of democracy cannot because it would give them 'a special opportunity to supervise, inspect, and otherwise survey its leadership' (Green 2010: 133):

> [T]he gaze indicates that type of sight that partakes of supervision, inspection, examination, and scrutiny. [It is an] empowered form of sight … when it can both observe the few without being observed … and when what it gets to see is not preprogrammed or rehearsed but constitutive of a genuine type of surveillance (Green 2010: 128).

This would be a 'genuinely collective process' that would allow the 'politically aware but not politically active' (Green 2010: 36) outside the electoral process to be involved 'in the manner of an audience' (Green 2010: 148). The differences

[15] Green derives the concept of *pseudo-event* from Boorstin (1978/1961). A pseudo-event was an event devised for the media.

Green draws between the 'vocal' and 'ocular' models are laid out diagrammatically in Table 4.5:

	VOCAL **Deliberative Democracy**	**OCULAR** **Plebiscitary Democracy**
Template		
Object of Rule	The Law	The Leaders
Organ of Rule	The Decision	The Gaze
Principle of Rule	Autonomy	Candor
Characteristics		
View of spectacle	Negative	Selective
View of democracy	Attainable Ideal	'fallen' (p. 7)
Approach to mass politics	Rejects the visual nature of mass politics	Embraces the visual nature of mass politics
Exercise of popular control	Via control of the means of law-making	Via control of the means of publicity
Grounded in	Institutions of debate	Institutions of scrutiny
Requires	Institutionalised decision-making	Institutionalised publicity
Aim	Empowered decision-making	Empowered looking
Central Protagonist	*Citizen-governor*	*Citizen-being-ruled*
Regulates	Citizens	Leaders
Nature of citizenship	Selective	Collective
Requirement	Representation	Appearance
View of Leaders	Means to an end	Ends in themselves
Style	Dialogic	Performative
Occasions	Irregular/Occasional	Constant/Everyday
Vehicle	Periodic elections	Periodic elections
Basis of voting	Policy and interests Party allegiance	Personality Character
Type of control	Positive/participatory	Negative/critical
Means	Communicative speech	Spectatorship
Norms	Reciprocity Sincerity Respect Mutual Understanding	Candor ('worthy of being watched')
Processes	Exclusionary	Inclusive
Understanding of Publicity	Controlled by leaders Rehearsed Staged Manipulative	Controlled by 'the People' Improvisational Spontaneous Genuine
Scrutiny	Cursory/intermittent	Explicit/constant
Spectators	Passive/non-participatory	Passive/non-participatory but empowered *as* spectator-actors
Values realized	Autonomy	Intellectual values Aesthetic values Egalitarian values Social Solidarity

Table 4.5 Diagrammatic Summary of Green's Two Models of Democracy (developed from Green 2010).

Where deliberative democracy is grounded in institutionalised debate and decision-making and voting occurs on the basis of policy, interests and party allegiance, ocular democracy would be grounded in the visual. Scrutiny would be

constant via the mass media, but leaders would also be subjected to periodic tests in which their ability to conduct themselves appropriately when subjected to unexpected scrutiny would be assessed. Voting at elections would be on the basis of character as revealed by these tests.

Green claims that he has been forced into conceiving this model by present day conditions. Democratic theorists are not 'free to choose their protagonists, but must be guided in their selection by the nature of political experience available to everyday citizens' (Green 2010: 48). That experience is now overwhelmingly a *visual* experience. Spectators must therefore be made the 'protagonist' in the drama of politics.

Characterised as 'The People', the task of the protagonist in the drama of *ocular* democracy is to 'call out' political leaders and test their *sincerity* rather than their ability to govern by putting them under the test of candour − impromptu scrutiny under conditions they cannot control − and watching the false ones squirm. 'Candid events' such as press conferences, debates and parliamentary question times are to be utilised for this. Candid events are 'spontaneous in the sense that [they] cannot be managed or staged or rehearsed from above', that is, by the leaders themselves. This means that a leader's image will be 'subject to the risk of error and misstep, confrontation, inadvertent revelations, and simple shame'. The purpose of a candid event is revelation. Candid events are watchable insofar as 'something is revealed in the course of the happening itself'. The inability of a leader to fully control their image, for instance, will reveal a divided person, and therefore insincerity (Green 2010: 20-23). The ability of a leader to 'think on his feet and maintain poise' on the other hand, will be evidence of someone who is sincere and coherent.

Thus politicians are forced to 'play admirably the role assigned' (Cotton Mather c1685 cited in Richards 1991: 148) even though the selection and timing is not in their control (Green 2010: 129). They must 'earn their acclaim, not receive it … without effort' through ensuring that their performances are spontaneous, meaningful and 'worthy of being watched' (Green 2010: 20). This

will make the event a *genuine event* rather than a *pseudo-event* (the differences are displayed in Table 4.5 below). Candid events are therefore a form of empowerment for The People who come to constitute 'a disciplinary, ocular force with real and potentially critical effects on those compelled to appear before it' (Green 2010: 132) and, in forcing political actors to produce genuine events, are compensated for the disproportionate power held by political elites.

Genuine Event	**Pseudo-Event**
Press conference	Rally
Debate	Advertisement
Question Time	Press Secretary Announcement
The Public Inquiry	
Criterion of Control	**Criterion of Control**
Leaders are not in control of their publicity	Leaders are in control of their publicity
Result	**Result**
A capacity for spontaneity A capacity for unpredictability A capacity for drama A capacity for meaningfulness A possibility of revelation Eventfulness Watchability	No capacity for spontaneity No capacity for unpredictability No capacity for eventfulness No capacity for meaningfulness No possibility of revelation Manipulation Predictability
Judgment based on:	**Judgment based on:**
Capacity to handle impromptu appearance	Persuasiveness of propaganda

Table 4.6 Diagrammatic Summary of Genuine Events versus Pseudo Events (developed from Green 2010)

Green draws on Arendt's description of the *polis* as a space of appearance to underpin this demand for spontaneity and revelation as an alternative to the *auditory* form of pseudo-event that he claims is currently in force in representative democracies.[16] However, his treatment of what, for Arendt, was a *spatial* concept akin to theatre as a seeing-place through which ephemeral words and deeds could somehow achieve some permanency, turns appearance into an obligation of the aspiration to rule and subject to the discipline of the Gaze. To not appear and submit to 'being grinded' (Green 2010: 138) when summoned means that power-holders are *not* behaving according to democratic requirements:

[16] Green considers that in the current reality of representative democracy 'the private citizen is not entirely separated from the work of the government leader or official, but must watch, listen to, or read about such people on a daily basis'. This makes them 'the audience' of government, which produces 'a power-laden division between ruling and being-ruled (Green 2010: 53). However, he doesn't want to change this situation (indeed doesn't think it can be changed). He wants to change the power relationship it entails.

> The principle of candor forces power-holders out onto the public stage by theorizing nonappearance as undemocratic, no matter how valuable the deeds being achieved (Green 2010: 22).

Yet while Arendt's conception of judgment, as far as it had been worked out, also entailed a suspicion that any project that could not be declared in public might well be a project that would limit freedom, it was not the character of actors that was to be called into question but their actions. Even insincere people might sometimes end up *doing* the right thing by others, according to Arendt. This does not seem to be a possibility in Green's model.

Green's use of Shakespeare's play *Coriolanus* as an inspired example of plebiscitary democracy in action and the foundation of his model, however, creates anomalies for his account of plebiscitary democracy. In specifying spectators as the protagonist collectively known as 'The People' who calls out politicians in the same way that Shakespeare's 'citizens' called out Coriolanus and baited him until he lost his self-control, Green places spectators firmly among the 'key actors in the play' (Green 2010: 138). Although the basis for his embrace of spectators is that most politics is experienced through the media, the media disappears in this move, as The People are supposedly in control of the timing of publicity. Since one of those modes of publicity is the Press Conference, the implication is that The People replace the media on the political stage. Yet The People are also 'separated from active engagement' and 'in solitude, in silence, and in a seated position' that renders them 'passive' (Green 2010: 40, 47). It is therefore unclear how they *can* manage the timing of publicity, particularly when the power of the gaze comes from 'observ[ing] the few without being observed' (Green 2010: 128). This would suggest that his protagonists are not on stage but are a particular kind of permanent, unblinking *audience*, one that is well versed in the conventions of what Schechner calls the 'minor', orthodox tradition of theatre that developed in the 19th century as a result of the disciplining of spectators (Schechner 1994: xxxvi).

Indeed, Green also reconfigures Weber's 'disciples' and 'charismatic community' through the lens of theatre in such a way as to produce precisely this 'passive', receptive, *already constituted* and disciplined spectator/citizen body as his weapon in this trial by ordeal, rather than the community generated in interaction with the leader as in Weber. It is nevertheless the leader's task to sustain these spectators 'understood in the threefold sense of having the audience prosper under the leader's attention; doing what is necessary to win and maintain the audience's attention; and, most critically, enduring the surveillance of the public gaze through making candid appearances that are unscripted and unrehearsed' (Green 2010: 148). Green references Weber's chapter 'The Sociology of Charismatic Authority' when he declares that the passive form of recognition is 'in the manner of an audience' (see Green 2010: 148), but Weber does not use the term audience in this chapter, let alone at the point Green indicates. Rather he says '[t]he subjects may extend a more active or passive 'recognition' to the personal mission of the charismatic master. His power rests upon this purely factual recognition and springs from faithful devotion' (Weber 1946: 249).[17]

Furthermore, where, for Weber, charismatic leaders attained and maintained their power because of their capacity to promise and deliver *change*, no such requirement is made of Green's political elite. They are to be judged by their *candor* not by their actions. This reading thus gives Weber's *recognition* a twist. It is no longer a reciprocal condition of the relationship between leader and disciples but a weapon of an already constituted community that has the power to grant it to leaders provided they are willing to subject themselves to the demand for self-disclosure. The object of popular power remains the leader, as in Weber, but the source of that power is already constituted and the demand of that power is now deeply personal. Not only must charismatic leaders appear in public as a condition of charisma, but they must subject themselves to what amounts to a trial designed to reveal their sincerity. Publicity collapses into theatre, for the charismatic leader becomes a character behind which is a 'real' person whose qualities spectators can demand to see. What is an aspiration for many performers

[17] Similarly, Weber does not use the term audience in the more expanded version of his treatment of charisma as it appears in *Economy and Society* (Weber 1978/1914: 241-245).

in the theatre – that spectators see *them* rather than the character they are playing in order to close the representational gap (Blau 1989a: 257) – becomes a demand imposed on all political actors by The People.

Green claims his model overcomes representation because political leaders are forced to appear as they *are*, not as they would like to be seen. This supposedly undermines attempts at propaganda and scene-setting. However, as theatre demonstrates, as Robespierre discovered, and as Goffman's work reveals, *appearance* always gets in the way, whether whatever lies 'behind' is thought to be some essential self or some kind of work in progress constituted through appearance. As a model of *theatre* then, Green's scenario could be said to represent a performer's worst nightmare. Being on-stage all the time, without preparation or support, and subject to the whims of disbelieving onlookers who are seated, silent and permanently present is as horrifying as trying to perform before spectators who are primed to attack (Schechner 1994; Woodruff 2008: 6). Acting is 'one of the most difficult and cruel of artistic activities' (Wilder 2008/1941: 261) but while 'constant observation of oneself is tortuous' (Seneca (4BCE-65CE) *On Tranquillity* 17.1 in Bartsch 2006: 210), the silence of spectators is appalling (Blau 1986: 38). Even Diderot, the champion of absorption and inventor of 'the fourth wall' in the theatre, did not go this far.[18]

For Green, however, this is the price elites must pay for the power they wish to wield. Thus he reverses the connection between sympathy and moral judgment noted by Kant in spectators of the French Revolution. Spectators of that event 'expressed universal yet disinterested sympathy' for 'those who had fixed their gaze on the rights of the people to which they belonged' even though they had not 'the slightest intention of actively participating in their affairs'. From this he deduced that 'men' possessed a 'moral character, or at least the makings of one' (Kant 1991/1798) since they seemed capable of caring for the aspirations of those engaged in a struggle to realize their beliefs and, although unwilling to help them, encouraged and admired them. Plebiscitary democracy, however, imposes a

[18] See Chapter 7. Diderot required actors to act as if spectators were simply the 'fourth wall' of a room.

moral principle on *actors* and 'from this, deduces the value of the [political] event' (Green 2010: 19).

In plebiscitary democracy the goodwill and 'fellow-feeling' that is normally extended by spectators to performers in the course of an event, most commonly referred to in theatre as 'the willing suspension of disbelief', is withheld until the event is over. Theatre theory, the use of the theatre metaphor, and Sartre's and Goffman's accounts of life lived under the scrutiny of others all indicate that this is a sadistic requirement to impose on actors. Not only are they exposed, in the first scenario they are unable to protect themselves and in the second they have no way of gauging how they are coming across, for this audience is not so much passive, as Green claims, but *impassive*. To perform under conditions of such extreme vulnerability has proven impossible for even trained theatre performers to sustain (Schechner 1994: 44-5). Eventually they retreat to less vulnerable positions. Indeed, *invisibility* has come to be seen as desirable for performance artists precisely because of the impact of the gaze (Phelan 1993). It is hard to imagine even the most power-hungry political actor being able to sustain such exposure. To perform 'naturally' requires training:

> All of our acts, even the simplest ... become strained when we appear ... before a public … That it is why it is necessary to correct ourselves and learn again how to walk, sit, or lie down. It is essential to re-educate ourselves ... on the stage (Stanislavski 1948/1936: 73).[19]

It may not be for nothing then that spectatorship has a bad reputation for 'what does anyone gain from adding to the shrill discourse that encourages us to view *all* politicians … as corrupt and unreliable' (Flinders 2010: 323) such that they require such a trial?

[19] Margaret Thatcher underwent voice training after criticism that her voice was shrill (Mount in Moss 2008). Tony Abbott considered acting lessons (Brent 2010); Roosevelt employed poets and playwrights to help him craft a 'Lincolnesque image' for radio and newsreels (Nimmo and Sanders 1981: 25). Many political actors seek training to help them relax in interviews (Brent 2010).

In any case, Green's model of spectatorship, which he takes to be the situation of most citizens in contemporary mass democracies, ignores what popular theatre, participatory theatre and more recently environmental theatre has long established: the relationship between spectatorship and performance is fluid, shifting, reciprocal and almost infinitely variable (Schechner 1994: xxix; xxxi): '[t]he total passive audience is a figment of the imagination, a practical impossibility; and, as any actor will tell you, the reactions of audiences influence the nature of a performance' (Kershaw 1992: 16). It is not only that 'no one is "just watching"' but that watching is as much a characteristic of performance as it is of spectatorship. Spectatorship may be one's *contribution* to the action. Performance can also be imposed on other spectators because 'visually, at least, [they] are part of the performance' for other spectators (Schechner 1994: 18). This is why life can seem to be like theatre and why Arendt wanted to draw a distinction between spectatorship in general, 'blinded' spectatorship that is focused on the experiencing self and reflective spectatorship that seeks to contextualize and understand (Arendt 1978/1971 II: 76). 'Performances' in everyday life are *multi-focal* in that many are going on at once and spectators have to *select* which they will watch. They are also *local-focused*: 'only a fraction' of spectators can see and hear them (Schechner 1994: xxxvii). These are the conditions of everyday spectatorship that Schechner's *environmental theater* attempts to emulate. They are also the implications of the theatre metaphor.

The requirement to 'authenticate' oneself by displaying one's personal qualities could be considered a 'corrosive' form of Puritanism (Sennett 1978: 11). The Puritan thread underlying Green's use of theatre to allow spectators to keep performers on their toes becomes apparent when Cotton Mather's c1685 Puritan version of the theatre metaphor is mapped onto his proposal. Green's political theatre is specifically designed to eliminate 'An affectation of displaying ones gifts before Throngs' for applause. Rather than politicians engaging in 'abominably proud Fishing for popular Applause', they are to be ready to 'acquit [themselves] well, in the Discharge of the Duties incumbent on [them]', thereby revealing themselves to *be* sincere (or not) when placed under the '*All-Seeing*

Eye' of a peremptory citizenship.[20] If the 'pervasive feeling of surveillance' by spectators generated by the design of Australia's new Parliament House leads to politicians absenting themselves from restricted public places such as the Members' Hall (Warden 1995: 59), what chance is there that many will want to expose themselves, unprepared, to the much more punitive impromptu test of candour from a mass of spectators? What is more likely is that those leaders who already have the ability to manage impromptu scrutiny will come to dominate, or that aspiring leaders will seek out training in order to help them project sincerity, thereby undermining the point of the test of candour. As the French Revolution demonstrated, the desire to 'unmask' is a desire that can never be satisfied (Arendt 1973: 86).

The Pleasures of Spectatorship

The theatre metaphor allows its users to take up a position outside and detached from the phenomenon being described. They use this detachment to 'turn the spotlight' (Van Onselen 2008: 56) onto political actors from a distance while withholding the same opportunities to those actors. Green implicitly takes up this external position when he says that 'the People's control of the means of publicity is a *negative* ideal: it is realized not in the People's actual direction of the precise conditions under which leaders appear ... but rather in leaders not controlling these conditions' (Green 2010: 130). While Green's explicit recognition of spectators reinstates political theatre as an institutionally sanctioned seeing-place in which citizens supposedly affect the timing of what they see, this power of citizen/spectators can't actually be realised because they can neither use these mechanisms nor control them. This is because, in the end, citizen/spectators are simply another actor on the stage over which a higher power hangs. As a political actor, The People are themselves subjected not just to scrutiny, but to direction by a spectator they, as a *character* in the plebiscitary drama, cannot acknowledge or challenge, although it is not clear who or what this is. Since both spectators (as

[20] The full quote is: 'An affectation of displaying ones gifts before Throngs, is too often an abominably proud Fishing for popular Applause; but my work in the Pulpitt, must bee, rather to acquit myself well, in the Discharge of the Duties incumbent on mee there, before the *All-Seeing Eye* of that Majestie, who to mee, shall be Theatre enough' (quoted in Richards 1991: xi).

The People) and political actors are on-stage, the only possible candidates for such scenic direction must lie outside the drama, perhaps with the metaphor user.

Whose metaphor?

> The news media regularly use theatrical metaphors to describe the world of politics. Such invocations of theatre are like pulling out a crucifix against a vampire, proof of our wariness of being suckered. But what about the reporters themselves? Don't they use makeup? Aren't they under hot lights, introduced by theme music and snazzy graphics, reading from scripts, giving us the most dramatic stories they can? (MacKinnon 2005).

Even a cursory glance at the theatre metaphor's history makes it clear that this is a metaphor used by the literate elite – philosophers, intellectuals, journalists, teachers, scientists. It is difficult to get at mundane uses of the metaphor. That it means something to 'ordinary' people is suggested by the occasional clichéd uses in popular media, most often to do with sport. *Daily Telegraph* sports journalist, Richard Zachariah claimed that inquiries into racing irregularities were 'pure theatre' featuring 'colourful characters'; the Chief Steward was 'the leading star' who 'might as well be Marcel Marceau' for all he said (Zachariah 2006). Still Zachariah himself is hardly an example of ordinariness, as the reference to the French mime Marcel Marceau indicates. A brief survey of contemporary literature produced for popular consumption revealed *no* use of the metaphor, even in the lead up to an election when some might be expected.[21]

If only the elite are using a metaphor that either implicitly or explicitly positions others, then the metaphor can be considered a way of exercising power against those others. In 1964, Weisinger claimed that the metaphor's 'main ideological implications' were still untreated (Weisinger 1964). Despite its increased use by both the social sciences and in relation to the media, this remains

[21] General interest and women's magazines available from a supermarket check-out were tracked for a period of two weeks leading up to the 2007 Federal election. No instances of the theatre metaphor were located. This supports Kaplan's argument that metaphors are tools for persuading the elite as much as tools of the elite (Kaplan 1990).

largely the case, with the possible exception of Role Theory.[22] Yet every attempt to impose upon reality is a form of *projective propositioning* that 'whittles' reality to fit (Feuer 1955: 332, 338). Spectatorship may be the key to the theatre metaphor, but it is not just anyone's spectatorship.

Given that most contemporary interpretations of the theatre metaphor are derogatory, Borreca suggests that rather than allowing users to see politics as something they can direct from behind the scenes, seeing politics as theatre is more likely to offer metaphor users a way *out* of political life because the metaphor gives users the illusion that it is possible to be outside the effects and obligations of their political system. By positioning themselves as spectators in a theatre, they can not only withhold recognition, they can simply 'get up and leave the play' (Borreca 1993: 71). The fatalism inherent in the metaphor facilitates this. This freedom to completely avoid politics is delusional of course, since to get up and leave a political system is not at all like leaving a theatre. There is no 'outside' within a state. Even if one refrains from political action, one will still be affected by politics. But the illusion allows users to cast judgment on political life without having to act to change it or get their 'hands dirty' (Van Onselen 2008: 57). Why would spectators basking happily in this position submit to being forced to become actors when they know both the pleasures of looking without obligation and the kind of scrutiny to which actors are subjected? Theorists might also have a stake in maintaining the opposition between participation and spectatorship that is apparent in the metaphor, for it allows them to retain a privileged position in which 'bodies, behaviours and communications, seen in the cross-hairs of space and time' become objects to which significance can be attributed by the spectator (Lyon 2007: 8).[23]

This suggests that the path to dealing with political spectators does not lie in reconfiguring the theatre of politics so that spectators are some kind of actor. Rather, spectatorship itself should be considered as a component of political life,

[22] Role Theory is discussed in Chapter 7.
[23] Lyon was talking about how surveillance works 'by capturing personal data within certain co-ordinates' (Lyon 2007: 8), but it seems an apt description of how the application of theatre as a multi-dimensional co-ordinate works to allow its users to make out that certain activities have more significance than others.

just as it is a constituting component of theatre. Despite the overwhelming negativity of the theatre metaphor, and despite theatre theory's generally negative view of spectatorship, can theatre itself provide an adequate model for politics that does this? Plato says not, precisely because theatrical spectatorship is a destabilizing force, but times have changed and the sheer size of the modern state and the globalisation of our interests along with the ubiquity of the mass media mean that some kind of politics involving spectatorship is unavoidable.

Many theatre practitioners already claim to practice democratic politics as they engage in their theatrical work, and they direct this work towards spectators. While Dolan's students, concerned with 'political efficacy', see their theatrical activities as 'rehearsing democracy' (Dolan 2001), Love (2002) argues that musical practices can be 'forms of political communication' that can add to and enhance public democratic discourse. The ballet company Chunky Moves claims to have encouraged spectators to explore democracy in its poll-driven production *Wanted: ballet for a contemporary democracy* (Obarzanek 2003); David Atkins, artistic director of the opening ceremony for the 2000 Sydney Olympics was disappointed that he was unable to include more on reconciliation and multiculturalism in the spectacle (Reade 2002); actor/environmentalist Leonardo DiCaprio's objective is 'to attract young people to listen about [sic] an issue that wasn't being talked about' (in Smith and Ansen 2005: 52). Indeed Di Caprio complains that political activities by theatre people are not taken seriously by political theorists or politicians even though many take on union activities, stand for council and get elected to legislative assemblies as well as attempt to use theatrical strategies for political purposes: 'There's this stigma that's put upon actors that we aren't allowed to be citizens as well – that somehow we're detached from everyday life … It's as if we're not allowed to have a voice because of some public persona, some label that's been put upon us' (in Smith and Ansen 2005: 52). In fact the cross-overs between theatre and politics are long-standing, albeit under-theorised, particularly amongst activists (Jestrovic 2000; Scalmer 2002; Schlossman 2002). Both politics and the arts involve dissensus – the bringing to *visibility* the contingent nature of accepted political and artistic divisions (Rancière 2010: 140).

Theatre theorists and practitioners appear to think that theatre can be a viable model or adjunct to democratic politics even though it includes spectatorship. Theatre studies too may be a useful paradigm for theorists of democratic politics because while both theatre and politics entail the management of actor/spectator relationships in order to maintain their legitimacy, theatre is more reflexive about the relationships it generates and depends upon (Fischer-Lichte 1997: 20). Also, theatre, like politics, entails managing tensions between what is envisioned or intended and what can be achieved and between what actors think they are conveying and what spectators perceive and understand. Politics could benefit from the expertise of theatre practitioners in successfully coming to terms with these tensions (Bailey 1996: 793): '[W]e want democracy: theatre can help in this process – why not?' (Boal 1998: 117).

Figure 4.2 Program flyer for *WANTED: ballet for a contemporary democracy*

In any case, Evreinov argued that 'in the post-Nietzschean world' where there were 'no certainties' (Collins 1973: xxvii-xxviii) there was no longer the option of rejecting theatre. It was theatre or nothing. Only theatre offered a way to deal with the abyss that confronted human life. Seeing life as theatre allowed it to be 'stage-managed' so that it ran smoothly. Therefore, the essence of government was in fact theatre:

> Examine any … branch of human activity and you … will see that kings, statesmen, politicians, warriors, bankers, business men,

> priests, doctors, all pay daily tributes to theatricality, all comply with the principles ruling on the stage (Evreinov 1970/1927: 58).

Actors and spectators are complicit in this political theatre just as they are in actual theatre: '[t]he actor is authorized by the audience, the audience by the actor' (Wilshire 1982: 25). Both agree to follow conventions that allow the 'willing suspension of disbelief' because such conventions protect both parties from the 'murderous truth' of the uncontrollability of life and futility of action that 'almost never achieves it purpose' (Arendt 1958: 184):

> There exists at the moment of theatrical perception a sort of silent agreement, a sort of *tacitus consensus*, between the spectator and the player whereby the former undertakes to assume a certain attitude, and not other, toward the 'make believe' of acting, while the latter undertakes to live up to this assumed attitude as best he can (Evreinov 1970/1927).

Theatre allows humans to 'pick out the significant incidents from the chaos of daily happenings and arrange them so that their relation to one another becomes significant, thus changing ... bewildered spectators of monstrous confusion to [people] intelligently conscious of the world and its destinies' (Shaw 2004/1909: 35). This 'essence' of theatre, whether on stage or as a way of facing 'naked' life, rests on a relationship between actors and spectators that might best be understood by considering the French word for attending a performance: *assister*. Spectators do not merely watch a show they *assist* in its presentation (Nicoll 1962: 29). However, spectators always have the freedom to look elsewhere (Brockett and Ball 2004: 15; Fischer-Lichte 1997: 20), disrupt a performance or simply leave. A *tacitus consensus* places upon them an obligation to exercise an ethics of care towards performers by continuing to watch them: '[a] good watcher knows how to care' (Woodruff 2008: 143). In this way, theatre operates under a form of social contract akin to the political one that people entered 'for their comfortable, safe and peaceable living one amongst many' (Locke 1967/1689: II.95). Theatre at its

best, then, may well provide a viable model for politics that does not require spectators to sacrifice their position.

Chapter 5: Theatre as a Model for Politics

> [T]heater clarifies the world by placing people in a moving architecture that gives ... the consolation (if not the proof) that life has design. But by adding the clarity of design, the playwright may be falsifying life in the very act of presenting it. And yet how else can we know the world except by exploring the models that artists give us? (Simon 2003: 211).

In 1996, Vaclav Havel defended his long-standing belief that politics was theatre. Theatre expressed the experience of politics as a dramatically structured environment with 'a beginning, middle, and end'. A politics without this structure was unfocused, 'a castrated, one-legged, toothless politics' (Havel 1996a) that damaged confidence in the processes of politics and encouraged knee-jerk reactions for short-term gain. What he believed in and worked for was:

> [A] politics that knows it matters what comes first and what follows ... that acknowledges that all things have a proper sequence and order ... that realizes that citizens … know perfectly well whether political actions have a direction, a structure, a logic in time and space, or whether they lack these qualities and are merely haphazard responses to circumstances (Havel 1996b).

This form of politics involves a spectatorship alert to failures in direction, logic and meaningful action that recognizes when politicians have 'a direction' and when they are merely reacting. The wide-spread belief in contemporary western politics that politicians of the left particularly have lost their way suggests that the commitment that comes with the idea of having a direction is seen as an important, *structuring* component of politics and that this provides security for citizens. It is in this sense, too, that action entails *promising*, as Arendt argues. This does not mean that action will be determined or not have unforeseen consequences but it will have the possibility of establishing some coherence both

because spectators will continue to allow actors a space of appearance and because actors will be able to build on previous actions.

Havel's model of politics need not be democratic or liberal. However, many theatre practitioners and theatre metaphor users see theatre as *necessarily* having 'democratic potential' simply because of the way any performer can play the king. As the theatre metaphor has long indicated, theatre is a public manifestation of the inappropriateness of arguing that some have more right to rule than others. It epitomizes 'the scandal' at the heart of democracy – that there is no *natural* entitlement to rule (Rancière 2006/2005-49; Urbinati 2005: 196): 'all the people know right well, that he that playeth the sowdayne [sultan] is percase a sowter [shoemaker]' (Thomas More c1513-18: 80-81; cited in West 1999: 260) and that at the end of the show 'all be stript in the tiring house, for none must carry anything out of the stock' (Thomas Middleton (1580-1627) in Vickers 1971: 203). In any case 'all are at last equal in the grave' (Cervantes 1958: II,iii,12). However, spectators *allow* the sleight of hand that makes one of their fellow-citizens a king in order to enjoy the public benefits it enables. Indeed, they are likely to get annoyed if one of their number tries to spoil the arrangement:

> Yet if one should can so little good [be so ignorant] to show out of seasonne what acquaintance he hath with him, and calle him by his owne name whyle he standeth in his magestie, one of his tormenters might hap to breake his head, and worthy for marring of the play (More c1513-18: 80-81; cited in West 1999: 260).

Theatre thus provides a model of democracy that allows for hierarchical representation but only conditionally. The elevation of position is not permanent but the public will support it as long as they believe they continue to benefit from it.[1]

[1] This argument conveniently ignores the hierarchy which operates in theatre. The fact is that the best actors get the best parts, although the best part may be that of a servant as much as a king, and the 'star' system guarantees that stars get more of just about everything than spear-carriers in all but the most communitarian forms of theatre.

Because theatre generates 'an implied community' amongst assembled but disparate spectators for the period of the performance, Reinelt considers that it operates as an important 'corrective' to liberal politics while not fully endorsing a communitarian position. Theatre therefore also offers an ideal democratic *site* that avoids the extremes of individualism and communitarianism, a place where 'liberal-minded people asking liberal humanist questions [can] gather together in a social ritual' of democracy in practice. Like a town meeting, this model for democracy would serve 'no permanent social function' or 'fixed notion of the common good'. Rather these things would be worked out through engagement at each performance site as actors and spectators worked together to identify 'opportunities for imaginative mimesis, simulation, or transformation' designed to find ways to come to terms with the 'political/ontological/social/cultural crises' of their time (Reinelt 1998: 284-7).

What Makes a Viable Model?

> A promising model is one with implications rich enough to suggest novel hypotheses and speculations in the primary field of investigation. (Black 1962: 231)

A model offers a 'round about' way of investigating a phenomenon that resists a more direct approach. It is 'a framework for understanding' (Howard 2005: 3) that provides 'a lens' to enable us 'to *see new connections*' and 'reveal new relationships' so that we can *talk about* a phenomenon in a different way (Black 1962: 229, 236-9).[2] All models have their beginnings in metaphor (Black 1962: 219; Brown 1977: 111; Mangham and Overington 1987), although many complex metaphors do not work as models. Their power comes instead from their ability to evoke an image, irrespective of whether or not that image is subsequently 'put to cognitive work' (Cooper 1986: 149). But other metaphors *are* capable of working as models because they are 'open to multiple possible actualizations' (Blumenberg 1997: 11). The theatre metaphor is certainly capable of evoking

[2] Hence, there is a connection between models and discourse. Discourse could be said to be a reification of a model so that theoretical speculations get taken up as if the world was really as described, with the subsequent development and institutionalisation of policies and practices according to this assumption.

images of politics. It remains to be seen whether it can be a model that opens up politics.

According to Black there are five conditions for the use of theoretical models:

- there has to be an original field of investigation in which some facts have been established but that needs 'further mastery'
- there has to be a relatively unproblematic, more familiar or better organized secondary domain that offers some insight
- these fields have to be *structurally* similar: 'the key is the identity of structure'.[3]
- there have to be some 'rules of correlation' so that statements about the secondary field can be translated into statements about the original field
- inferences should be capable of being checked against known data from the original field (Black 1962: 231)

If these conditions are present, useful insights can occur even if both fields are abstract. The key condition is that the secondary domain is *better known* than the first. A model yields results because it allows users to draw on what they already know (Black 1962: 231-6; Myers 1966: 396). These caveats are important because models have their drawbacks. They can be used to avoid thinking, producing merely 'a strained and artificial description' of the original field (Black 1962: 237). They can 'ascribe non-inherent features and dynamics to phenomena' and over-emphasise similarities at the expense of dissimilarities (Bailey 1996; Ortony 1993/1979) and at the expense of knowledge (Dewey 1969: 307). They can beguile their users into forgetting that they are just models (Geertz 1980: 172), entice them into conflating description and prescription (Howard 2005: 10) or simply create a 'vicious circularity' (Myers 1966).[4] Nevertheless, Mount considers that theatre makes a better paradigm for understanding politics than any

[3] An 'essential structural relation is necessary for any particular metaphorical activity to take place' (Pearce 1980: 43).
[4] Viciously circular metaphors are self-referring e.g. life is drama because life is dramatic. They shed little if any light on either term (Myers 1966)

other currently available (for example, war or pilgrimage) because theatre is the only paradigm that properly recognizes that politics' relationship with its public lies in satisfying that public (Mount 1972: 9). Theatre, unlike other models of politics, provides a recognized position for spectators.

However, the often muddled and even more often clichéd uses of theatre *as a metaphor* suggests that theatre as a model, even if it manages to meet Black's five conditions, might suffer from all of the negatives attributed to models. Certainly the metaphor is beguiling. The slide from seeing politics *as if* it was theatre to seeing politics *as being* theatre occurs so often that it is hardly noticed, as is the collapse of theatre into drama and actors into the characters they portray. Even though 'a coughing, hacking, sneezing, rasping audience may unsettle [the actor] Richard Burton [while] it can never disturb Hamlet' (Natanson 1976: 47), discussions of Burton easily become discussions of Hamlet and vice versa. The conflation of description and prescription is also evident, particularly in relation to dramaturgy. Thus the theatre metaphor, while pervasive, has the capacity to seriously distort the phenomena to which it is applied (Borreca 1993; Dewey 1969; Geertz 1980). Like Freud's iceberg metaphor, it can hide much more than it reveals so that *less* rather than more of the phenomenon to be explained is seen (Dewey 1969: 308).

Theatre is also not a 'relatively unproblematic' domain. It is arguably even less known than politics. It also does not, at least currently, share the same structure as politics. Unlike politics, theatre operates with two 'realities' – theatre as a practice and a place involving practitioners and spectators, and the autonomous dramatic artefact generated by practitioners to *show* to spectators. States (1994: 20) suggests thinking of this as a hologram as a way of coming to grips with this elusive, ephemeral but nevertheless real entity, but this is misleading. The artefact has an existence in its own right, like a bubble once released from the instrument and breath that generated it. Political symbolism, arguably the closest politics gets to such an entity, never achieves this independent status. Once free of its connections it ceases to be specifically *political* since symbols in themselves do not mean anything (Sperber 1975: 50), whereas the theatrical creation is seen to be the 'essence' of theatre.

Rules of correlation might also prove a stumbling-block. While theatre and politics seem to share many characteristics, there are some things that a liberal democratic politics *must* do that theatre does not and perhaps must not do in order to be what it is. Whitebrook (1996: 42) lists four things such a politics must offer that art need not or perhaps cannot offer if it wishes to retain its specific identity as art:

1. accountability
2. justification
3. prudence
4. responsibility

As in the 'narrative turn' in which political life is seen as a story, a 'theatrical turn' can too readily assume that politics can be made to fit the simple beginning-middle-end sequencing of story-telling or play-making while ignoring questions of authorship, voice and closure (Whitebrook 1996: 40).[5] Who shapes the theatre of politics, and for what purpose? What elements are left out and what elements are made contiguous? Unless these questions can be answered, fundamental *political* questions regarding authority and legitimacy will be ignored. So too will be the overwhelmingly individualistic viewpoint that creates a play even when it purports to portray multiple points of view.[6] In the theatre what we see is not different people behaving according to different points of view and beliefs, but impersonations of apparently different people expressing what an author or director *thinks* are different perspectives. Theorists who draw on theatre as a model 'cannot claim to be innocent observers' or mere story-tellers any more than

[5] The current cult of *closure* whereby people affected by any kind of traumatic or disturbing event are immediately offered counseling in order to achieve it, is a disturbing consequence of thinking of life as a play or story. One cannot cease to experience something already experienced in the way that an actor can cease to 'experience' what a character goes through when a production ends. All one can do is change how one continues to experience one's past.

[6] This 'single consciousness' which lies behind most novels and plays has been recognized in a recent production of Shakespeare's *Macbeth* as a one-man show, Stephen Dillane's *Macbeth: A Modern Ecstasy*. The show is premised on the fact that Macbeth in fact speaks more than a third of the play himself, while the rest can be seen as though emanating from his consciousness. Very little of the original text had to be cut to be presented in this way despite the original play's forty odd characters (Waites 2006: 65), highlighting Whitebrook's point that authorship is a critical but often hidden dimension of theatre, whether taken literally or figuratively.

theatre makers can. Too many decisions occur before a show is seen by spectators (Apter 2006: 222; Bennett 1997; Seymour 1996: 8).[7]

Theatre as a better known 'secondary domain'

For a substantial part of its history the practice of theatre has been largely theorised by theorists from fields other than theatre itself: history, mathematics, astronomy, philosophy, sociology, political theory, education, medicine, journalism, cultural theory, literature studies and practice, academia of various kinds, law and psychology.[8] Table 5.1 displays this phenomenon.

Period	Practitioner	Non-Practitioner	Unknown	Practitioner %	Non-Practitioner %
400BCE-1CE	3	9	2	21	64
1CE-1200	2	18	1	9	86
1201-1500	1	6	-	14	86
1501-1600	19	45	-	30	70
1601-1700	25	30	3	43	53
1701-1800	36	35	1	50	49
1801-1900	50	56	1	48	52
1901-1914	28	18	1	59	38
1915-1917	1	4	-	20	80
1918-1939	40	22	1	63	39
1940-1945	6	6	-	50	50
1946-1959	21	25	-	45	54
1960-1979	54	69	3	43	55
1980-1989	6	27	-	18	82
1990-2008	56	54	2	50	48
Overall	**348**	**425**	**15**	**44**	**54**

Table 5.1 Practitioner/non-practitioner theorists of theatre

Theatre theory has been written 'from the point of view of grammarians and philosophers' rather than from the point of view of 'how to succeed in the theatre' (Corneille 1991/1660: 237), by 'drones, who do not know how to make the honey that they steal from productive bees' (de Molina 1991/1624: 207-8) but create

[7] Whitebrook particularly targets Richard Rorty, Charles Taylor, Alasdair MacIntyre, Iris Murdoch and Martha Nussbaum, arguing that all have agendas for taking 'the narrative turn' without considering the full implications of the idea of life as narrative. For Rorty the narrative turn was part of a quest for 'liberal hope'. For Taylor and MacIntyre it was a quest for order. For Murdoch it was a quest to regain an other-centred way of thinking, one which recognizes the complexity of life and values truth rather than sincerity, and for Nussbaum it was part of a quest for the recognition of role of emotion and particularity in politics. All are reasonable aims, but ignore the specific circumstances by which life can come to be seen as a story, in particular the presence of a controlling author who is situated outside it and determines when and how it ends (Whitebrook 1996: 33-38).

[8] See Appendix D for details. Theorists have been identified in a similar way to the users of the theatre metaphor: by long-standing association with a field, by disciplinary association or by profession.

rules and principles for practitioners that ignore the affective aspects of theatre (Beaumarchais 1994/1767: 128). Much theatre theory overlooks the 'thick' nature of theatre practice' (Meyrick 2003: 231). Consequently it 'has no practical application' (Kirby 1976b: 1).

The key issues that engaged theorists historically were almost all to do with the crafting of *drama* understood as literature. Even at the height of the so-called 'participatory' and performance revolutions (1960s to 1980s), when efforts were being made to include spectators as participants in the 'newly discovered' art of performance and when semiotics supposedly 'rediscovered' spectators (Fischer-Lichte 1997: 240), playwrighting still constituted the major focus of theatre theory. The term *theatre* was not even mentioned as a book title until 1657. Even now a title search using the word theatre would produce only about a quarter of all available material.[9] If '[h]ow well we understand [A as B] has something to do with how well we understand B to begin with (Schon 1993/1979: 148), then it is difficult to see how much theatre *theory*, at any rate, can illuminate politics.

What kind of theatre?

One of the first distinctions many theorists of theatre and users of theatre as a metaphor make about theatre is the distinction between theatre and 'mere entertainment'. At the heart of this distinction is the idea that theatre has or ought to have something significant to say about reality from which spectators can learn, whilst mere entertainment is escapism or a 'distraction' *from* reality (Wilshire 1982: 5).[10] Theatre is 'a moral institution' (Schiller 1994/1784), an instrument of

[9] The first was D'Aubignac's *La Pratique du theatre* (1657), which appeared in English as *The Whole Art of the Stage*. The second was Riccoboni's *Historical and Critical Account of the Theatre in Europe* (1741). Most publications referred to 'poetry', 'tragedy' or the titles of plays. (See Appendix D).

[10] Wilshire acknowledges that it might be possible to 'learn something about human beings' from escapist entertainment provided spectators recognize that they are being encouraged to be distracted from recognition but on the whole seems to think this is unlikely. What we are meant to learn from real theatre is 'something about the conditions of our own identity as selves' (Wilshire 1982: 44).

instruction (Castelvetro 1991/1570: 131; Trumbull 1998-2006). It ought to have an enlightening effect (Brecht 1992/1949; 2000/1930; Lessing 1994/1767-9).[11]

It is not just 'serious' theatre that carries this heavy load. What constitutes popular theatre has been redefined by theorists to meet this 'drive to enlighten' (Barker 1998/1990: 56). Popular theatre is no longer theatre that attracts large numbers of spectators (Hamilton 1910): 'The mere presence of the people is not sufficient to verify the classification of a show as 'popular' (Boal 1998: 228). It must be community-based and heavily focused on participation and mutual learning. There is apparently only one 'genuine' form of popular theatre that meets the moral role of 'real' theatre: theatre 'in which the people … themselves … make the theatre rather than receiving it as consumers' (Boal 1998: 211-234).

This understanding of popular theatre forms the basis of Boal's Legislative Theatre, which aims to foster participatory, interactive democracy and thereby transform voters from spectators into actors:

> We do not accept that the elector should be a mere spectator to the actions of the parliamentarian, even when these actions are right: we want the electors to give their opinions, to discuss the issues, to put counter-arguments, we want them to share the responsibility for what the parliamentarian does (Boal 1998: 20).

Created after Boal was elected to the Brazilian parliament in 1992, Legislative Theatre is a development of Boal's Theatre of the Oppressed. Its strategies include 'The Chamber in the Square' − a 'mock-parliament' held in a public square in which legislative questions are publicly discussed and debated by political actors and citizen/spectators and in which 'participants not only vote but must also explain their positions' (Boal 1998: 93). These public debates then influence Boal's vote in the national legislature (Fortier 2002: 212). In this way

[11] Many theorists who subscribe to this view single out as exemplary the plays of Brecht which explicitly aimed 'to teach the spectator a quite definite practical attitude, directed towards changing the world' (Willett 1959: 176-8), although there is no evidence that Brecht's spectators actually did go out and change the world. Nicoll believes that this obsession with educating spectators has resulted in spectators no longer going to the theatre (Nicoll 1962: 188).

theatre becomes 'one of the ways in which political activity can be conducted' (Boal 1998: 20), albeit along the lines of Habermas' communicative action.

What drives Boal's work is the desire to 'restore' what he sees as theatre's original form − 'a celebration of an entire people' – in which spectators were also actors. Spectators have lost this capacity to act because Aristotle had turned theatre into 'the most perfect artistic form of coercion' − a 'powerful poetic-political system for intimidation of the spectator [and] for elimination of the 'bad' or illegal tendencies of the audience'.[12] Under these conditions spectators were denied the opportunity to affect the course of the action. In order to retain some sense of involvement and control, spectators came to identify themselves with the *characters* instead of with the actors. Encouraged to feel 'as if he himself is acting – [each] enjoys the pleasures and suffers the misfortunes of the character' (Boal 2000/1974: 465) not realising that this self-directed experience actually isolates them from the actors, from fellow spectators and from their own ability to still influence outcomes. This results in the 'dehumanization' of man: actors become characters who exist outside history and life, unable to be influenced by or influence their fate; spectators become self-absorbed and immobilised. Theatre of the Oppressed and Legislative Theatre were attempts at reversing this situation. They encouraged spectators to assume 'the protagonistic role' themselves so that they could challenge the dramatic action, try out solutions and discuss plans for change. When the spectator 'no longer delegates power to the characters whether to think or act in his place' but 'thinks and acts for himself!' (Boal 2000/1974: 473), theatre becomes a 'rehearsal for revolution' (Boal 2008/1974: 396) not just for theatre but also for a politics in which all are actors.

Boal's work has become 'a manifesto for revolutionary and socially conscious theatre' and transgressive politics throughout the world (Wilson and Goldfarb 2004: 582). It is seen as 'psycho-therapeutic as well as political in its

[12] Classical scholars Ober (1989) and Hesk (1999) both argue that Greek theatre was originally used to train the ordinary citizen to accept the rule of elites, who were required to perform the 'dramatic fiction' of being 'common men' and 'voice their solidarity with egalitarian ideals' with which they were not in sympathy (Ober 1989: 190-1). This, in turn, 'policed the political ambitions of the elite' so that Athens could benefit from having educated men serving the state, without having to worry about their tendency to want to form an oligarchy (Hesk 1999: 208).

orientation and impact' (Gerould 2000: 463) and could be seen to epitomise the engagement and resulting efficacy claimed for participatory politics that also wants to convert spectators into actors. But some *actors* engaged in politically charged theatre, like Latin American performance artist Coco Fusco, argue that Boal's model of theatrical politics acts as a 'straitjacket' for performers who do not engage in politics in this *dialogic* way, who do not endorse the leftist and essentially Marxist politics of oppression, or who do not wish to engage in politics through their artistic work. For these actors Boal's work has itself become a form of oppression as minority artists find their performances judged according to expectations relating to this kind of critical theatre/politics, limiting their own political and aesthetic expression:

> Too many Latin Americans have suffered at the hands of authoritarian systems that reduce all forms of expression − public, private, religious or aesthetic – to a certain political value of meaning for there not to be an enormous amount of scepticism about such approaches to culture ... the reality is that many Latin American artists' primary spectator consists of their peers, other intellectuals, and spectators that do not respond receptively to what they perceive as outdated and dogmatic paradigms (Fusco 2000: 4).

Nevertheless c*ommunity-based popular theatre* that allows people to 'tell their stories' has, since the 1980s, become 'a named genre' with 'a large degree of acceptability and wide public interest' (Salverson 1996: 181). Popular theatre as 'performance created by the people, for the people, with the people, about existential issues they face [carried out] within informal environments, away from elitist control and censure' (Noble 2005: 47), like political participation, is seen as 'efficacious' (Kattwinkel 2003: xiii): it provides vital, engaging and 'indisputable learning' opportunities for both performers and spectators (Salverson 1996: 181). However, while the aim is to engage spectators 'actively', it is clear who is in the driving seat from the list of strategies used by practitioners who have contributed to Kattwinkel's book on 'audience' participation: ask questions of the audience, include some spectators on the stage, encourage vocal response, 'choose audiences carefully'; 'individualise' spectators, 'leave space' for audiences to do

something; 'move into public spaces and create an atmosphere of "community project" rather than performance' in order to 'generate "communitas"' (Kattwinkel 2003: x); encourage activity rather than 'passivity'; undermine traditional theatre experience and behaviour; encourage a connection with themselves as performers and 'mobilize for political action' (Kattwinkel 2003: xi). What this redefinition does, apart from disguise its drivers, is deny 'theaters which wish to serve simply as "pleasurable stimuli" … the right of existence' (Passow 1981: 251) while at the same time denying that spectatorship itself has any value for either theatre or politics. Blau (1989) and Schechner claim that these practices are no longer theatre. Rather '[t]heater people are moving into areas once occupied mostly by practitioners of religion and politics' (Schechner 1988: 146), and using theatrical *techniques*.[13]

The desire to educate theatre spectators mirrors the desire of participation theorists to convince citizens that they will find political participation rewarding and beneficial if only they'd embrace it. According to Barker, it is 'shamelessly ambitious' and paternalistic. Theatre is not about truth, teaching or any other of the 'platitudes' theorists use to justify what they do in order to counter accusations of self-indulgence or dilettantism. Theatre is simply '*play*' in which the question 'What if …?' can be posed and responded to (Barker 1998/1990: 56). This is its power, which is why it has been the subject of censorship and bans throughout its history. Spectators come to the theatre 'for what [they] cannot obtain elsewhere in any other forum … for the false … for the speculative and the unproven' where 'there is no burden of proof at any moment' (Barker 1998/1990: 56) and no requirement to bear the responsibility of apparent consequences: 'we play for the sake of recreation' (Gadamer 1984: 91). Rewriting the function of theatre in the way participation enthusiasts have simply reveals a distrust of spectators' ability to make something of what they see and to share a space of play amicably with unknown others (Barker 1998/1990: 57).

[13] Schechner, unlike Blau, sees this as a good thing. Certainly one cannot argue with the desire to use theatrical techniques for a variety of purposes, but is it still 'theatre'? Schechner's rejection of theatre and move to 'performance' is perhaps the clearest indication that it isn't. The easy conflation of theatre and ritual in this kind of theatre is also problematic. Although it has been a long-standing belief that theatre originated in religious ritual, this belief has recently been called into question (Egginton 2003; Wilson and Goldfarb 2004: 8). It is now believed that theatre arose from oratory and/or choral competitions and that the idea of theatre as ritual originated with English anthropologist Gilbert Murray.

However, theatre as play poses problems for a model for politics based on theatre because one thing politics is not to those engaged in it is play. Nor should it be, since, unlike theatre, politics has the capacity to affect 'the living conditions of large numbers over long periods of time' (Merelman 1976/1969: 285) and is accountable for those effects. Political activity may use playful means in order to achieve its ends. The 2000 Serbian revolution was described by one journalist as 'the first regime overthrown by buffoonery' because of the ingenious use of theatrical strategies by actor/activists (Jestrovic 2000).[14] But politics can never be just play.

One of the problems Plato had with theatre was precisely that spectators did learn from theatre, but learnt the wrong things. Subsequent philosopher/theorists who wish to retain theatre in spite of this problem and who do not want to admit theatre as simply 'play' have been obliged to demonstrate that theatre provides positive lessons as well, although few go as far as Krasner in suggesting that theatre's link with entertainment is in fact an aberration. Krasner argues that since theatre and theory share an etymological root in *thea*, theatre has 'traditionally provided a forum of intellectual engagement and philosophical exchange' (Krasner 2008: 1). This argument must be seen as a strategic move to 'save' theatre-loving philosophy since Plato's adoption of theatre on behalf of philosophy through his use of *theoria* post-dated theatre by at least 150 years. As a consequence of this kind of move, however, 'classical' theatre (Greek tragedies and Shakespeare), avant-garde and experimental theatre, including street theatre, community theatre, political theatre and Brechtian theatre − unlike mere entertainment − apparently all aim 'to illuminate the ungifted … correct[ ] the prejudiced, and … instruct[ ] the herd' (Barker 1998/1990: 56).

[14] For instance, the 'protest farce', *Broken Cars*, was a response to an official proclamation insisting that the thousands of police who were detailed to protest locations were there simply to direct traffic. Protesters drove their cars to the site and 'broke down' and then attempted to 'repair' their cars using a variety of farcical methods, including asking the assistance of nearby police (Jestrovic 2000). Other protest forms involved having photographs taken with the 'police guardians', or conducting 'Reading Sessions' in which protesters read poetry and books about democracy to the police.

Artists of course are often more than happy to be complicit in this given their traditionally shaky position in society because it elevates their artistic endeavours. Belgian symbolist poet and playwright Georges Rodenbach (1855-1898) argued that art was *not* created for 'the people'. It was too complex and subtle, essentially aristocratic. What was needed was 'a parody of art' for the people, something that was 'a means of propaganda' (in Carlson 1984: 315). Rodenbach's distinction makes it clear that the insistence on the efficacy of drama has always been based on a particular view of particular kinds of spectators. Thus the question of what kind of theatre should be a model for politics is 'not a matter of indifference' (Gran 2002: 254).

As can be seen in Table 5.2 below, few users of the theatre metaphor mean avant-garde theatre, street theatre, community theatre, political theatre or Brechtian theatre when they invoke theatre as a metaphor for politics, but few mean popular mainstream or commercial theatre either. MacIntyre (1981: 26) used Japanese *Nōh*, to describe bureaucrats as stock characters that determined 'the possibilities of plot and action' in social and political life. Green (2010), Mangham and Overington (1987), Wilshire (1982) and Simmel (1976/1912) favour Shakespeare, as do many clichéd and cynical versions of the metaphor.[15] A handful specify 'entertainment', the kind of theatre that most theorists in both theatre theory and metaphor seem to despise but that Goffman found so fruitful.[16] Woodruff claims such theatre is not real theatre but 'productions that ape film in their use of sound, montage, and illusion' and to which only 'tourists ... flock to'.

[15] Green favours *Coriolanus,* Mangham and Overington *Richard III*, Wilshire and Simmel *Hamlet*. Wilshire adds Sophocles' *Oedipus Rex* and Becket's *Waiting for Godot* – the three plays incorporate his idea of theatre's 'essence' − 'involvement and identification' (Wilshire 1982: 43). Simmel uses *Hamlet* as part of an argument for an organic rather than a mechanistic understanding of the world, which he says is 'a distinctively modern way of understanding the modern world' (Simmel 1976/1912: 61). Mangham and Overington further limit theatre when they define it as a formal production during which spectators play close attention (unlike many of Shakespeare's spectators). Apter (2006) refers to several Shakespearean plays and T.S. Eliot's *Murder in the Cathedral*.

[16] Mangham and Overington (1987), like Wilshire, are very critical of Goffman's use of the theatre metaphor, claiming that it is so banal that it shows that he never went near a theatre (1987: 201n5), but if the theorist has in mind the kind of 'real' theatre that very few attend, how does this affect the value of their metaphorical insight, and to whom is it directed? Australian Bureau of Statistics figures for 2005-6 indicate that some 17% of Australians attended 'theatre performances'. Theatre performances include both 'classical' theatre such as that used by Mangham and Overington and Wilshire as well as 'blockbuster' productions such as those put on by *Cirque du Soleil*. However, some 53% of this 17% were repeat visits. The actual percentage of those attending all 'theatre performances' is likely to be less than 10% (ABS 2007), compared to the 65% who attended the cinema. 'Whose metaphor is this?' is a crucial question (Kirmayer 1992: 340).

But at the same time, he wants to argue that real theatre is a very broad 'cultural practice' that encompasses Greek tragedy and American college football, '[w]eddings, funerals ... street dancing, church services' because all are 'powerful creators for community' (Woodruff 2008: 11-17). What determines what theatre *is*, then, comes down to what aspect of theatre a theorist privileges.

What kind of theatre does the metaphor specify?	Number specified	Specified %	First Mention	Last Mention
Tragedy	39	31	c300BCE	2008
Comedy	22	17	c300BCE	2009
Tragicomedy	10	8	1599	1972
Theatre of the Absurd	7	5	1959	2007
Opera	2	2	1995	2007
Farce	12	9	c1CE	2009
Melodrama	10	8	1965	2007
Soap opera	2	2	2007	2008
Entertainment	11	9	c100CE	2002
Vaudeville	2	2	1985	2008
Pantomime	2	2	1791	2006
Puppet show	7	5	c300BCE	2003
Total Specified	**126**	100		

Table 5.2 What kind of theatre?[17]

Political communication analyst John Combs claims that there are three types of 'drama' appropriate to politics: 'the theater of heroism [*tragedy*], the theater of realism [*melodrama*] and the theater of the absurd [*comedy*]'. All are 'an "imitation of life"' that dramatizes 'man's attempt to come to grips with himself and the world' (Combs 1980: 198), but each has a different purpose. Thinking of politics as tragedy 'permits us to cope better with historical tragedy'. Thinking of politics as melodrama is optimistic: we see it as 'the enactment of rational and democratic planning, designed to preserve good order and realize good projects' (and in which evil always gets its comeuppance). On the other hand, 'a comic perspective on politics permits us to make light of the drama endlessly unfolding before us … and teaches us not to take politics … too seriously':

> If we see ourselves as part of a grand comedy, we can enter the political stage with wit and grace, make the best of a bad show, and

[17] See Appendix A Table 7 for list of users who specify these genres.

exit laughing. After all, it may be that the joke's on us (Combs 1980: 199).

It is hard to tell from these descriptions what Combs means by either theatre or politics: at times we are spectators of the 'drama/theatre', at other times we are actors and possibly playwrights. As a model for politics, then, is he talking about a form of politics in which sometimes 'we' act, sometimes 'we' watch and sometimes 'we' authorize what others do? This sounds like Arendt's understanding of politics – a model of politics with which many disagree strongly or consider under-theorised. It could also be a form of strong communitarianism. But at the same time, who are 'we'? Unlike Arendt, we don't seem to take politics very seriously as we sit on the sidelines wearing 'the dramatic "pair of glasses" so we can say 'I see it. I really see it' (Combs 1980: 1-17).

Although generic terms such as 'the stage', 'the drama' or 'the theatre' are what most users talk about when they use the metaphor, as if everyone understands what they imply, where a genre is specified, tragedy is more often than not the genre specified in the records located for this study.[18] Overall however, even omitting entertainment, melodrama, soap opera and theatre of the absurd, comic theatre (comedy, tragicomedy, farce, vaudeville, pantomime and puppetry) is the more favoured general model. The predominance of genres that are likely to make us laugh certainly indicates that many *metaphor users* think politics should not or cannot be taken too seriously.

Possible Models from Theatre

Models of theatre are not common in theatre theory largely because it is devoted to drama. Existing models are almost always triadic, although the components of the relationship vary. A tri-partite relationship seems to be inescapable for politics however it is conceived, for without it the purpose of politics seems to be lost. Even if politics is reduced to power, as some contemporary conceptions have it,

[18] There were short periods in theatre theory when *drama* was seen as a specific genre, different to *tragedy* or *comedy*, but drama has predominantly been taken as a generic term, especially amongst metaphor users.

there still needs to be something over which power is to be exercised, someone to exercise it and some purpose for which power is exercised. Foucault, for instance, suggested a power relationship in which sovereignty, discipline and government combined to manage a population (Foucault 1991/1978: 102). Despite his famous use of the Panopticon as a metaphor for a disciplinary power that took the shape of a central tower apparently watching all that surrounded it (Foucault 1991/1977), his tri-partite conception of governmentality places power along the three sides of a bounded population, with its focus on the population. If 'conceptions of the world … bear the power of signification' (Clegg 1997: 21), then the relationship of governed to government must always include a third term that seems to lie somewhere along a continuum from force to popular will. In democratic forms of government the relationship is with popular will, and seems to hinge on representation. Any appropriate model of theatre should therefore consist of three terms. Participatory theatre that collapses watching into doing, thereby making showing incoherent, would not fit this requirement.

Aristotle

Aristotle saw the theatre relationship as based on a division between *praxis*, *poeisis* and *theoria*, a division that could be loosely translated as *doing*, *making/showing* (the product the doer ends up with and that the spectator sees, for example the actor makes a character through action for the spectator to see) and *watching* (to see in order to 'grasp and understand') (Fergusson 1961: 10) (see Figure 5.1 below for a visual representation).

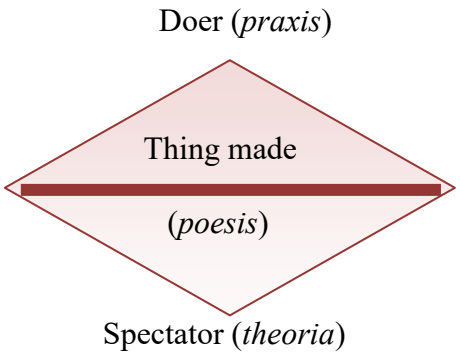


Figure 5.1 Conception of the Aristotelian theatre relationship

Given that Aristotle paid little attention to spectatorship, and saw spectacle as perhaps the least interesting aspect of theatre, this model does not advance politics much beyond what already exists in political theory unless a controversial reading of *catharsis*, the 'proper' effect of tragedy, is admitted. Aristotle only mentions catharsis once in the *Poetics,* and does not explain how it works, but it is generally thought to be that 'peculiar pleasure' spectators *experience* as a result of feeling 'fear and pity' for the plight of the hero (Aristotle *Poetics* 1453b.10).[19] Else (1963) argues, however, that catharsis is not what spectators experience but something they grant to the hero by way of absolution: 'catharsis is a purgation of the tragic hero's actions through the spectator's full understanding. The spectator acts as a judge in whose sight the hero's actions are purified ... this ... allows spectators to have pity on him', and thereby exonerate him. This is what produces tragedy's 'peculiar pleasure'.

Else's interpretation of catharsis is contested, but although magistrates initially judged Greek dramas, 'guided by the vocal and physically active responses' of theatre-goers (Pritchard 2007a : 3), by 360BCE judgment in Athens at least was by the whole audience (Taplin 1999: 37). The chorus, which some theorists consider represents an 'Ideal Spectator', also commented on and responded to the plight of the hero in ways that could be seen as granting absolution.[20] This understanding of catharsis elevates the contribution spectators make to the drama, and brings it into line with the capacity of spectators to judge political action and to grant forgiveness if appropriate. This, Arendt argues, is the necessary function of spectators in political life for it is forgiveness that 'makes it possible for men to go on' acting and promising even though they know that:

> He who acts never quite knows what he is doing, that he always becomes "guilty" of consequences he never intended or even foresaw, that no matter how disastrous and unexpected the

[19] It is possible he explained catharsis elsewhere, or intended to: 'It it be asked whether tragedy is now all that it need be in its formative elements, to consider that, and decide it theoretically and in relation to the theatres, is a matter for another inquiry' (*Poetics* 1449a.5). This is not necessarily because Aristotle was not interested in these aspects but because he saw them as 'another inquiry', perhaps to be answered later. The voluminous scholarship on Aristotle makes it easy to forget that we only have fragments of his work, often only in transcription.

[20] Although see Nietzsche (2000/1872) for a criticism of this position.

> consequences of his deed he can never undo it, that the process he starts is never consummated unequivocally in one single deed or event, and that its very meaning never discloses itself to the actor but only to the backward glance of the historian (Arendt 1958: 233-4).

Catharsis here is something spectators grant to the character through their shared humanity but it is generated by the *quality* of the dramatic action: 'The best proof is this: on the stage, and in the public performances, such plays, if properly worked out, are seen to be truly tragic' (Aristotle *Poetics* 1453a.25). A politics based on Aristotle's theatre then would incorporate something like Arendt's judging spectators, who assess the *actions* of those who enter the space of appearance and determine whether or not to grant recognition and/or forgiveness for the mistakes actors make when they try to achieve something. Although this model is not unlike Green's *ocular* democracy it lacks the 'grinding' he allows The People to engage in. It may also incorporate political representation if the chorus does stand in for spectators or even if, as Nietzsche argued, the chorus was a barrier designed to maintain the separation between actors and spectators (Nietzsche 2000/1872: 341-2) since representation can work both ways. However, it may make spectators pseudo-actors if Else's understanding of catharsis is admitted, rather than a function and an experience in its own right. There is also no apparent connection between what political practitioners achieve and spectators other than judgment after the event, and spectators need not be engaged. According to Boal, this kind of theatre actually prevents them from being engaged and may work against Else's understanding of catharsis anyway. Such a model may not advance politics any further than the current impasse between spectators and political actors that Green was trying to overcome.[21]

[21] Sidnell takes exception to this reading of catharsis: 'The interpretation involved in this rendering is dubious and it can be aligned with the many interpretations of the sixteenth and seventeenth centuries that locate the pity and fear in the tragic action rather than in the spectators'. This has advantages for theatre theorists because 'the emotional element can be readily discussed since it supposedly lies in the tragic action itself and the spectators' response, being a rational one, can also be predicted or deduced' (Sidnell 1991: 7). However, given the link Arendt, following Kant, draws between spectatorship and judgment, Sata's comparison of Aristotle's theory of drama with that of the fourteenth century Japanese theorist, Zeami Motokiyo, whose treatment of spectatorship is more extensive, and the use by the Greeks of theatre as a social and political resource which citizens were required to attend (Hesk 1999; Ober 1989), it seems reasonable to see catharsis as absolution.

Meyerhold

Meyerhold suggested that the realist theatre of his day entailed a triadic relationship between *Director*, *Author* and *Actor* in which the director acted as the interface between the production and spectators, who sat outside the process as in Figure 5.2. The production was treated if it were an orchestra with a conductor: author and actor were 'de-personalised' and forced to work through the director's conception as if through a funnel. This narrower conception was directed to spectators in such a way that it denied spectators, actors and authors any creativity. Spectators only saw as much of the author and actors as the director allowed, and vice versa. According to Meyerhold, this model reduced the stage to 'an antique shop' with spectators 'merely looking on'. Many theatre theorists consider commercial theatre to operate according to this attentuated model (when they consider it at all). Few would see this model as an improvement on politics.

Meyerhold opposed this model not with an alternative triangle, but with a 'Theatre of the Straight Line'. Here the director assimilates the author's ideas and communicates them to actors, who assimilate the director's interpretation then use their own creativity to *show* this conception to spectators, who in turn use their imaginations to fill in any gaps, thereby personalising both the interpretation and the relationship between actor and spectator: 'The actor reveals his soul freely to the spectator, having assimilated the creation of the director, who, in his turn, has assimilated the creation of the author … the actor [then] stands face to face with the spectator (with director and author behind him) and *freely* reveals his soul to him, thus intensifying the fundamental theatrical relationship of performer and spectator' (Meyerhold 2008/1908: 86). Theatre is thus an intense experience for both actors and spectators that leads to an enlarged understanding of life for spectators. Meyerhold's representation of this process is reproduced in Figure 5.3, although it could be represented as in Figure 5.4 since his conception appears to involve increasing amplification, with the spectator as a 'fourth *creator,* in addition to the author, the director, and the actor' as a 'double' creator (Meyerhold 1968: 60).

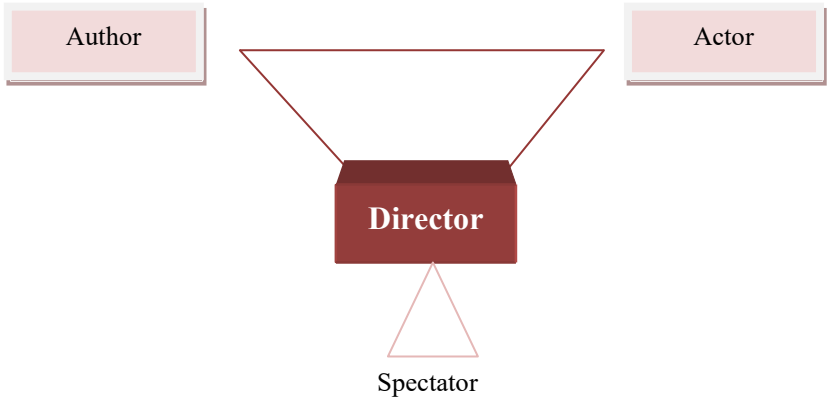


Figure 5.2 Diagrammatic view of Meyerhold's 'Theatre-Triangle' conception of Realist theatre (developed from Meyerhold 1969/1908)

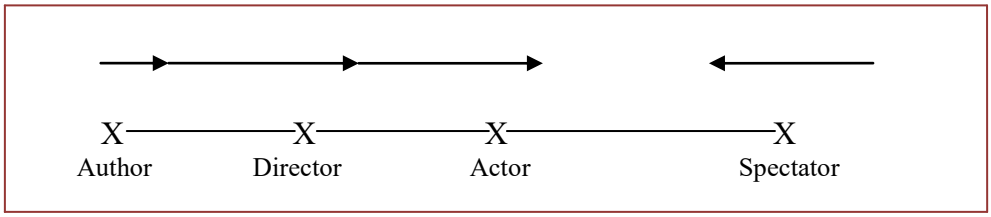


Figure 5.3 Meyerhold's 'Theatre of the Straight Line' (reproduced from Meyerhold 1969/1908)

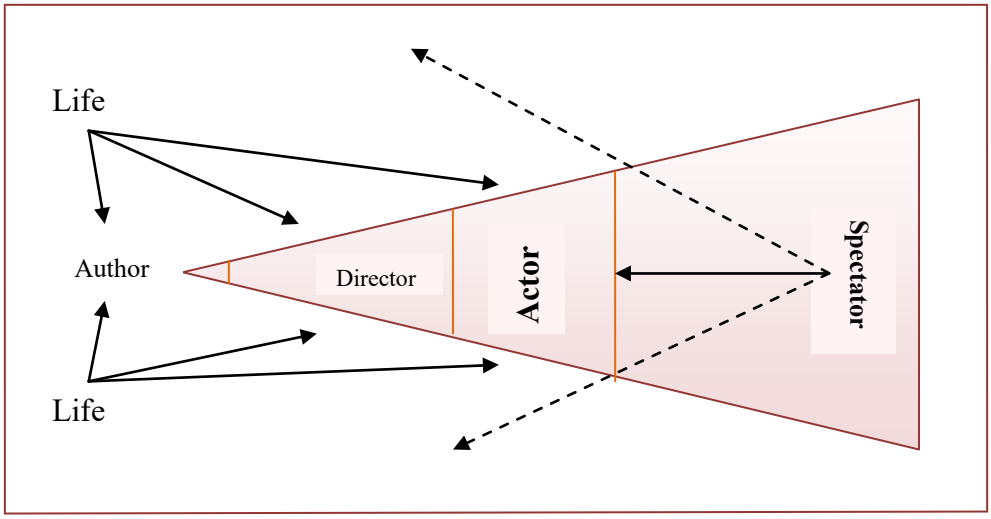


Figure 5.4 Reconception of Meyerhold's 'Theatre of the Straight Line' (Meyerhold 1969/1908)

According to Meyerhold, the 'Theatre of the Straight Line' was the only way in which there could be 'an ideal blend' of those involved in a production. It was based on the recognition that the key to the theatrical experience was the

actor: '[*a*]*bove all, drama is the art of the actor*'.[22] However, the director, although unseen, was a major positive and enabling force since 'the theatre must employ every means to assist the actor to blend his soul with that of the playwright and reveal it through the soul of the director' (Meyerhold 1969/1908: 38). Setting enhanced this revelation because it encouraged spectators to 'no longer see the difference between this and such events in real life, such as maneuvers, parades, street demonstrations, war, and so on'. Ultimately, however, the actor was 'the principal element' (Meyerhold 1969/1908: 38) whose task it was to stimulate spectators' imaginations so that they too could 'create instead of merely looking on' (Meyerhold 2008/1908: 86). Theatre was a constructed art amplified through the medium of the actor in a way that stimulated spectator imagination, allowing a further amplification beyond the limits of the seeing-place so that, for spectators, life began to look like theatre.

Although this conception need not be seen as a liberating form of politics, Meyerhold was the most significant theorist of the external anti-realist movement that introduced what became known as the *theatricalist* or *constructivist* approach to theatre. *Theatricalists* believed in exposing the devices of the theatre, the way theatre machinery worked, in order to make spectators aware that they were watching a construction when watching a performance. Theatricalists also borrowed techniques from the circus, music halls and other popular entertainments (Wilson and Goldfarb 2004: 427), combining aspects of popular theatre into avant-garde theatre. Both commitments thus opened up the practices of theatre so that they were more inclusive and more accountable − desirable traits for a model of politics. However, the model has enormous potential for propaganda because spectators, like the director and actors, also come to be a medium for disseminating the views of the author.

Barthes and theatrical representation

Barthes made the spectator the apex of his 'tripartite' conception of *representation*, of which theatre was but one practice. However, theatre as a practice of representation has a particular talent: 'theater is that practice which

[22] Original emphasis.

calculates the *observed* place of things: if I put the spectacle here, the spectator will see this; if I put it elsewhere, he won't see it and I can take advantage of that concealment to profit by the illusion' (Barthes 1986: 89). Figure 5.5 below illustrates this strategy: when attention is drawn to the large, dark star, the pale star at the bottom right corner recedes from view.

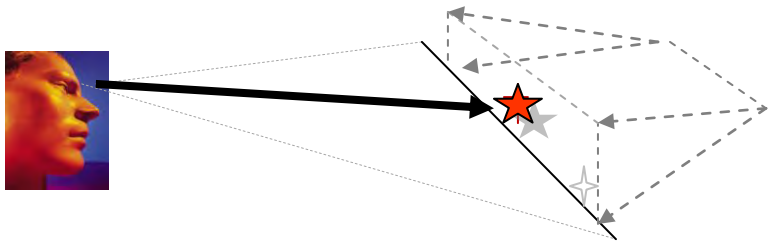


Figure 5.5 Visualisation of Barthes' conception of representation (Barthes 1986: 89)

Theatre is thus a calculated practice of attention manipulation, a magician's sleight of hand that draws spectator focus *away* from what it does not want seen. Representation is thus not an amplification or a barrier but a reduction. The gaze of spectators is drawn towards the stage, which is the horizon on which a representation is built and which, as it forms a *composition*, simultaneously nullifies or blocks out any other reality. Theatre is both 'like a magnifying glass, and also like a reducing lens [that] narrows life down' (Brook 2008/1968: 378-9) by enlarging a particular aspect of it.

Attention-seeking in the theatre thus operates on much more than the principle of candour by which performers supposedly become 'worthy of being watched' (Green 2010: 20). It is the result of strategically used effects and spatial arrangements: architecture, lighting, the removal or placement of obstructions, audibility, the way action and speech are broken up, sound effects, proximity. Performers do not become worthy of watching simply by virtue of their willingness to expose themselves to the gaze of spectators. They become watchable because everything that surrounds them compounds the representation even as it directs the gaze of spectators towards it. This was the point of Leviathan in Hobbes' account of representation: since spectators always have the freedom to

look anywhere and have their own perspective, the representative had to be 'perpetually visible' in order to draw the attention of 'every particular man' away from the distraction of their own views so that they could become a unified citizenry: 'it is the *unity* of the representer, not the *unity* of the represented, that maketh [a multitude] *one*' (Hobbes 1996/1651: 109). Such unity is a fragile achievement that lasts, as any actor knows, only as long as the attention of spectators can be held. All representations are 'subject to a spectator's delicate discrimination' (Panagia 2003:110).

Representation is generally believed to be unavoidable in theatre but both Artaud and Kershaw argue that theatre reveals representation as entailing *cruelty* because it requires the amputation of those parts considered extraneous to the purpose of showing. Creators must be unscrupulous when it comes to what they portray or risk muddying what they show with facticity. 'Everything that acts is a cruelty' (Artaud 2000/1938: 435) since representations evoke but in no way encompass the full extent of human being (Kershaw 2003).[23] Spectators are complicit in this cruelty but inclined to overlook their part in it, partly because of theatre's historical privileging of the written text and partly because their position as spectators allows them to avoid the pain of amputation.[24] Politics too is inclined to reject the implications of a theatrical understanding of representation: 'representation in art or theatre has no conceptual connection with representation in court or in government' (Pitkin 2004: 336; 1989: 132). The core meaning of representation in politics is 'that somebody or something not literally present is nevertheless present in some non-literal sense … an inescapable paradox: not present yet somehow present' (Pitkin 2004: 336; 1967: 6). But it is precisely the special nature of representation and the source of much of its cruelty, that representation does in fact involve a *literal* presence and a representation simultaneously. A person is physically present along with who or what is being represented. This inescapable characteristic has presented a significant hurdle for minority actors in the theatre as well as in politics. While black actors or politicians may be skilled enough to represent any part they choose (Meyrick

[23] In Andy Warhol's famous pop-art representation of Marilyn Monroe, Munroe is immediately identifiable, but, reduced to an icon, is available to be used by anyone in any way they please including as a cover for university course notes where she represents 'Popular Culture'.
[24] Artaud's solution was to require spectators to become part of the representation so that they could experience the cruelty of representation – hence Theatre of Cruelty.

2003), what they *look like*, their physical presence, is taken by spectators to be significant and meaningful in relation to *what* they are trying to achieve even if no meaning is intended (Reinelt 1994: 105). Theatre reveals that '[t]here is no defence against this kind of thing' (Kirby 1976a: 62). Indeed story-telling of any kind, including advertising, relies on viewers to 'fill in the blanks' in just this way even if at times they ride 'roughshod' over what is intended (Richardson 2000: 603). People impute meaning to what they *see*: 'We are incurable interpreters' (Mount 1972: 62).[25]

White blindness is seen by many to be behind the refusal of politics to recognize the aesthetic dimension of representation as well as its cruelty. Indeed the theoretically disembodied nature of liberal politics epitomises such cruelty. It is a 'radical falsification' to separate representation in politics from aesthetic or cultural representation because it allows both politics and culture to be 'exonerated of any entanglements with power' (Said 1993: 67) especially since it is well recognized that 'reflected appraisals are an important mechanism by which ... identity is constructed' (Noels, Leavitt, and Clément 2010: 754). When representations 'are considered only as apolitical images to be parsed and construed as so many grammars of exchange ... far from this separation of spheres being a neutral or accidental choice, its real meaning is as an act of complicity' (Said 1993: 67). A 'reductive theory about Representation' avoids making *representations* the target of political analysis and concern (Blau 1987: 201). Consequently responsibility is avoided for:

[25] In the Q-Theatre's 1989 production of the Australian colonial play *The Currency Lass* indigenous actress Justine Saunders played what was originally a male part. This in itself was not detrimental to the play, but the fact that the character was played by an indigenous person while the character's relatives were played by white actors was, because the point of the play was to highlight discrimination *within* a racial group, not between racial groups. It was therefore crucial to the meaning of the play that all the parts be played by actors of the *same* colour. In surveys conducted by the theatre after each performance, spectators reported that they did not understand *the play*. The group believed this was because spectators were uncomfortable with being confronted by racial prejudice (Tait 1994: 95), but it was more likely they were puzzled because the play no longer made sense. A production of three short plays performed as a triple bill by the Pram Factory in Melbourne which cast an indigenous actor firstly in a role in which it was significant that the character was black and then in a role in which colour was not significant also caused confusion. Accepting the significance of colour in the first play, spectators were unable to lose this understanding for the next (Meyrick 2003). In a production of *'Night Mother* in which an obese actress was cast in the role of the suiciding daughter, the cause of the *character*'s suicide was misread by critics and spectators alike as obesity, rather than her despair at being trapped in a suffocating relationship (Dolan 1989: 329). Theatre producers can also be 'costume blind' as well as colour-blind in ways which lead to confusion in spectators (Smith 1973: 5).

> *[W]ho* is wearing [the mask of oppression], *where, when*, under what circumstances and to what end, with what emotional memories, and at what point in the *spectrum* of behavior … between indeterminate Master and … mirroring and strategically parasitical Slave (Blau 1987: 202).[26]

Also avoided is recognition of the desire of the masked 'to wear some masks rather than others' and choose the moments when they put them on (Blau 1987: 202). Representation is thus 'doubling disabling' (Asen 2002: 360). This is particularly the case in dramaturgical applications of the theatre metaphor because it is never the player who gets to choose either mask or circumstances under which they are held to be representative. To do so would be to undermine the metaphor that gives so much power to the spectator.[27]

Both politics and theatre have dreamt of being able to do without representation precisely because of the dilemmas it generates. Theatre has attempted to realize this dream through 'an excruciating minimalism' and the privileging of performance, but in the end has been unable to abolish representation without abolishing theatre (Blau 1987: 198; Honzl 2008/1940: 250; Tronstad 2002: 222-3) : 'there is nothing more illusory in performance than the illusion of the unmediated' (Blau 1989a : 253). Similarly politics appears to be only able to avoid representation by reducing political activity to its smallest manifestation – face-to-face discussion. To step beyond this to a wider context necessarily involves representation. However, Rancière argues that this capitulation to representation comes about because both politics and theatre are looking at the wrong thing when they consider representation. Both are fixated on the actor when what is at issue is the image – the 'third entity' or 'bubble' − that has been generated for both spectators and actors to look at and consider. It is not that it is irrelevant who is generating this manifestation or how they are doing it –

[26] Original emphasis.
[27] Blau's point about the agency of the masked goes some way towards explaining why Goffman dropped the theatre metaphor in favour of the frame metaphor in his later work. While Goffman never subscribed to the idea of a coherent self behind any of the masks a person adopted, there was nevertheless agency, and while some masks were oppressive, many were enabling. This was because they were predicated on social behaviour, not on theatrical pretense.

contestation over this lies at the heart of politics for Rancière − but that obsessing over these aspects should not occur at the expense of being able to see what is *being made visible* by the artwork or political activity itself (Rancière 2010: 157). Indeed, a fixation on the actor's person can be a way of *refusing* to see what it is that the actor is attempting to *show*. This can itself be a political act.

Showing is a key component of politics as well as theatre. The visible absence from political representation of those affected by the 'five faces of oppression' (Young 1990) that has led to what is known as identity politics indicates this. This recognition has led to an insistence on the need for *descriptive* representation in politics as well as *cross-racial casting* in the theatre. Although what these entail is problematic, it is nevertheless recognized that '*showing* ... the presence of certain groups ... can lead to higher levels of political engagement and sense of efficacy among members of the group' (Childs and Cowley 2011: 15) whereas '[*m*]*is*recognition by the dominant group harms ... the misrecognized group' (McFarland 2010: 962).[28] People respond to visual cues as much as other cognitive sources when assessing their position in relation to political leaders (Masters and Sullivan 1993).[29] This is clearly recognized in the 'art of diplomatic signalling' that is a feature of international politics (Cohen 1987). In politics as well as in theatre visibility is 'never simply a technical matter' that can just be dismissed. It has practical, political and normative implications (Brighenti 2007: 327). Identity politics is surely a demand for the recognition of one's identity *by others*. Spectatorship must form some part of this arrangement of politics because the manifestation or expression of one's identity – or the imposition of an imposed identity to cover difference so that it cannot be recognized − is at heart a spectator-directed activity, 'an opportunity to unveil to other citizens your basic identities, and to have them recognized, judged and received with respect or not' (Conover, Searing, and Crewe 2002: 56).

[28] Emphasis added. Young's 'five faces' are exploitation, marginalization, powerlessness, cultural imperialism and violence. She explains the 'faces' in these terms to avoid the 'exclusions and reductions' of terms such as class, ethnicity, sexuality, ageism, disability etc since any individual may encompass more than one of these categories (Young 1990: 69). It is a further indication of the cruelty of representation that any individual can be reduced to just one category of difference.
[29] Advances in neuroatomical research indicate that 'facial cues are directly linked to components of the limbic system playing a central role in both social and cognitive behavior' and go some way towards explaining otherwise puzzling changes in attitudes towards political leaders/events (Masters and Sullivan 1993: 177).

One of the reasons that political theory rejects the signifying aspect of representation is because by and large it downgrades *spectacle* as a distraction from 'political action proper' (Williams 1968: 185). Spectacle is seen as a form of political 'ritual' that constructs 'political reality' for largely unthinking populations (Ross 2000/1997: 53-4) usually to achieve their acquiescence (Edelman 1988): 'spectacle does not enthral as much as it encapsulates and neutralizes' (Ewick and Sarat 2004: 456) or, through 'the propagation or display of power' (Egginton 2003: 56), immobilizes or overwhelms, leaving 'no grounds for political recognition or resistance' (Debord 1994: 12-18).

Typically, spectacles such as those created by China for the Opening Ceremony of the 2010 Asian Games (see Figure 5.6) are read as 'messages' – in this case a reminder to its neighbours of its power (Garnaut 2010: 23). Similarly, in the context of debate and widespread demonstration against Australia's likely involvement in the impending war against Iraq, the spectacle of the Sydney 2002 New Year's Eve fireworks under the theme of *Let Loose the Dogs of War*, accompanied by the strident music of Wagner's *Die Valkyrie*, could be seen as signifying to its population that it was necessary to go through war in order to achieve peace.[30]

But this understanding of spectacle as a form of communication 'is always a question of showing the spectator what she does not know how to see, and making her feel ashamed of what she [apparently] does not want to see' (Ranciere 2009/2008: 29-30). This is problematic from the point of view of theatre, since it is by no means accepted that spectacle in theatre can be reduced to the communication of messages, especially messages that require someone who is apparently immune to such messages to point them out (Pateman c1995; Rancière 2010). Most theatre theorists would agree that theatre *involves* communication but where this communication occurs and how it works continues to be debated, as does whether communication is central, secondary, or a by-product of the

[30] Demonstrations against the impending war began in Australia in September 2002. A massive demonstration of around 45,000 marched in Melbourne on 13th October. Further large demonstrations took place in Sydney, Hobart, Ipswich, Alice Springs, Adelaide and Canberra on 30th November and again in Melbourne on 1st December 2002 (www.takver.com/history/Melb/peace2003/peace2002.htm and www.wsws.org accessed 16 June 2011).

aesthetic act. Even the most committed reception theorist/semiotician would not agree to *reduce* theatre to communication.

Image has been removed as it contains copyright material.

Figure 5.6 'Oceanic display leaves neighbours queasy' (Garnaut 2010: 23) **– China's 'message' to its neighbours through the opening ceremony of the Asian Games 2010**

However, few would now dispute the centrality of spectacle to theatre. Even an 'empty space' shows *something* (Mori 2002: 20).[31] Any model of politics based on theatre must therefore acknowledge what politics *shows*, even if it is possible to avoid acknowledging 'the aesthetic character of the representative relationship' (Street 2004: 449). This would be particularly important where spectacle is used by politics to impose negative identities on individuals and groups. The representation of refugees for instance, could be seen as a 'reductionist strategy' designed to limit what can be seen − 'a theatre of cruelty, inanity, absurdity and violence designed for the consumption of a public identified

[31] Mori takes exception to Brook's reference to the 'empty space' of theatre as the ground on which theatre is built. Empty space 'does not exist in this world. In both an open-air theater and a proscenium-arch theater, many things have been in existence before the man crosses over the space … it is the man's crossing it that makes the place into the "empty space" for the one who watches' (Mori 2002: 20).

and cohered by the spectacle' (Rajaram 2003). Spectacles invite citizens 'to see and willingly reinterpret what [they have] seen many times in a new way, with new eyes' (Marcus 2002: 140). While this can be a strategy to reduce what citizens see, where spectacle is taken seriously enough to offer a range of ways of seeing issues, they might be considered a mark of political freedom Spectacle would therefore be 'a compelling aspect of political theatre' (Apter 2006: 230). However, the task of a politics as theatre that utilises spectacle would be to ensure as many competing visions as possible.

Barthes' model does draw attention to why it is that *drama* comes to be the focus of both metaphor and theatre theory. It is part of the art of theatre practitioners to render themselves *invisible* beyond the horizon of the stage so that what is represented appears to take on a life of its own (Lentricchia 1983: 153). Theatre is a 'doing through the guise of pretending' (De Marinis 1993: 149) and 'appropriate consideration must be given to the characteristic of manipulative action' (De Marinis 1993: 190 n12), much of which occurs off-stage. Barthes' conception of theatre brings theatre close to politics in that politics too aims to direct spectators in one direction rather than another and uses a variety of strategies, including representation, to do so, but theatre is *expected* to do this and provides conventions to account for it (Burns 1972: 138-9).[32] Whilst the theatre metaphor amply demonstrates that it is common to believe this same 'deception' operates in politics, there remains an expectation against it and a condemnation when it turns out to be the case. A politics based on this model would continue to attract the kinds of complaints about politics that have so long been a feature of the metaphor: that 'real' politics occurs 'strictly under the counter, or behind closed doors' (Mazrui 1975: 176) and cannot be trusted.

Fischer-Lichte

Fischer-Lichte conceives of theatre as a triadic relationship of *exchange* between *perception*, *body* and *language*, with the individual performance as 'the place of exchange' (1997: 9-12). *Language* represents the 'text' incorporating both written

[32] It is ironic that the focus of much of Barthes' thinking about theatre was the work of Brecht who most zealously rejected this conception of theatre. Barthes' conception in the face of Brechtian theatre reinforces what many critics have pointed out – that Brecht's theatre succeeded as theatre in spite of his theories (Barber 1982: 29n87).

play and the visual aspects of production, *body* the living actor and *perception* the spectator. All exchanges are regarded as attempts to renegotiate or redefine the boundaries between theatre and other cultural domains, since exchange does not simply occur within theatre but between theatre and everyday life: '[e]xchanges taking place between all kinds of media, art forms, cultural performances, institutions, everyday life, and theatre' are part of an on-going process 'which constantly redefines the whole concept of theatre' (1997: 12-3). Her model is represented in Figure 5.7, with the circle indicating that theatre is 'a communal institution' (1997: 25) embedded in everyday life, which both feeds into and takes from the performance. It places theatre firmly *within* society, a position that not all theatre theory, let alone political theory would accept.

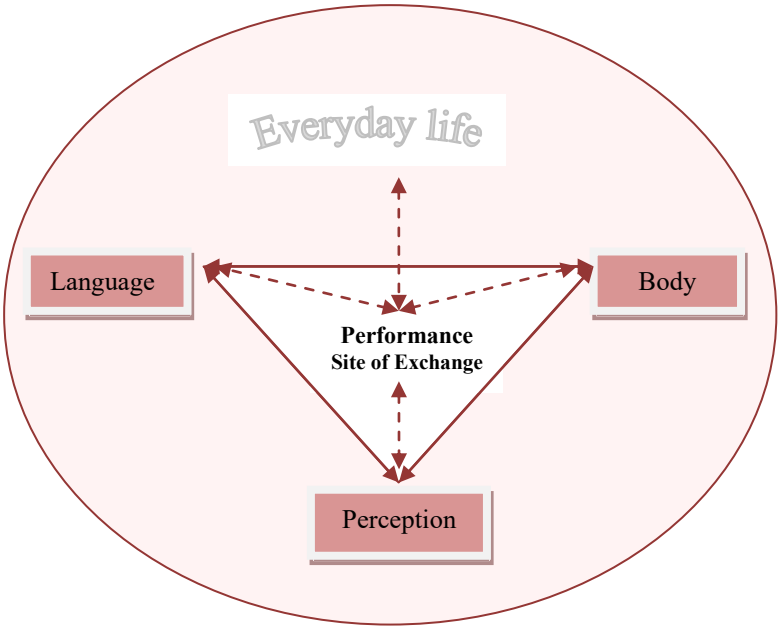


Figure 5.7 Diagrammatic view of Fischer-Lichte's model of theatre as exchange

Although Fischer-Lichte does not explicitly indicate this, it appears that this exchange is historically variable. One particular point will be emphasised at any one time, so that the exchange will take place in a particular mode, for example, through language. This creates a variation in the diagrammatic view of her theory (Figure 5.8 page 161). Where the emphasis is on language, theatre will be thought of in terms of dramatic literature or 'text'. Where the focus is on body, conceptions of theatre will be in terms of the actor: theatre as a living art, as a performed art etc. Where the focus is on perception, theatre will be understood in terms of spectatorship. However, this doesn't mean that spectators *per se* will be

the focus of attention. It simply means that spectators will be recognized as part of the equation. Some spectators may be privileged over others.

Semiotics, Fischer-Lichte's particular interest, is a field that is entirely dependent on spectatorship. She considers it to have been instrumental in bringing spectators back into the exchange relationship. This is a self-serving move designed to privilege the semiotic (and historical) analyst, but Fischer-Lichte also claims that semiotics has been instrumental in bringing back a focus on *performance* as well, since theatre semiotics is concerned with the analysis of the signs that operate in live performance. Once again, the performer is a medium, this time of signification. In this model of theatre, what is *shown* to spectators is paramount. What is shown is drawn from everyday life, and fed back to spectators via signification. Actors are the instruments of this signification. Spectators 'read' a performance like they read a book, looking for the implications of what is shown.[33]

Although spectators take on a more solid presence in this model, they either remain largely unknown as 'readers' or assume the image of a 'Model Spectator' − a 'composite' of the otherwise missing producer and the knowledgeable and more broadly 'endowed' semiotically-aware spectator/reader (De Marinis 1993: 172) who never misunderstands or rejects a performance because of 'prejudices and stereotypes' about what is appropriate for a genre (De Marinis 1993: 185), and always gets the message.[34] As Cullers says about theatre *audiences*:

[33] Theatre semiotics is closely allied with Reception Theory which also sees spectatorship in terms of reading.

[34] This insistence is meant to allow for the 'everyday' fact that people know (and decipher) codes 'they are not capable of actively using' (De Marinis 1993: 173). The model spectator has two essential and '*preliminary*' competences: the capacity to recognize a theatrical performance as such and the capacity to relate the 'performance text' to a 'wider class' or genre of performances (De Marinis 1993: 174). A knowledge of *genre* in particular is required, since 'any performance text … is *always* attributable … to a genre [of some kind] … it is always readable … based on the kind of competence activated by that genre' (De Marinis 1993: 178). This sounds like an etymologist pinning down a butterfly.

> The question is not what actual *readers* happen to do but what an ideal reader must know implicitly in order to read and interpret works in ways which *we* consider acceptable (Culler 1975: 123-4).[35]

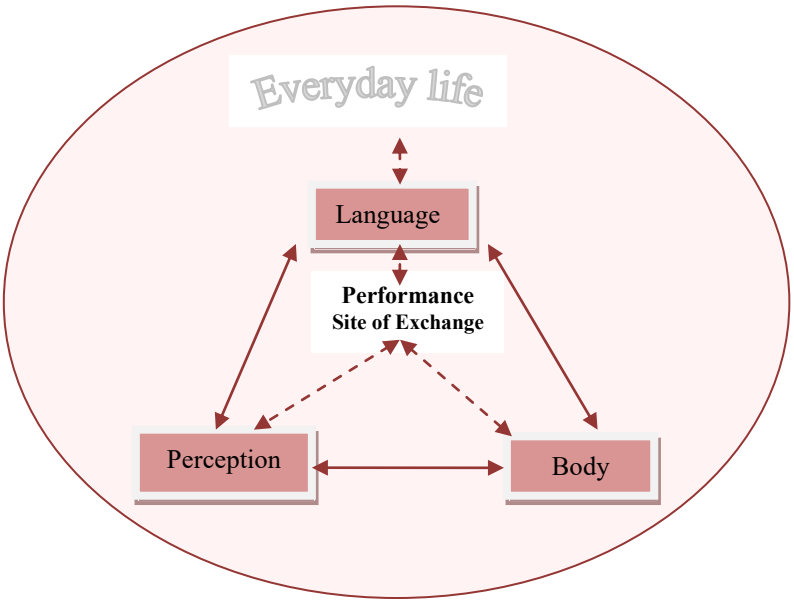


Figure 5.8 Modified view of Fischer-Lichte's model of theatre as exchange, showing possible variations

Once again, 'it is ... a question of showing the spectator what she does not know how to see' (Rancière 2009/2008: 29). For all semiotics' 'discovery' of spectators, Fischer-Lichte's model mirrors theatre theory's long-standing reluctance to accord any meaningful role to spectatorship other than as a 'problem' to be solved (Barker 2004; Green 2010: 5), rehumanized (Boal 2000/1974), compelled to re-assess their perceptions (Pirandello 1992/1924) or otherwise woken up (Sierz 2002), reactivated (Brecht 1992/1949; Kershaw 2001), transformed or taught. Although theatre theory at least purports to recognize the necessity of spectators, like many theorists of political participation, it wants to 'shake them awake … [by] making them walk over the acting space' (Meyerhold 1974: 161-2 in Fischer-Lichte 1997: 47). Being a spectator is 'the gravest sin of which any citizen can be guilty' (Wilde 2000-2010/1891).

[35] Emphasis added.

Like contemporary democratic theory, theatre theory has for the most part privileged *action*. It has also, for the most part, accused its spectators of passivity in spite of its insistence that the experience of theatre arises through the *interaction* of actors and spectators, well-documented instances of unruliness (Blackadder 2003) and a long history of disciplining spectators even 'by a stick' (Plato *Laws* 700c-d). Over 90% of the records located in the historical overview of theatre theory for this study, were focused predominantly on the *doing* of theatre. Slightly less than half (44%) considered *watching* in some way or another although few privileged it. For instance, Styan (1975) devoted only 18 out of 247 pages of his book *Drama, Stage and Audience* to spectators although the title could lead one to expect at least an equivalent treatment to 'drama' and 'stage'. Elam spent even less in *The Semiotics of Theatre and Drama* (1980) – just 9 of 210 pages − despite theatre semiotics' utter dependence on spectatorship for its craft. The semiotics of theatre is nothing if not a spectator sport, as Fischer-Lichte's analyses of a variety of theatrical productions clearly indicates.[36] Roberts also devoted just 19 of 486 pages of *The Nature of Theatre* on 'seeing a play' even though she claims that 'the transaction that takes place' between a live actor and a live audience 'is the essence of theatre' and the reason why people go to the theatre (Roberts 1971: 29-30). Burton's *How To See A Play* (1914) is devoted to explaining how plays are structured as texts and the various techniques of production rather than what it means to be a spectator. The treatment of spectators, even if it is admitted that they are the focus of what theatre shows and that they 'determine ... the coherence and completeness of a theatrical event' (De Marinis 1993: 48), remains 'simple and cursory' (Bennett 1997: 7): '[t]he most neglected aspects … of theater studies in general are the audience and its individual spectators' (Connor (Swietlicki) 1999: 417). Even in eighteenth century writing on the theatre, a period when spectatorship was a topic of considerable debate *outside* theatre, spectators were 'absent from prescriptive manuals as well as scientific and philosophical works on delivery and actors (Taviani 1981: 102 in De Marinis 1993: 229n2). Indeed, 'the spectator scarcely exists in the history of theater' (Descotes 1964: 2) any more than they do in the history of theatre as a metaphor. In 2004, Barker complained that studies of theatre 'audiences' were so

[36] See in particular her 1997 book *The Show and the Gaze of Theatre: A European Perspective*. This exhaustively analytical approach to theatre reception is similar to the cognitive analyses of metaphor.

few as to be 'hardly ten a penny' (Barker 2004), which is why he welcomed the republication of Bennett's 1990 study of theatre 'audiences' despite its shortcomings.[37] Like democratic theory, theatre theory exhibits Warren's logic of domination:

> A1: Actors do and spectators don't have the capacity to transform social/political life
>
> *A2: Whatever has the capacity to consciously and radically transform social/political life is morally superior to whatever doesn't*
>
> A3: Actors are morally superior to spectators
>
> *A4: for any X and Y, if X is morally superior to Y then X is morally justified in subordinating Y*
>
> A5: Actors are morally justified in treating spectators as inferior and either ignoring them or instigating means to remedy inaction (Warren 1990).[38]

This opposition between action and spectatorship is more than a simple one of logic. It is one of a series of 'allegories of inequality' applied in the theatre such that spectatorship and what it entails fails to be acknowledged (Rancière 2009/2008: 12) and that justifies the neglect of both spectators and spectacle in theatre theory while at the same time obscuring the way that theatre has subjected spectators to discipline. The decorum of regular theatre-going, like the conventions of elections, is now so well established that both practitioners and theorists who pine for action forget that it took some four hundred years and the invention of new technologies in architecture and lighting to achieve. In 1924, Stanislavski could still say of Russian theatre spectators that:

> We were forced to begin at the very beginning to teach this new spectator how to sit quietly, how not to talk, how to come into the theatre at the proper time, not to smoke, not to eat nuts in public, not

[37] According to Barker, Bennett's book 'belatedy seized the Althusserian/theoreticist phase of cultural studies' interest in audiences and applied them to the *idea* of theatre audiences', making it less enlightening than he had hoped. See the discussion of 'audience' in Chapter 6. Part of the disappearance of spectators from the concerns of theorists has to do with the use of the term 'audience' for spectators.

[38] Rancière's 'idea of the proper' (Rancière 1999/1995) works in a similar way.

> to bring food into the theatre and eat it there, to dress in his best so as to fit more into the atmosphere of beauty that was worshipped in the theatre (Stanislavski 1924 in Eddershaw 1996: 21).

Spectators are still exhorted to meet these rules in many theatres. Even now, once mobilized, spectators can be 'difficult to control' (Schechner 1994: xxiv), although seasoned theatre practitioners may be able to deal with such difficulties 'in terms of the performance' (Schechner 1994: xxix).[39] Theatre, like politics, 'design[s] and construct[s] embankments' along which spectators must 'navigate', although rarely 'to make their own discoveries' (Taviani 2005: 288).

Still, Fischer-Lichte's model provides a place for politics and a mode of action. It would lie within the everyday world and operate along the lines of an *exchange*. While its activities would still require specialist interpretation to be intelligible to ordinary spectators, spectators would be a recognized component of the relationship politics has with the world. Political actors would be the medium of exchange. This is a model that could encompass institutional forms of political life, although whether it advances politics much beyond current forms of democratic politics is debatable.

Mori

A genuine model should be 'generalizable to all objects to which it is supposed to be applicable' and it should be able to 'explain variance between those objects as well as explaining similarities' (Dowding 1995: 140). A more complex triadic conception of theatre that recognizes theatre as a social activity that plays with reality 'in such a way as to turn the taken for granted into a plausible *appearance*' (Mangham and Overington 1987: 49) and that does not require spectators to *be* anything other than spectators comes from Mori (2002). This model is specifically concerned with *showing* but provides an explanation for the differences between theatre and theatre-like phenomena that allows for a wider variety of political forms to be encompassed in a theatre model.

[39] It was one of the 'small but real' pleasures of environmental theatre that 'disrupters' could be 'thrown out' of the theatre as if the confrontation was part of the show (Schechner 1994: xlviiin11).

Mori sees theatre as operating on two overlapping planes, a fictional plane and a reality plane, somewhat like representation's doubling of presence and representation (see Figure 5.9). Both entail relationships between three elements. To the extent that both planes overlay each other, theatre occurs. To the extent that they move away from each other, either fiction (exemplified by cinema), or reality (exemplified by spectacle) occurs. To the extent that one of the elements of either plane is lost, activities such as sport, or music or literature occur. The reality plane tends to focus on the points of the triangle and the fictional plane tends to focus on the lines between the points but it is the overlap between the two triangular relationships that produces the particular *frisson* of theatre: it transforms the physical place in which it occurs into a theatrical space, and the experience spectators are having into theatre. Theatre can thus occur in *any* kind of space, provided that the two planes overlap. The relationship between actors and spectators creates the theatrical space in which what is to be shown appears.

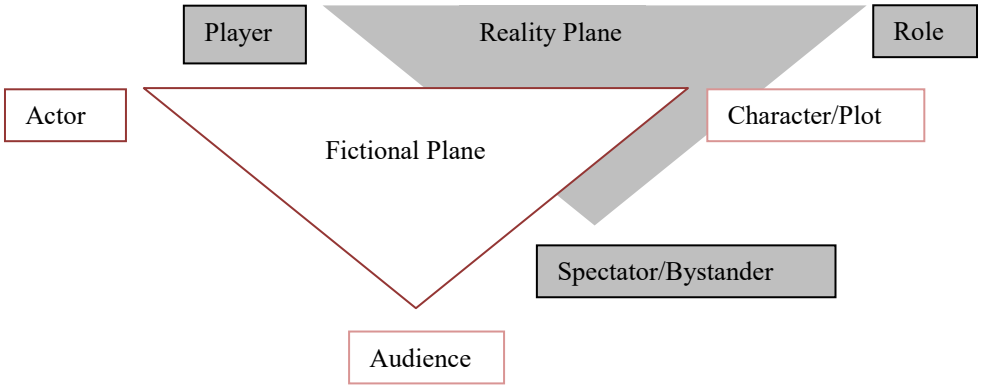


Figure 5.9 Mori's conception of theatre

Performances that do not acknowledge this dynamic relationship between actors and spectators are 'cinematic' rather than theatrical. They consist of a Player-Spectator relationship in which the performer 'performs for him/herself, while the watcher is reduced to a 'mere bystander'' (Mori 2002: 80). The

performer thus has the capacity to *reduce* spectators to mere bystanders by self-absorption.

A crucial distinction between what constitutes theatre as opposed to what constitutes merely spectacle for Mori is the acknowledgement of spectators as the recipients of what the performer is *showing* as they perform. Mori suggests the term 'Character' for that 'nameless presence' that brings spectators *into* a relationship with performers such that they share in generating 'theatre'. Character 'is not a person but a conception that spectators come to conceive in the course of the performance' (Mori 2002: 83). Both Character and Plot are what we *end up* with at the end of the experience (although neither actually exists at the end of the play any more than they did at the beginning). Mori redefines this as *Drama* − the *result* of the interaction between actor, spectator and Character, 'not something Actor presents to Audience, but something formed between Audience and Character' through the actor's 'playing' (Mori 2002: 77). Drama here means something like Aristotle's idea of *poeisis* in that it is a product of the performance, something dependent on but nevertheless independent of both doers and spectators, a 'third thing that is owned by no one, whose meaning is owned by no one, but which subsists between them' (Rancière 2009/2008: 15). Fourteenth century Japanese performer and theorist Zeami refers to this as the 'Flower'. It is generated through the course of the performance and is unique to each group of spectators (Zeami 2000: 97-107). It is crucially about what is generated rather than the actor *per se*.

Although Mori claims that it is in the power of performers to reduce watchers to mere bystanders by ignoring them, he nevertheless also holds spectators responsible for the failure to generate theatre. The phenomenon of theatre is lost when spectators forget that what they are watching is an actor generating Character in conjunction with spectator attention, rather than performing *a* character. When this happens, plots tend to remain fragmentary. The performer rather than what he is trying to show takes the spectator's attention and the theatrical experience dissipates, leaving only the reality plane and perhaps a sense of having been cheated on both sides: '[t]o fix one's desire on a particular actor is to ... negate the theatrical experience' (Ubersfeld 1982: 138). Theatre is

thus a fragile collusion that requires *reciprocity* and *symmetry*, the principles of Habermas' communicative action (Habermas 1984/1981), and an on-going indication of the willingness of both parties to continue together in order to achieve something beyond themselves, what Lazorowicz calls the *contrat théatral* (cited in Passow 1981). The same condition applies to Arendt's conception of politics. While actors might instigate action, politics occurs when spectators 'make room' by paying attention to an action that promises something. This acknowledgement of action by spectators generates the freedom for the actor to continue to act so that they might achieve what they have promised. Recognition of freedom in action encourages spectators to keep the space of action open, and to grant forgiveness for any unintended consequences. What both spectators and actors end up with, irrespective of the outcome, is an *experience* of political freedom. However, the more spectators withdraw their attention from what is appearing, the more the action moves away from political freedom. The chance to do 'something new' and generate the experience of political freedom is lost. But focus on the actor at the cost of what they are trying to achieve is also likely to prove as unsatisfactory for politics as a self-absorbed actor who does not recognize the need to woo and engage spectators. This suggests that a politics that attempts to incorporate celebrities will not necessarily conform to a politics modelled on theatre, even though many theorists of celebrity politics draw on theatre as a metaphor.

Mori's model would also accommodate Rancière's more radically egalitarian understanding of politics/democracy as *dissensus* – the rupture that makes visible the anomaly that *tests* the 'partition of the sensible' that has come to be accepted as the normal arrangement of the political in a democracy (Rancière 2010: 157). This is a form of politics that is aimed squarely at spectators, since it is about *the appearance of the anomaly* – the men and women who are not included in the 'universal franchise' or among 'the people' for whom the state claims to be constituted but who nevertheless insist on showing themselves as individuals who *should* be included on the basis of the state's own claims. Unlike Arendt's view of politics, but like Mori's view of theatre, politics can erupt virtually anywhere where a space of appearance is made. Political subjects do not exist in either a public or a private domain. Rather they appear wherever someone

insists that there is something about the way particular subjectivities have been decided in the arrangements of rule that is a *public* concern. Under such a conception of politics, Rajaram's 'theatre of cruelty, inanity, absurdity and violence' in relation to refugees is demonstrating exactly what the state was trying to paper over: that refugees are being placed outside the 'natural' order of a state that had committed itself to provide a refuge for them. In *revealing* the very people whom the state hoped to 'discount', politics was being enacted because what was being *shown* was that the distinctions that allowed this relegation were contingent. The fact that the state felt forced to generate a particular image of refugees indicated that the identity it sought to impose could be otherwise. Thus, although Rancière tends to focus on eruptions instigated by the ruled, his conception does not rule out that rulers also engage in politics when they feel they must 'stage' an appearance, or that contestation of the divisions in a society will not arise through the efforts of those who, while not directly affected, see those divisions as at odds with some principle on which rule is supposed to be based:

> This is what the democratic process implies: the action of subjects who, by working the interval between identities reconfigure the distributions of the public and the private, the universal and the particular (Ranciere 2006/2005: 61).

Although Rancière insists on a distinction between art and politics because they operate in different ways, Mori's model of theatre does map onto Rancière's distinction between *politics* and *police*, where police is the established order or consensus about what is 'real' while politics continually strives to demonstrate that that 'real' is a fiction in that it too is constructed and may well be constructed in ways that cut across principles on which the society claims to be based.[40] The disruptions of police with alternate constructions that demonstrate this equality is what generates politics in the same way that the overlay of the fictional plane on the reality plane disrupts both and generates theatre.

[40] Blaug (2002) offers a similar distinction when he divides democracy into *incumbent* (institutional) and *critical* as a means of locating points where democracy is stifled because the incumbent manages to subsume the critical.

Although both Arendt and Rancière see human beings as simultaneously actors and spectators, they recognize that spectatorship requires a certain distance and that one mode might prevail over the other at any one time. Mori's model suggests that a satisfactory experience of politics for *both* actors and spectators would *not* depend on spectators becoming actors. Indeed, an insistence on this form of participation would prevent such an experience. The model makes it clear that attempts to make theatre participatory by turning spectators into actors end up destroying theatre because they destroy the space in which Drama can appear. As in Arendtian and Rancièrian politics, theatre relies on the separation between actors and spectators that allows the space of appearance. This distance is a 'pact' between actors and spectators that protects each of them from the other, so that 'each can do for the other what the other cannot do for itself' and hence 'discover our power over possibility' (Wilshire 1982: 23-24). A politics that attempts to collapse the space between actors and spectators may take on an 'an intensely real feel' (Selaiha 1998) but this is only because it suffers from a 'surfeit of reality' (Simmel 1976/1912: 59). As such it prevents precisely what politics claims to want: a reasoned and thoughtful response from citizens to political phenomena.

A Viable Model?

Any model will be selective about what aspects of the secondary domain will be included and what will be left out, but a viable model should not be required to fit rules of correlation that truncate or obscure what is essential to it. Although there are significant differences between the models above, they all see theatre as a *relationship* of some kind between practitioners and spectators, and all recognize the difference between *doing* and *showing*. Theatre is an activity that *shows* something *to* someone (Pateman c1995): 'The attitude of showing must never be forgotten' (Brecht in Eddershaw 1996: 8). Practitioners both onstage and behind the scenes are involved in doing things that result in something other than them as practitioners becoming visible to spectators. This entity is most frequently manifested through the medium of the actor. As a physical medium, the actor unavoidably contributes physical attributes to this entity, which can lead

spectators to collapse the entity into the performer, creating representation as a problem to be solved. This is a risk of performance (Meyrick 2003: 235) that practitioners generally try to manage, may also play with but sometimes also forget, suggesting that the task is difficult. Mori's three-dimensional model indicates why this might be so and why sometimes we might have the appearance of theatre but not the experience.[41]

Meyerhold and Barthes make it clear that the actor/performer is not the only 'doer'. Rather, the successful generation of this other entity is underpinned and supported by many other practitioners whose chief characteristic is to make themselves invisible. What appears, generally though not always through the medium of the actor, is the end point of a collaborative process of distillation, compression and control. If successful, the theatrical experience is something like that of opening a Jack-in-a-Box, although the release process is extended. The combination of compression, tension and slow release can be expansionary for both spectators and performers.

However, this experience is fraught with risks for both sides. The process of getting spectators to focus on the space of appearance rather than the performer necessarily involves a sleight of hand that can cut across the desire of both spectators and performers for authenticity. Where it doesn't come off, spectators can be left deflated or feeling that they have been manipulated while performers can feel that they have been hung out to dry by unsympathetic and cruelly judging observers. Where it is deliberately avoided, the experience is reduced to something other than theatre. Nevertheless, spectators and what theatre *shows* are crucial elements of any politics based on theatre. That politics may occur in familiar institutionalised spaces or it may generate its own space of appearance as *dissensus*. It may involve representation. However, it is not likely to be a form of celebrity politics in which the relationship between actors and spectators is

[41] Many theatre practitioner/theorists have wished to dispense with the facticity of the actor because of its interference with what they were trying to *show.* The history of theatre is full of experiments with *über-marionettes,* masks and a variety of other strategies designed to hide the human body of the actor while still retaining the actor as a vehicle of representation. Arguably the current trend towards animation in film is about overcoming the same problem of representation: the interference caused by the body of the performer.

skewed in favour of the actor. Nor is it likely to be participatory in the sense of 'popular' community theatre or political participation theory.

Chapter 6: Politics as Theatre

> Political action ... is the intention to make an object which bears one's conviction and which might bring another to himself (Cavell 2003/1987: 118).

Some political theorists have accused other political theorists of producing theories of politics that are 'essentially unpolitical' (Pitkin 1973: 524).[1] A *political* theory should provide:

> [A] vision in which 'we' might actively and collectively govern ourselves, in which politics might be the concern of an entire, self-consciously engaged community, and freedom might consist in shared, self-governing rather than protected privacy (Pitkin 1973: 524).

It should also be 'optimistic about the creative promise of politics while also acknowledging that politics is full of conflict, power, interest, and so on' (Hauptmann 2004: 47). There is nothing in these requirements that would necessarily reject a politics in which spectatorship was a crucial component, although the inference is towards participation. Indeed, from Evreinov's point of view, this is precisely what these requirements do entail: political actors generate their vision of collective life in collaboration with spectators within a shared space that is opened up and protected by spectators who freely and willingly hold it open because they value what actors do on their behalf: generate visions of a bearable life.

However, a politics as theatre would also need to incorporate systems of accountability, justification and responsibility (Whitebrook 1996: 41), and perhaps exercise more prudence towards its activities than seems to be required of theatre. These conditions draw a crucial distinction between the content of any

[1] Pitkin criticises Oakeshott and Wolin criticises Rawls on these grounds (Hauptmann 2004: 47-8).

particular theatrical activity and the practice of theatre. A politics modelled on theatre is not about how *characters* interact in a fictional world although that seems to be what people think of when they invoke theatre as a metaphor. That would be a model based on a play. Theatre is a place and an activity in the real world. As such it *is* accountable and must justify and take responsibility for its actual activities, even if this is limited to taking out public liability insurance, meeting fire regulations, paying bills and finishing performances more or less on time so that those involved can meet their other obligations as social beings. The differences in this respect are ones of degree (see Table 6.1 below). Although it is true that crimes *portrayed* on stage escape actual punishment (Klapp 1976: 254), actual crimes committed in the theatre do not:

Politics *as* Theatre	Implications for politics:
Triadic: involves doing, showing and watching	Politics will be an *activity* that *shows something* to someone who is *watching* and who judges what is *shown*. What *appears* has significance
Enacted through the medium of the actor	It may or may not be representational but will be *signifying*
Not all practitioners will be visible	It will be multi-layered, subject to direction and selection by unseen and unacknowledged actors
Focused	It will be attention-seeking and attention-focusing in its activities
Creates a space of appearance	Requires no 'proper place' (Rancière 2010: 39) however some spaces may become institutionalised
Episodic but conventionalised	It may appear to have the nature of an 'event' although it will be underpinned by routine activities
Collaborative	It will require co-operation but not necessarily agreement
Addresses a collective	Requires 'a broad field of interest and a clear forward movement in the action' to cohere disparate spectators into a collective[2]
Offers a view/vision of the world	Will promote credible views of social and political life that may challenge or endorse existing views
Does not require the continuous attention of spectators	Will recognize that spectators have other obligations
Does not require spectators to become actors	Will not be a form of participatory politics/direct democracy
Is not about 'truth' although it may give insight	Trust is based on the capacity of spectators to influence what politics achieves, not on the sincerity of political actors *as* political actors

Table 6.1 Politics *as* theatre: implications

[2] American playwright Thornton Wilder, cited in Carlson 1984: 406

> All the world is not a stage – certainly the theatre isn't entirely ... you need to find places for cars to park and coats to be checked, and these had better be real places, which, incidentally, had better carry real insurance against theft ... social life is dubious enough and ludicrous enough without having to wish it further into unreality (Goffman 1986/1974: 1-2).

Although Green's ocular democracy meets some of these requirements – it considers the *doing* of politics and its *watching*, which is put to work determining that what is *shown* is credible, and it apparently occurs in particular institutional spaces – it solves the problem of the relationship between doing and watching by turning watching into doing, while downgrading political action. Ultimately it is a form of participatory democracy in which what some political actors *do* is less important than what other political actors (The People) can make them show when they put them on the spot. This, in the end, is not much of an improvement on the relentlessly negative scrutiny politics is already subjected to by the media (Flinders 2010: 321). Also, apart from the problem of the hidden management of institutional structures, not only could political actors conceivably undertake great evil as long as they were 'sincere' when called out, the prospect of 'being grinded' (Green 2010: 138) is likely to produce strategies of coping that would undermine its aims. The possibility that insincere actors might still be capable of doing good is also denied.

The models of theatre discussed in Chapter 5 suggest a number of characteristics from theatre that could round out the initial tripartite model of doing, showing and watching in ways that did not collapse watching into acting, or showing into the 'inner truth' of the performer. *Doing* would be performative, purposeful and structured, responsive to a form of watching on which it depended but that was not concerned about sincerity so much as the plausibility and relevance of what was shown and the ability of the actor to generate an experience of politics that satisfied spectators that their interests were being considered. It would be on this basis rather than 'honesty' that spectators would consider

trusting political actors. Neither theatre nor politics is about 'truth' and grinding for it is simply destructive.[3]

Nevertheless, politics as theatre would be concerned about what *appeared* in the space of politics. There would be a genuine and reasonable concern with 'impression management' or *decorum*, and a concern with attention-seeking and focus particularly in relation to what are seen as 'important matters' (Merelman 1976/1969: 287). The existence of a *tacitus consensus* between actors and spectators whereby some acted conditionally for both while others watched means that the collaborative nature of theatre would also need to extend to spectators: '[w]illingness to interact [would be] a key attribute' of this form of politics (Gilmore 1988: 205). The sincerity or otherwise of either actors or spectators would only come into question if there was some concern about how either tried to influence what was generated *at the expense* of the other: 'Nature may be seen in the market-place, or at the card-table, but we expect something more than this in the playhouse' (Erasmus Darwin 1799 cited in Wasserman 1947: 271).

Political actors would still put themselves 'on the line' (Meyrick 2003: 238), as any one appearing in public does, but they would be entitled to learn how to do this well and should also be able to expect forgiveness from spectators for minor mishaps and misjudgements, because to do otherwise would in the long run be counter-productive:

> Accountability systems that punish public servants for unforeseen or unpreventable errors will constrain policy innovation ... and limit capacity to deal with new and emerging problems (APSC 2009: 10).

The longstanding acceptance of composed behaviour as normal for theatre but abnormal and unacceptable for politics would also need to be overthrown: 'bad faith is expected and accepted in the actor – what is required is versatility' (Burns 1972: 134). Political actors would be permitted to take the time to prepare

[3] Opinion polling on the very public dispute between Prime Minister John Howard and Treasurer Peter Costello over who was telling the truth about leadership discussions indicated that honesty is not the prime political value. Although most people believed that Costello was telling the truth (46% to 35%) they preferred Howard as leader (63% to 25%) (Metherell 2006).

themselves and to learn forms of behaviour appropriate for the conditions in which they find themselves − as in fact new parliamentarians are already expected to do. It would be expected 'that they should make the best of themselves' (Mount 1972: 110). Training that helped them do this would not be considered hypocritical if the task at hand required those skills. Appearing before 'hungrily watching' spectators can be terrifying for actors of all kinds. Much of the work of training actors is about helping them to appear 'natural' in the face of their fears of the 'black hole of the audience' (Schechner 1994: 72).[4]

Recognition of the signifying aspects of theatre would require politics to pay more attention to both visual representation and symbolic politics than it currently does. Politics has been plagued by two competing views of representation: whether or not representatives *act for* those they represent, or *reflect* them? Manin terms this a debate between *trusteeship* and *likeness*. Resemblance is the key to the likeness model. Representatives 'know' what is wanted because they belong to the represented group. Under trusteeship, political actors do not have to resemble those they represent. They are trusted to make decisions on behalf of the represented because of some other quality: notability or expertise, for instance. These qualities allow them some freedom of action. Theatre's view of representation indicates that this may be a null debate. Representation is about whether or not actors are recognized and accepted as legitimate *for the task* (Rehfeld 2006). Signification is a criterion of recognition but is related to the coherence of the task rather than just to similarity to constituents, although the two may overlap.[5] The distinction means that although some form of signification will always be a feature of representation, descriptive or identity-based representation may not always be the most effective way to have

[4] Some people (and very young children) do lack self-consciousness and either do not mind scrutiny, or manage it well. Most people, however, require some training before being able to handle being watched with ease. 'Stage-fright' can affect even the most seasoned performers. Laurence Olivier claims to have been almost immobilised by it prior to a performance and attributed his ability to get through the performance to a reliance on his training and rehearsal. Most public speaking training focuses on helping the speaker manage stage-fright symptoms such as shaking hands and voice and breathlessness.

[5] See Schneider and Bos (2011) for a discussion of the way stereotypes of Blacks change according to the position under consideration. Rehfeld makes the point that circumstances can determine the criteria by which recognition is accorded. He gives the example of the recognition of a particular prisoner as appropriate for the role of Hamlet because he was the only person in the prison camp who knew the lines. Attractiveness can also outweigh other qualities (Hart, Ottati, and Nathaniel 2011).

one's interests met. In general, 'people ... respond only to images that "do something" for them' (Klapp 1976: 34). What it is that is being done 'for them', though, is more complex than simply showing themselves to themselves.

Symbols are 'tools of communication' (Gusfield 1963: 170) that have their roots in shared understandings. They point to what certain things/events are to mean. Governments everywhere engage in symbolic politics to such an extent that Gronbeck (1990: 212) considers politics itself 'a symbolic process'. Politics uses symbolic acts, such as the passing of legislation, public ceremonies and addresses 'to organize the perceptions, attitudes and feelings of *observers*' (Gusfield 1963: 170).[6]

Key symbols 'provide a unifying experience fostering sentiments that may transcend limitations of culture, class, organization, and personality' (Lasswell 1964/c1954: 201). They are 'our most important means of bringing things together' (Walzer 1992: 66). Gusfield suggests that the down-playing or dismissal of symbolic politics by theorists is to do with the difficulties it creates for a pluralistic understanding of politics that is seen in terms of 'bargaining, compromise, and detached trading' (Gusfield 1963: 183). It also comes about because of the down-playing of the significance of spectatorship. Yet the concept of symbolic politics offers a strong strategy for explaining how mass movements for political change can gather momentum. The use of colour in the 2009 mass uprisings in Georgia, Thailand and Teheran as in Figure 6.1 provided a culturally specific symbolic mechanism for signifying solidarity. To a watching world it was also a powerful *visual* sign of the demand for political change. Similarly, the strategic placement of signs (or the supposed failure by his minders to police this placement) in relation to Opposition Leader Tony Abbott at an anti-climate change rally (Figure 6.2) positioned him in such a way that he could reap the benefits of the attention the media gave the incident and appear to support the position of the protesters while also denying responsibility or complicity with protesters.

[6] Emphasis added. Too often, linguistic models of interpretation are used to talk about the effects of symbols and it becomes easy to overlook their generally visual form: they are targeted at spectators not readers, and are seen not read. Reading is a *metaphor* for the perceptive process (Ricoeur 1971).

Figure 6.1 Use of colour by an Iranian protester during 2009 protests *(Sydney Morning Herald* 6 June 2009; AP Photo/Fars News

Since theatre has made an art of visual strategy, no model of politics based on theatre can ignore the *showing* dimension of politics. However, as failures in this art have shown, representation and symbolism can cut across each other. Representations that do not take account of their symbolic load undermine their legitimacy while symbols that do not take account of representation can be vulnerable to challenge or misinterpretation since, in themselves, they have no meaning. The significance of green as opposed to any other colour to Iranian protesters is lost if what it represents is unknown: '[t]here is nothing about any symbol that requires that it stand for only one thing' (Edelman 1964: 11).

Image has been removed as it contains copyright material.

Figure 6.2 Opposition Leader Tony Abbott addressing a Canberra carbon tax protest March 2011 (*Adelaide Now* 24 March 2011 http://www.adelaidenow.com.au/ipad/tax-revolt-sees-some-ugly-scenes/story-fn6bqphm-1226027060737; photo unattributed; original article in *The Australian* 23 March 2011).

Finally, since theatre is not tied to a particular institutional base but can appear anywhere where interaction occurs between actors and spectators, politics as theatre would generate its own spaces of appearance (Apter 2006: 221-2) in much the same way that demonstrations already do – or at least try to given that

there are often public order requirements that organisers have to meet. Although it would therefore have no 'proper place' (Rancière 2010: 39) it may use institutions as a way of solidifying relationships between practitioners and spectators, but the existence of institutions would not necessarily generate politics anymore than the existence of theatre buildings necessarily generate theatre (Goldfarb 2005; MacKinnon 2005).[7] While a politics as theatre would be 'inherently spatial' since theatre is spatial (Scolnicov 1987), politics specifically occurs in any place 'where being together has to be negotiated' (Elden 2001: 6, 74).

This suggests a particular edge to politics as theatre: it would specifically be about ways of living together. This would remove one of the concerns expressed about politics as theatre – that it reduces politics to entertainment so that there is no requirement for either what is being enacted or how it is being seen to be taken seriously (Friedland 2002: 202). Politics is meant to be *effective*. It is also consequential. To make entertainment its primary value would be in a crucial sense to miss or disguise the significance that politics can have on life and fundamentally downgrade its value.

However, since with very few exceptions, theatre theorists and practitioners claim that theatre *should* do 'work' in the world (George Bernard Shaw in Carlson 1984: 234) Elden's requirement should not be too onerous to meet. Even commercial theatre has almost always aimed to provide 'models' of behaviour and show spectators 'what we must avoid' or 'that which we must imitate' (Giraldi 1991/c1543: 126) − to tell spectators 'please don't do this' (Sellars 1999: 30-4). Theatre is said to 'illuminate' politics (David Hare in Tusa 2005a), 'humanize' (Brockett and Ball 2004), enrich 'the human spirit' (Peter Hall in Tusa 2005b), expose 'the present' (Weber 2004: 103), reflect what is going on in our lives (Sean Penn in Matheson 2005), circulate symbolic experiences (Werry 2005), generate a communal experience (Nicholas Hytner in Topham 2006), hold up a mirror to society in order to inspire change (Edward

[7] Goldfarb's experience of street theatre in Poland demonstrated that the existence of a building for theatre in fact impeded both performers and spectators. It was not until some spectators took over the performance and moved it into the street that the show came to life. Başgöz (1975) describes how different venues can produce enormous differences in reception to the same show.

Albee in Gibson 2006), provide an imaginative means of coming to terms with the existence of the other (Krasner 2006), teach lessons about survival (Darren O'Donnell in Morgan 2007), demonstrate democracy (Sewell 2007), enhance political life (Woodruff 2008) and provide 'a medium in which criticism can be more safely spoken' (Guest 2005: 1112). Already 'the artist and the statesman ... occupy some of the same ground and pursue many of the same objectives' (Barber and McGrath 1982: ix).[8]

There are, of course, fundamental differences between theatre and life. Theatre as an activity produces experiences that are constructed, dynamic and complete in themselves and have carefully calculated relationships between cause and effect, while life is in an 'absolutely unfinished condition', has 'extraordinary monotony' and reveals a lack of design (Wilde 2008/1889: 48-50): 'life carries on, everybody knows that' (Goll 1988/1922: 175). Theatre is also affective: it appeals to desire and emotion, and tends to promote the extreme and exceptional, which exacerbates conflict (Weber 2004: 3). However aspects of political life also share design and finish, and politics is not above appealing to desire and emotion and provoking extremes (Apter 2006: 251) even if some claim it *should* appeal to reason and be about finding *effective* means of regulating and controlling conflict. Theatre itself may appeal to reason and 'promote what is shared' (Weber 2004: 31) as much as the reverse: the crucial factor is what kind of theatre is invoked. In any case 'the active use of reason' in political life is 'fundamentally dependent on emotion' (Marcus 2002: 7), particularly the emotion of anxiety because 'conflict and the attention it brings' is what *produces* the rationality theorists so desire in politics: 'people are motivated to be rational not by rational imperatives but by emotional appraisals' (Marcus 2002: 136n6, 148; Miller 2011).

The dynamics that generate drama are already dimensions of public life (Klapp 1976: 8; Turner 1988). Life can turn into drama because:

1. almost anyone can steal the show.

[8] Television soap operas and activist theatre for instance are already being used to promote desirable social aims such as safe sex practices, gender equality, land rights etc (Van Zoonen 2005; Williams 2001).

2. a small part has an advantage over a large one (more freedom);
3. almost any kind of struggle or issue can become important;
4. any confrontation can produce unexpected outcomes;
5. the 'scale' of individuals can be changed by mere juxtaposition;
6. timing is enormously important (although there is no way one can be sure to 'get the timing right')
7. spectators have expectations that create pressure on those under scrutiny
8. outcome does not necessarily equal input: no-one can predict from the input what the outcome of confrontation will be, or indeed when something one might call an outcome might be achieved since endings are often not known until it is too late (Klapp 1976: 68-75).

These same 'peculiar laws' of dramatic encounters also apply to theatre. People can 'steal the show' in theatre as well as in politics. Some experimental and participatory theatre is in fact predicated on just these possibilities. In any case, humans have a natural tendency to try and impose order on life through the use of devices that mark and break up time (Turner 1988: 72). Aspects of political life are often episodic, while theatre as a practice has a similar longevity to politics. The apparent autonomy and ephemerality of any one particular performance, production or even company does not mean that theatre as a practice has no continuity: 'theater is not *only* signification and communication' (De Marinis 1993: 1) and

> [D]emocratic politics cannot be solely a space of calm deliberation. It must also be a sensational place, one that attracts and engages spectators ... Only by doing so can it create the conditions for new possibilities ... democratic citizens [can] be at their very best *and* of the highest order ... because they can feel and think (Marcus 2003: 148).

There is still one aspect of theatre that may prove problematic. As an art, theatre is said to be 'absolutely indifferent to facts ... a form of deception [that]

has nothing to do with reality' (Wilde 2008/1889: 48-50). A politics indifferent to reality would indeed be disturbing. Concern about deception is an almost constant theme of the theatre metaphor when applied to politics. It is also a long-standing concern in theatre theory. However, theatre is only like this in certain respects. As a practice anchored in reality and dependent on reality for survival, it can only be indifferent to facts in relation to the images it stages and even there, for a performance to be experienced collectively, some anchoring in reality has to exist if only as a point of departure (Bullough 1912: 92; Capon 1965: 263-6; McGillivray 2007: 128). Although the illusions produced on stage are the major source of the criticism of theatre as well as the most prominent concern of users of theatre as a political metaphor, this criticism needs to be considered with some scepticism. It is almost invariably elite spectators who claim that *other* spectators are easily taken in by these illusions as they are apparently by political illusions while critics somehow remain immune. Yet the evidence for this mass deception is largely apocryphal: '[r]are indeed is the theatregoer who mistakes a play for real life' (Merelman 1976/1969: 285).[9] There have certainly been riots and 'scandals' in the theatre but these have not been because spectators were deluded (Blackadder 2003). Although sometimes these were because of factors such as ticket prices, more often than not they occurred because the conventions of theatre that would have *allowed* a willing suspension of disbelief had been broken: particular actors were felt to be miscast; topics or language not considered fit for public presentation were aired or subjects mishandled in some way that offended.[10] Spectator response to the first production of June Jordan's play *I was looking at the ceiling and then I saw the sky: earthquake/romance* in 1995 indicates that spectators were far from deluded. They were capable of

[9] The usual story is of some 'yokel' being so taken in by the drama before him that he leapt on stage to wrest the gun from the actor's hands and rescue the heroine. Although no-one seems to know when this actually occurred, the involvement of a gun suggests that the story arose in the nineteenth century when popular melodrama was at its peak.

[10] The Old Price riots of 1809, in which, for sixty-one performances in Drury Lane, spectators rhythmically shouted 'O-P, O-P, O-P' throughout the performance, and devised a dance called the O-P dance which it would break into, along with much stamping of feet and canes, cat-calls, ringing of bells and hissing, were about rising ticket prices. Riots over Victor Hugo's *Hernani* were over the style and rules of a drama which marked a shift from neo-classicism to romanticism. The riots raged over fifty-five nights and often involved actual fighting (Wilson and Goldfarb 2004: 360). Spectators were scandalised by George Bernard Shaw's *Pygmalion* because of his use of the expletive 'bloody' (Mount 1972: 197-8). Ibsen's play *The Ghosts* also brought a violent reaction. The play dealt with both syphilis and divorce. Neither subject was considered acceptable on the stage. Ibsen was accused of attacking the family as an institution and violating standards of decency (Brockett and Ball 2004: 155).

differentiating between the performers and those responsible for the production, applauding the actors but loudly booing the director and composer, and reacting with both 'vitriol' and *glee* 'at something so awful coming from such a lauded group of American artists' (Bennett 1997: 183).[11] Self-serving is not a trait spectators welcome in theatre practitioners any more than in political actors (Birch and Allen 2010: 55; Smith et al. 2007: 296).

The belief in the deceptiveness of theatre that underpins most casual or unthinking uses of the theatre metaphor in Western culture has consequences for the way spectators are viewed. Not only are they considered passive, unquestioning receivers of the illusions presented (Schieffelin 1998: 202), they *need* to be passive since they are likely to be deluded.[12] Yet it may not be that spectators are susceptible to illusion but that practitioners have a very blinkered idea of both the interests of spectators and the intersections between their spectators and the wider society. When Irish playwright W.B. Yeats and his partner Lady Gregory brought in the *British* police to quell a protest against a play that appeared to attack the Irish at a time when the desire for Irish nationalism was at its height, and were surprised that this proved 'as a match to … resin' (Lady Gregory in Blackadder 2003: 80-1), they indicated that practitioners rather than spectators were the ones deluded by theatre.[13] The fact is 'that people are difficult to fool' (Lewis-Beck and Stegmaier 2011: 267; Smith 2009; Smith et al. 2007: 297). One of the vital tasks of spectators may be to keep actors grounded (Arendt 1958: 233-4).

In any case, theatre has developed a variety of strategies and conventions to manage the possibility that the illusions it generates might be mistaken for

[11] Director Peter Sellars' response to this reaction is apposite. He declared that '[i]n a culture like America's, which offers gross gratification to every desire, it's important sometimes to frustrate the audience's expectations. It even becomes a point of honour' (cited in Bennett 1997: 183).
[12] This, of course, does not stop theatre practitioners such as Artaud or Richard Schechner or any number of performance artists from trying to stir up spectators, but they do so on the assumption that they *are* passive.
[13] Typical of this displacement is Hoipoloi's actor/director Dale-Jones' puzzlement over how spectators seem to 'know they're watching a piece of theatre but … leave thinking it's real' (Tovey 2009: 13) when he has gone to extraordinary lengths to ensure that the line between his character and himself is so blurred as to be almost invisible. The character Dale-Jones plays in *Floating* is listed in the program as a collaborator, is intentionally autobiographical, and has a Face-book identity which is easily locatable. Outside theatre, people who go to such lengths to dupe people for money are generally considered criminals.

reality. Although it plays with these conventions, eventually the limits of any performance will be reached and performers will signal that spectators should disperse: '[n]ot only are we never deluded, or anything like it; but the highest possible degree of delusion to beings in their senses *sitting in a theatre*' is an absurdity (Coleridge 1994/1808: 222).[14] Two forms of convention are used by theatre: *rhetorical* and *authenticating* (Burns 1972: 43-6). Rhetorical conventions govern the relationship between practitioners and spectators. They are controlled and determined by practitioners, but can be rejected by spectators if they do not meet expectations. They include a variety of dramatic devices as well as architecture (Carlisle 1991), social settings, ticketing requirements, methods of signalling starting and finishing times, intervals, applause cues etc (Burns 1972: 43-6; Elam 1980; Willis 2002). Authenticating conventions refer to the relationships between characters and events within a play that are designed to 'turn the taken for granted into a plausible *appearance*' (Mangham and Overington 1987: 49).[15] The current discourse of transparency and accountability in relation to political life and the regulation of political events such as elections, political advertising and political dissent indicate that such strategies are already in existence. The fact is that much political activity is as invisible to spectators as theatrical activity and spectators must trust that things are carried out as they should be in both areas as they observe what does appear. To insist that politics as theatre, unlike actual politics, would be entirely 'indifferent to facts' and a 'form of deception' is to not only idealise (and limit) political activity but to confuse the limited activity on-stage with the entire activity of theatre and collapse the two forms of conventions.

It is appropriate at this point to revisit the definition of politics proposed in Chapter One:

[14] Emphasis added.

[15] Authenticating conventions were recognized by Aristotle but confused by later theorists with what Burns calls rhetorical conventions, leading to lengthy debates over where the requirements lay: within the play or between play and spectators. At its most extreme, a misunderstanding of what Aristotle meant by unity of time led to torturously long performances as playwrights tried to pack the events of a play within actual time to meet the restrictions of *verisimilitude* or truthfulness. Users of the theatre metaphor continually confuse the two kinds of conventions.

> Politics consists centrally of the area of collective social life that involves decision-making, the ranking of policy options, the regulation of dissent, the mobilization of support for those activities, [‘the *constrained use of social power*’] and the construction of political visions (Freeden 2005: 115; Goodin and Klingeman 1996: 6).

Certainly theatre as an activity fits this description. Like politics, it is an area of collective life in which decisions are made about what to do, how to do it and who it is for. Conventions regulate disruptive behaviour as well as the possibility of misunderstanding, but, more so than in politics, there is a recognized place for transgression. Dissent is a long-accepted characteristic of most kinds of theatre, even commercial theatre. The long slide-show of the faces of mixed-race children at the end of *Miss Saigon*, for instance, clearly demonstrates one of the most heart-breaking but usually hidden consequences of war.[16] Nevertheless, all theatre including subversive forms must attract support if they are to succeed. All are also engaged in generating visions of life. Some of these visions will appear more ‘real’ than others, but will be no less constructed. Indeed, unlike politics, theatre has the virtue of being widely understood as an art of construction.

One political writer has seriously considered institutionalised politics as theatre: Ferdinand Mount. Mount argues that there is a ‘theatrical element running through *all* political activity’ (Mount 1972: 5). These theatrical elements are not add-ons for pandering to or distracting the masses. Rather, they are an essential part of what makes politics what it is: ‘the idea that there is *real* (efficient, useful) politics which is masked by an *unreal* (superficial) sham show is one of the most potent delusions of our time’ (Mount 1972: 8). The value of recognizing politics as theatre for Mount lies in theatre’s interactive relationship with its public. If ‘the theatrical element is central and ubiquitous’ in politics ‘then a major role … must be conceded to the actual opinions of the public’ (Mount 1972: 9). Mount’s view of politics thus maps readily onto the requirements of the model presented here.

[16] *Miss Saigon* was widely criticised on a number of grounds, including its racially insensitive casting policy, but it nevertheless brought home to a huge audience some of the costs, and hidden victims, of war.

It is possible to see Bernard Manin's representative government fitting the model too, not so much because he uses the term *audience democracy* or because of his use of the theatre metaphor, which is very modest, but because of the separation he reveals as inevitable between rulers and ruled, a separation that articulates the relationship between actor and spectators required by the model. Although Arendt also insists on this separation, her understanding of politics is problematic in that there does not seem to be much place for regular politics or a politics that infiltrates the social sphere. Manin's conception covers both possibilities, as well as allowing for dissent.

One aspect of Freeden's definition of politics that might prove problematic is the implication that politics lies *within* social life. For much of their theoretical history, both politics and theatre have been seen as lying *outside* social life. Arendtian politics draws a very sharp and highly contested distinction between politics and the social, but most conceptions of politics draw this line to some extent. Hays, for instance, incorporates a significant amount of life into his realm of the 'political', but there is still a remainder: a 'realm of necessity' or fate where politics does not operate (Hay 2007: 79). Similarly, of the models of theatre discussed in the previous chapter, only Fischer-Lichte's clearly embeds theatre within society. Mount sees politics and society as separated in much the same way as actors are separated from spectators in theatre. The political actor moves in the political realm like an actor on stage, but retains the social and cultural links with the society from which he comes to the extent that he can be recognized as an appropriate representative, capable of speaking for his constituents.

Various forms of rule have attempted to close the gap between rulers and ruled just as various forms of participatory and communitarian theatre have attempted to close the gap between actors and spectators. Theatre shows that this can only be done at the expense of theatre. Politics as theatre, at any rate, cannot do without this gap. However, Manin's analysis of representative government and its historical metamorphosis shows some of the shifts that might explain why politics and society come to seen as separate by some and more or less indivisible by others. The key lies in the way the gap between rulers and ruled manifests. Manin argues that even in the most committed democracies there is *always* a gap

between rulers and ruled that makes it seem like politics lies outside of society because candidates must find ways to distinguish themselves from other candidates in order for choice to be meaningful and because electors required to choose will always select the 'truly superior' (Manin 1997: 74, 139-149), although the criteria used to judge superiority vary. Where the criteria have something to do with a capacity for trusteeship (e.g. trust, notability, long-standing commitment to the region, expertise), the gap between representatives and represented, politics and society, will be horizontal and very evident. Where the criteria include likeness (both representative and represented come from the same group) the gap will be vertical, and will match exactly the cleavages within society. Politics and society will then appear to be deeply interconnected along lines of similarity, but divided along lines of social differences. Vertical cleavages are more likely to shift because there are multiple ways a society can be split according to similarity and difference, which may add to the perception that politics resides within the social, but it is the nature of the gap that will determine *where* politics is seen to reside.[17] Indeed Rancière suggests that politics (which he equates with democracy) resides *in* this gap, a view supported by the later theories of Wolin and Pitkin (Hauptmann 2004: 53; Xenos 2001): 'Democracy is a political moment, perhaps *the* political moment, when the political is remembered and recreated' (Wolin 1996: 55). What lie on either side are either institionalised forms of political power (*police*) or society. That Manin is able to demonstrate that his four principles of representative government apply to quite different forms of government entailing different kinds of cleavage indicates that there is a certain routine to government that could be equated to *police* and that would be the equivalent to the routine and largely unseen administration of any theatre. The widespread understanding of politics as a 'realm of contingency and deliberation' (Hay 2007: 79) would then occur at the visible site of theatre: on the *stage* – wherever that might be.

[17] This perhaps explains why critical theory underpinned by an appreciation of Marx has been more ready to see politics 'everywhere'.

Mount: Politics and Appearance

Like Green, Mount cites Shakespeare's *Coriolanus* but not to draw attention to the possibilities of politicians 'being grinded' (Green 2010: 138) − he already considers politics a 'grinding trade' (Mount in Moss 2008) − but to explore why politicians in representative forms of government, like actors, are so frequently reviled as 'insidious and crafty' individuals 'whose councils are directed by the momentary fluctuations of affairs' (Adam Smith in Mount 1972: 123):

> This feeling of revulsion goes beyond a healthy distrust of any politician's motives; it even goes beyond the distaste [felt] for the spectacle of someone 'on the make', a spectacle which is of course heightened by the spotlights of the political theatre (Mount 1972: 123).

Dissatisfaction with leaders appears to be one of the 'enduring features of modern representative democracy' (Smith et al. 2007: 285). It seems 'nobody loves a politician' (Gollop 2004). Mount sees this situation as hugely problematic because politics in the end depends on *appearance*. The function of political actors is to manage the worst of life so that it becomes bearable for all. To do this, they must communicate across distance. Visibility is a 'necessity' of their craft (Mount 1972: 113) but is also one of its perils. What to *show* and how to ensure that it is understood as intended are primary dilemmas facing any kind of actor.[18] Representation always involves the possibility of misunderstanding. Even a politician's absence from the 'scene' will be considered significant and interpreted as meaningful: '[t]o appear always means to *seem* to others' (Arendt 1978/1971: 21).[19]

[18] Mount suggests that the much-publicised incident when Lincoln removed his hat and bowed to an old Negro amongst a cheering crowd 'helped to provoke' his assassination not long after and that Lincoln knew at the time that his gesture was risky: 'for nobody knew better than Lincoln himself the depth of the feelings which the gesture embodied, the bitterness of the hatred which it was bound to inflame' (Mount 1972: 255-6).

[19] Emphasis added. An example of this aspect of politics was the failure of then Australian Opposition Leader Mark Latham to immediately publicly comment on the tsunami which devastated south-east Asia in 2005. Latham was ill at the time and left comment to his deputy,

Since politics and theatre share this fundamental problem, theatre is the most appropriate paradigm for politics.[20] No other alternative takes account of the central problem of politics, that 'the material answers back' (Mount 1972: 48). However, the consequence of this paradigm is that 'a major role on the political stage must be conceded to the actual opinions of the public' and how they are transmitted to the actor, for it is the public who judges the show and decides whether or not it 'corresponds with [its] notion of how the part should be played' (Mount 1972: 9, 113). While the first task of an aspiring politician is to 'gain an audience':

> [H]is next task is to respect the autonomy of that audience, to recognise that its support is voluntarily given and may be equally voluntarily withdrawn and also that the politician cannot forcibly seize or regain its attention (Mount 1972: 225).

The politician's main task, like the actor's, is persuasion. It is thus 'exquisitely political' (Nadia Urbinati in Landemore 2007). It does not matter whether politicians are sincere or truthful. What matters is that they are effective at gaining and maintaining the public's attention. An actor who cannot hold spectator attention is a failure as an actor. Similarly 'a politician who cannot gain or keep an audience is no politician at all'. Both end up out of a job because neither theatre nor politics can afford 'self-obsession' (Mount 1972: 11, 234).

Good politics, like good theatre, should be a kind of conversation between 'friends' that seeks to build on life through the vehicle of consent (Mount 1972: 67, 234). It should be based on recognition of the feelings of affection and aspiration that drive all human beings. In large scale representative systems this conversation is carried on *visually*. It therefore appeals to the receptivity, patience

Jenny Macklin. This was not considered to be appropriate behaviour in a political leader and Latham was widely condemned by the government, the media and members of the opposition who did not support him as leader. He lost his position not long after (Lagan 2005: 23).

[20] Mount cites three alternative paradigms: politics as *battle* (continuous open-ended struggle, as in Hobbes and Machiavelli); politics as *pilgrimage* (continuous movement forwards as in Lenin, Turgot or Bacon); and politics as *science* (something which aims at changing society for the better, as in the work of Condorcet and Marx). All describe the world in a way that allows the world to be acted *upon*. They exhibit a distrust of the masses (Mount 1972: 37).

and sympathy of constituents as an 'audience'. Politics is about the public expression, in a common language, of common concerns. Political actors draw on their own experience and the experiences of their audience to propose solutions to the problems of living together, and constituents respond by giving or refusing consent to these proposals.

However, constituent response, like spectator response, can be unpredictable (Mount 1972: 48; Parry and Richardson 2011). The usual response of politics to this unpredictability is to silence spectators. 'Inferior' forms of theatre do this as well. *Theatre of shock or novelty* such as avant-garde theatre, for instance, treats spectators with disdain, harassing them into silence or assaulting them in order to change them in some way. It does this by collapsing the distance between actors and spectators, which destroys the possibility of communication (Crick 1971/1963: 138).[21] *Theatre of embarrassment* on the other hand elongates and distorts the communication lines between actors and spectators in order to provoke situations that embarrass spectators (Mount 1972: 88).[22] Both treat spectators 'like a school child' (Lorca 2008/1934: 205). Consequently not all kinds of theatre are suitable models for politics, although they can be invoked. Revolutionary politics, for instance, is a theatre of novelty or shock because it tries to turn everyone into actors and contemporary representative politics can be a theatre of embarrassment when it forces people to shout to make themselves heard and then accuses them of being over-demanding. All these kinds of political theatre do is suppress opinion until it reaches a critical mass whereupon it explodes in revolution, scandals or riots. 'Good' theatre, the *theatre of sentiment*, on the other hand, offers politics a model that does not aim to act *upon* the people.

[21] Mount includes happenings and physical theatre such as the confrontational work performed by the Living Theatre in this category. The Living Theatre was an American experimental theatre group formed by Julian Beck to explore techniques in non-naturalist acting. The group desired to 'free the individual to feel and to create' (Beck 1970 in Carlson 1984: 469). During their production of *Paradise Now*, naked actors mingled with spectators, urging them to remove their clothes, and spat on them if they didn't (Brockett and Ball 2004: 228). The critic Charles Marowitz wrote 'An Open Letter to the Becks' arguing that such aggressive antagonism of their spectators was not only at odds with the group's professed belief in non-violence, but was counter-productive because it mustered 'intellectual resistance' amongst people who would otherwise have supported their work, and thus prevented what they were trying to achieve – the obliteration of 'that impregnable line that separates life and art' (Brockett and Ball 2004: 229). Marowitz blamed the aggression on 'the more psychopathic members' of the company, suggesting again that it may be practitioners rather than spectators who get carried away by a theatrical activity.

[22] Hoipoloi (see note 13) would be an example of this kind of theatre, as would any kind of theatre which picks on spectators and puts them on the spot.

It avoids this danger because it recognizes that theatre is a public activity in which spectators are an essential constitutive element as well as its judge. Its form is conventional, its sentiments familiar, it uses the given language, it generally reflects society, it presents 'roles' with which spectators can easily identify, when it wants to break new ground it does it 'with old spades' (Mount 1972: 234), and it understands that, whether practitioners like it or not, the audience 'answers back' (Mount 1972: 48).

The theatre of sentiment 'relies on a universe of discourse shared by both actors and audience' (Mount 1972: 196-7). Mount calls this shared discourse *prejudice*, a term he borrows from Edmund Burke along with the *theatres of novelty* and *sentiment*. Prejudice simply means a strongly held belief based on what is *already known*. It need not be negative. Prejudice is convenient, efficient and useful, particularly in a crisis, because it reduces hesitation. It encompasses 'a sense of pride, partiality, or real affection' (Burke 1969/1790: 329) and is 'the commonest fuel' of public feeling (Mount 1972: 160). Burke believed that politics was 'inseparable from prejudice' (Mansfield Jr 1987: 705). This is why he argued that politics should make use of its existing institutions rather than try to overthrow them for 'it is far more effective to make use of the natural affection felt both by the political actor and the political audience for existing institutions than to start entirely afresh' (Mount 1972: 169).[23] In any case, it was often the particular 'play' rather than the institution that was at fault. Politics, like theatre, had both a visible, showy, episodic aspect and a largely unnoticed routine aspect. To pan a show did not require overturning the entire institution.

The *theatre of sentiment* tends to be commercial theatre since commercial theatre recognizes that its existence depends on its ability to attract and keep

[23] Both Mount and Mansfield consider that Burke has been widely misunderstood, especially when linked with conservatism, which simply reveals that 'standing up for the truth of experience is uphill work' (Mount 2006). Burke's often inordinate praise of the English Constitution was based to a large extent on its *unfixed* nature. It did not impose a plan so much as reflect the varied interests of a free society at any one time, supported by a principle of 'inherited property' – by which he meant not the acquisition of property so much as that the products of human activity, of which government was one, were inherited. Change occurred because of the constant need to match this inheritance with changing circumstances. The people were 'the masters' and let their rulers know when they were 'sufferers'. Politicians were 'workmen' who generally repaired and maintained the inheritance, but were nevertheless capable of removing parts which no longer functioned properly (Mansfield 1987: 700-02; Mount 1972: 158-167).

spectators. It therefore recognizes people as they are. It also recognizes the impact of affection and prejudice and tries to build on that rather than knock it down. Commercial theatre is thus an example of the way a relationship between strangers can be conducted *as a friendship* (Mount 1972: 234). Mount argues that the antagonistic relationships with spectators engaged in by radical politics and radical theatre that are designed to collapse the distance between actors and spectators simply 'wreak havoc' on both (Mount 1972: 235). Calls for participation in decision-making were not only difficult to implement in large societies, they were misguided. The more important participatory avenues occur before and after decision-making, when constituents/spectators articulate their views, politicians/actors announce and defend their proposed solutions and account for the results, and constituents/spectators make their judgments by consenting or not to the continued presence of the political actor (Mount 1972: 251). It is this public responsiveness that makes both 'good' politics and 'good' theatre.

As a sometime political figure Mount is in a position to understand the importance of public visibility to politics, although his rejection of both radical politics and radical theatre suggests a conservative leaning.[24] Does this make politics theatre? Some aspects of his account tell against this. For instance, although actors and politicians engage in much the same work, the political spotlight is an enduring one for the political actor. It 'allows him no real distinction between public and private life' (Mount 1972: 256), a condition experienced by celebrity politicians and film stars, but not by most theatre actors or even minor politicians (Parry and Richardson 2011). Like actors, politicians must master the craft of self-projection. The self that is projected must encompass the 'dual' aspect of representation: that it involves both presence and representation, the self and the function one is undertaking. However, unlike the actor, this duality is not between a real person (the actor) and a fictional creation (the character) but between the need for a public persona and a personal morality. Representation for political actors entails 'a duty to the public and a duty to

[24] Mount was head of the Policy Unit under the Thatcher government from 1982-3 and wrote the Conservative Party's 1983 general election manifesto. He is currently a political commentator for *The Spectator*. Nevertheless, the book under consideration here, *Theatre of Politics*, is listed as a 'novel' in Wikipedia (see http://en.wikipedia.org/wiki/Ferdinand_Mount).

[one's] own conscience' that can entail a conflict 'between detachment and involvement'. Theatrical actors have long had to manage this dilemma (Mount 1972: 117), and theatre theory has periodically debated how they do it. This may make some actor training useful for politicians, but need not turn politics into theatre.

Mount also gets caught up in his metaphor. He divides his book into Acts, as if it was a play. An account of the theatre metaphor embedded in a theatre metaphor and that at times uses quotations from plays to support its points can obscure as much as illuminate.[25] One thing that is obscured is Burke's vehement rejection of theatre as an appropriate model for politics based on his experience of the French Revolution.[26] Although Burke also describes politicians as 'expert artists' he goes on to say they are 'skilful workmen' (Burke *Speech on the Oeconomical Reform* cited in Mount 1972: 166). They may be craftsmen rather than actors under this description. In any case, for Burke, *rhetoric* was 'the natural theatrical element in politics' (Mount 1972: 194), although visibility was important. If Burke epitomizes the kind of politician Mount has in mind −

[25] Fortunately Mount provides many examples from politics and political literature as well. It is not that these are any less constructed than a piece of fiction, but their authorship is acknowledged. This is important not from the point of view of interpretation – a reader can make what they like of the words − but in understanding that one mind has generated what *appears* to be multiple points of view (Whitebrook 1996).

[26] Many theorists read Burke as a prolific user of the theatre metaphor, particularly in his reflections on the French revolution. See, for example, Paine (1961/1791-2) , Boulton (1963), Hindson and Gray (1988). He certainly thought of theatre as a *seeing-place* and there is no doubt that he used theatrical terminology, and he occasionally appeared to give a succinct account of the stoic version of the *theatrum mundi*: 'We are on a conspicuous stage, and the world marks our demeanour' (Burke 1852/1780a: 422); 'It was with regret that [King] Richard found himself obliged to leave a theatre, on which he had planned such an illustrious scene of action' (1876: 310); 'I still keep a look towards [public affairs], and gratify my mind with the dream of doing something on the English stage' (1852/1792: 120); 'our sovereign condescends himself to act not only the principal, but all the subordinate parts in the play' (1852/1780b: 358). Burke speaks of his death as a 'departure from the public stage' (Burke 1852/1796: 314). But his actual use of theatre metaphors is quite modest, with none at all used for nearly 200 pages in *Reflections* − a book of only 307 pages (Todd's 1959 edition published by Holt, Rinehart & Winston). Love (1965) argues that Burke's dominant metaphors in his political writings were related to images of a *body corporate*, *machinery*, *architecture* and *inheritance*. He also used the metaphor of *seduction* in an extended way in the *Regicide Letters*. An electronic search of Volume 1 of *The works and correspondence of the Right Honourable Edmund Burke* on a number of possible theatrical terms (drama, players, tragic, tragedy, tragicomedy, stage, theatre, theatrical, artificial, spectator, image, plot, scene, eyes, perform, performance, role, part, audience)revealed a minimal usage of those terms. Volume 1 was selected for study because it was generally devoted to his correspondence and parliamentary addresses between 1744 and 1791. If Burke was a prolific user of the theatre metaphor, it should have shown up in such material. Certainly, he was an inveterate user of metaphors in general. Boswell claimed to be astonished at Burke's use of figurative language: 'He was like a man in an orchard where boughs loaded with fruit hung around him, and he pulled apples as fast as he pleased and pelted the Ministry' (Boswell cited in Fussell 1965: 167).

principled, articulate and enormously energetic in striving for what he thinks is right, as well as capable of gaining sufficient support from his constituencies to keep him a politician for almost all his adult life (Mansfield 1987: 687) − then at heart Mount's book is a plea for a return to a more full-bodied appreciation of the importance of *rhetoric*, including visual rhetoric or gesture, rather than theatre.[27]

However, Mount's paradigm is valuable in that it brings out a different relationship between political actors and spectators than that brought out by Green: one of friendship and reciprocity. Rather than reverse the relationship between actors and spectators so that political power appears to lie with spectators, Mount shares it between the two, for both rely on each other in order to exercise it. Although Mount's invocation of theatre turns the onus for public satisfaction and involvement on to the performers of politics, spectators too have an obligation to the relationship: to understand that the job that politicians do, like the job that actors do, requires them to do many of the things that spectators might prefer *not* to do: appeal to men's baser instincts in order to achieve necessary things for social life; generalise issues in ways that appear to treat people as objects; balance and reconcile interests while trying to keep their own interests and values uncontaminated; draw on artifice to stage moments of intimate contact with their constituents, and operate levers of management and persuasion. What is more, they must operate 'in full and constant view of their clients' and their failures are highlighted while their successes at improving the lot of their constituents are rarely acknowledged (Mount 1972: 123-4).[28] Much of this work is banal, and may even be as odious to politicians as it appears to be to spectators.

[27] Although Burke's constituents were clearly satisfied with him, it appears he was distrusted both by the leading statesmen of his time and members of his own party, and never rose above the office of Paymaster-General. He was thought to be too passionate, 'too heated in counsel'. Mansfield believes it was also because of his ability 'to see deep into the root of events', which made the seemingly mundane appear too significant, and what was deemed foolishness at the time has come to seem 'wise … for posterity' (Burke in Mansfield 1987: 688). Mallory, on the other hand, attributed his 'manic self-presentation' to boredom (Mallory 2003: 235), although it is hard to see even the most loyal constituents re-elect time and time again some-one who was just 'acting out'. Given Mount's point regarding the need for people to shout to make themselves heard in the theatre of embarrassment, it may be that Burke felt pushed to histrionics to make his point.

[28] Young (2001: 174) suggests that, in Australia anyway, this is partly because there is a lack of 'straightforward, objective 'performance indicators' by which the public can assess political performance.

Both theatre and politics fail when the relationship between practitioners and spectators is not reciprocal. If, as Mount suggests, representative government requires a different approach to get its message across because of the difficulty of 'easy and intimate dialogue between rulers and ruled' (Mount 1972: 71) then thinking of politics as the theatre of sentiment may offer an alternative to the personality politics currently associated with representative politics because it offers a more equal connection between rulers and ruled in which there is a positive recognition of the skills and needs of both sides. All rule requires some degree of consent. Freely given consent in a spirit of friendship rather than antagonism, although it still holds rulers to account, is likely in the end to be a more satisfactory form of rule for both sides. Mount's account also draws a useful distinction between the kinds of theatre likely to achieve 'good' politics. Not all kinds of theatre make an appropriate model for an institutionalised form of representative government. The key lies in the way the gap between rulers and ruled is managed.

Manin's Principles of Representative Government

Manin argues that all forms of representative government share the same four principles:

1. Election of representatives at regular intervals;
2. Partial autonomy of representatives;
3. Freedom of public opinion and
4. Trial by discussion (Manin 1997: 197-9).

These principles are worked out differently in each form, however since all forms have these principles, the principles can be used to analyse different kinds of representative government. To demonstrate this, he develops three historically based 'ideal-types': *parliamentarianism*, *party democracy* and *audience democracy*. He argues that representative government has moved from its initial appearance as parliamentarianism to party democracy to audience democracy in Western forms of representative government, sometimes smoothly, but sometimes

with ruptures in which other forms of government have intervened. Nevertheless, whenever representative government is in place, the four principles come into operation.

Manin opposes representative government to what he calls 'absolute representation' along the lines theorised by Hobbes, on the basis of 'freedom of public opinion'. In representative government, the 'collective voice of the people ... can always manifest itself beyond the control of those in government' whereas in absolute representation, 'the representative entirely replaces the represented. They have no other voice than his' (Manin 1997: 173-5). In representative government, a representative can never speak with complete confidence and certainty as 'the people' because the people are made up of many different possible groupings and can always manifest these different groupings through petitions, demonstrations, polls etc. Representatives are thus never *substitutes* for their constituents.

There is also always a gap between those who rule and the ruled. No matter how strong the principle of equality, elites of some kind are elected as representatives although the criteria for selection will vary from form to form and the gap between rulers and ruled will manifest differently. For example, under parliamentarianism, the elected tend to be 'notables' of some kind, usually known to electors, the gap between representatives and electors is horizontal and many of the concerns of electors are quite different from the concerns of the elected; under party democracy, the elected tend to be the most capable activists and organisers, the gap tends to be vertical and concerns are *shared* between the political realm and the social realm along this vertical divide; under audience democracy, the elected tend to be '*media experts*' (individuals who are capable of utilising communication media well), the gap is once again horizontal and once again the concerns of the electors tend to differ from the concerns of the elected since 'public opinion and electoral expression do not coincide' (Manin 1997: 193-235). Finally, in representative government of any kind, the right to rule has to be renewed regularly (Manin 1997: 175). Representative government does not have to be democratic, but will be democratic the more strongly it adheres to these principles.

Audience democracy arises under conditions of mass communication where parties have lost their ability to enforce vertical cleavages on the society and where governmental activity has increased in scope and complexity (Manin 1997: 220). It involves a 'personalization of electoral choice' (Manin 1997: 226). Campaigns are increasingly dominated by media specialists, polling experts and journalists, and representatives acquire political power because of their media skills rather than their resemblance to their constituents. Voters are 'floating' (Manin 1997: 232), but are likely to be well-informed in comparison to party voters because they are exposed to a wider variety of political communication since the avenues of political communication are for the most part independent of political parties in that they are not owned and run by parties. This does not mean that some avenues will not favour some parties over others but that their economic survival will require them to present a broader spectrum of information than party owned media. In all forms of representative government, but particularly in audience democracy, 'the search for political information is costly', which is why electors are quick to pick up new forms of information short-cutting. Personalities rather than platforms represent one such informational short-cut (Manin 1997: 222, 228).

In all elections 'a candidate ... must not only define himself, but also his adversaries' in order to 'present a difference'. Candidates who could not do this 'would not win an electoral contest' (Manin in Landemore 2007). This is particularly problematic in audience democracy. There are so many social and cultural lines along which a candidate could construct differentiation and they must try and accurately predict 'which of these potential splits will be more effective and advantageous to them' (Manin 1997: 223). This does however leave the initiative with them for constructing the terms under which they present themselves 'on the political stage'. It is because of this relative autonomy that Manin designates this form of representative government audience democracy (Manin 1997: 222). Audience is however, a misnomer. It is clear from Manin's argument that this kind of democracy operates through the use of *images* pitted against each other (Manin 1997: 227). Electors are in fact *spectators*. Spectators elevate 'the *media expert*' into government and pass judgment reactively via

acclamation or declamation, based on their *media performance* (Manin 1997: 220-1).

Although the media here does not appear to be theatre, Manin argues that the 'metaphor of stage and audience is more adequate' to express this reality (Manin 1997: 225). Audience democracy is a more democratic form of representative government than either alternative type in that neither the media nor the means of ascertaining public opinion are under the control of politicians. Opinion surveys also 'give a voice to the "apathetic" and uninterested citizen' (Manin 1997: 231).

Manin argues that each stage through which representative government has passed has arisen because of a 'crisis' in relation to democracy. Party democracy was seen as bringing parliamentarianism closer to the 'grassroots' (Manin 1997: 193). Audience democracy was the response to a crisis in party democracy: falling party membership and the fracturing of political allegiances across lines other than class. Nevertheless all accord with his four principles. Unlike Mount's account of representative government, however, none of the spectators of Manin's representative forms of government appear to hold *equal* power with political actors or anything like a reciprocal relationship. Although voting remains important as a mechanism of acclamation or declamation, the interaction occurs between political personalities as they confront one another through the media.

While recent research by Parry and Richardson (2011: 4) indicates that spectators with access to new forms of media (e.g. Twitter) are not only far from passive, but creative and sometimes wildly irreverent about the images of the politicians they see in the media, the question of spectator passivity in Manin's account raises a crucial question about the idea of politics as theatre, for one of the major complaints of theatre theory throughout the twentieth century against 'orthodox' theatre (by which was generally meant nineteenth century proscenium arch theatre with its distinct separation between performers and spectators) was spectator passivity. Spectators were apparently leaving their normal behaviour in

the 'cloakroom' with their hats and simply accepting whatever was 'dished up' (Brecht 2000/1930: 450-1). To see them in the theatre was to see:

> [S]omewhat motionless figures in a peculiar condition: they seem strenuously to be tensing all their muscles, except where these are flabby and exhausted. They scarcely communicate with each other; their relations are those of a lot of sleepers … True, their eyes are open, but they stare rather than see, just as they listen rather than hear. They look at the stage as if in a trance (Brecht 1998/1948: 237-8).

Under such conditions, it does not seem likely that there could be a reciprocal relationship between actors and spectators. This would be a considerable blow to the model being presented here as well as to Mount's conception of politics as theatre, because the theatre of sentiment is precisely the kind of theatre Brecht was complaining had this soporific effect. It would also be a blow to Manin's third and fourth principles because on this account, spectators would not be capable of either an opinion or discussion.

There are two issues to be considered here. The first is that what Brecht was seeing may have been intense concentration. Absent-mindedness and immobility are the most visible signs of thinking (Arendt 1978/1971: 72). The images of children filmed while engaging intensely in a video game in Figure 6.3 on page 201 indicate that staring as if in a trance may be the result of concentration on a visual medium. The fact is that perception cannot be observed directly (Hershenon 1999: 4).

The second issue concerns the use of the term *audience* in lieu of spectators. Both Mount and Manin use the term when they mean spectators, as do far too many theatre theorists. This is not only to reduce disparate human beings to a single, monolithic *object*, but, according to theatre theory, it is to presuppose a coherence that a theatrical performance is meant to *generate* in the course of the performance through the interaction of actors and spectators.

Figure 6.3 'Game Faces' by photographer Robbie Cooper for his 'Immersion' project (Woodard 2009)

Spectators as 'audience'

> The Generality of those who frequent Plays, may rather be called Spectators, than an Audience; their whole Delight is in their Eyes (Edmund Burke cited in Hindson and Gray 1988: 132).

When the word *audience* first appeared in both French and English around 1387, it meant 'a hearing' before an authority figure who, in granting the opportunity, thereby committed himself to pay attention to what the supplicant had to say (Pearsall 1999: 64).[29] It later came to be applied to a *group of listeners*. There is no clear record of when it came to mean spectators. As late as 1877, a standard Latin dictionary for schools provided no connection between audience and theatre (Chambers and Chambers 1877). Plays were *spectaculum* or *fabula*, attended by spectators.

The Greeks had a term for listeners had they wanted to privilege hearing over seeing, but Greek theatre-goers were spectators.[30] Although the acoustics of

[29] Requests for hearings were often accompanied by sweeteners. A young James, Prince of Wales, angry that critics were cavilling at Royal Audiences and fearful that such a thing would no longer exist by the time he became king, wrote a poem in 1688 in which he demanded an immediate 'State of Audience' which would bring him 'Toys' (James 2009/c1688).
[30] The Latin for 'to hear' (*audire*) was taken from the Greek *aiein*.

Greek theatres are astonishing, and actors used masks for amplification as well as stylisation, Greek theatre was a clamorous affair that was watched rather than listened to. The Romans also used the term spectators in relation to theatre despite the availability of *audire*. All the church fathers who wrote polemics against theatre wrote about the way it affected spectators.

Around 60^{CE}, Seneca referred to theatre-goers as both viewers *and* listeners. The Roman elite had a number of small theatres for intimate performances and it is possible that under these circumstances, words could come to be considered as important as actions especially in a culture that valorised oratory. In 622, Isidore defined drama as *poetry that was recited*, pushing it towards being an auditory rather than a visual art form. Theatre *history* however indicates that up to the late nineteenth century, theatre attendance was a social practice that 'by no means necessitat[ed] engagement' with a performance (Blackadder 2003: 5):

> Men of Quality ... some Ladies of Reputation and Virtue, and an abundance of Damsels that hunt for Prey, sit all together in this Place, Higgledy-piggledy [and] chatter, toy, play, hear, hear not (French visitor to English Restoration theatre cited in Blackadder 2003: 5).

Voltaire demanded that spectators be removed from the stage during performance: '[t]he seats for spectators that are on the stage reduce the playing space, and make it almost impossible to show any kind of action'. They also meant that 'stage décor … is seldom appropriate to the play' (Voltaire 1994/1736: 27). In 1780, regulations were passed in France that prohibited shouting or 'any noise' or disruption such as blowing whistles, booing or putting on one's hat during the course of a performance (Blackadder 2003: 3). These 'reforms' were slow to spread. A German tourist to England in the late 1820s reported that 'English freedom here degenerates into the rudest license ... and amuse many in the audience' (Hermann Pücker-Muskau *Tour in England* 1829 cited in Brockett and Ball 2004: 143). Many theatre practitioners despaired of this disorderly spectator behaviour. Dryden's prologue to *Cleomenes* expressed the hope that 'our Bear-

Garden Friends ... Who bounce with Hands and Feet, and cry Play, Play' were not present at the performance (quoted in Blackadder 2003: 8). In Germany, Goethe set out rules of conduct for spectators that also removed them from seats on the stage and insisted that they behave like listeners at an orchestral concert. The only appropriate response was applause, and this was to be withheld until the end of the performance. Wagner dimmed the lights in the auditorium in a bid to focus spectator attention on the performance rather than other spectators (Wilson and Goldfarb 2004: 382).[31]

There appears to have been a theoretical battle over the terms spectator and audience throughout this period, although the ground has been muddied by translations that read 'spectators' as 'audiences'. However the insistence on silence that helped establish 'our modern tradition of audience decorum' (Wilson and Goldfarb 2004: 348) no doubt contributed to the now easy interchangeability of the two terms, often within the same sentence.[32] The following statements are typical:

> The defining characteristic of theatre is the fact that it takes place in the presence of spectators … a live audience (Rokem 2002: 167).

> All types of theatrical performance require an audience because it is in the mind and imagination of the spectator that the final step in the creative process occurs (Brockett and Ball 2004: 16).

Although Beckerman declares that the purpose of theatre is 'to affect spectators', his book refers overwhelmingly to audiences, defined as 'a hastily assembled community of roughly similar outlook' (Beckerman 1979/1970: 5, 135). However, many theatre theorists continue to insist on a distinction between the two terms because what is otherwise lost is the experience of the process of *generating* 'communion' (Schlegel 1994/1809-11: 193-5) through the interaction of actors and spectators in the course of the performance. For them, the unity called 'an audience' is an *achievement* of the performance (Apter 2006: 225; Blau

[31] Blackadder sees this as marking a distinct change in the 'social contract' with spectators, which relegated them to mere spectatorship rather than participatory spectatorship (Blackadder 2003: 11).
[32] Translation from French is particularly problematic because the French word *assistant* could refer to either spectators in the theatre or those present *at* an audience.

1990: 25; O'Toole 1992: 33; Peacock 1974/1957: 189; Schechner 1988: 142; Simon 2003). It was on this ability of theatre to forge disparate individuals into a whole that Hobbes based his understanding of representation: '[a] multitude of men, are made *one* person, when they are by one man, or one person, represented' (Hobbes 1996/1651: 109).

Calling spectators *the* or *an* audience thus presupposes a unity that is supposed to be achieved during the course of the performance. This allows theorists to talk about complex heterogeneous and always differently mixed multitudes, crowds or 'throngs' (McQuail 1997: 1; Sennett 1990: xiii; Wilder 2008/1941: 261) as if they were what Walter Benjamin saw as the nightmare of theatrocracy: an autonomous, monolithic 'naturalised' entity impervious to change (Weber 2004: 35). Bennett (1997) posits an *ideal* audience with already formed 'horizons of expectation' based on what *it* knows and has experienced both in general and in relation to the particular theatre performance *it* is attending. She then engages in the application of a variety of theoretical perspectives to 'the role' this entity undertakes to 'play' once it turns up at a theatre and enters into the 'social contract' to behave itself appropriately *as* an audience, rather than a discussion of actual audiences and how they are formed from disparate spectators.

Mass media research indicates that actual spectators do not readily conform to such a model (Abercrombie and Longhurst 1998; Ang 1991; Balnaves and O'Regan 2002; Barker 1998; Clayton 2008; McQuail 1997; Van Zoonen 2004). Nor do theatre spectators, according to the limited non-demographic surveys that have been done (Goodman 1996).[33] Theatre practitioners and critics such as Pirandello and Fielding and Morgan mention an enormous range of kinds of spectators, their likely reasons for attending and their responses in their work (see Table 6.2), although theatre history reveals that disparate spectators can be trained into some semblance of a united response (Blackadder 2003).

[33] A survey carried out by Goodman of 300 theatre groups which could be considered 'feminist' asking which groups had carried out spectator surveys, yielded just 98 candidates. Analysis of these surveys added little more than demographic information, although the reported ages and backgrounds of spectators 'varied enormously', as did reasons for attending (Goodman 1996).

Pirandello – *Each in Their Own Way*	Fielding – *Tom Jones*	Morgan – 'The sound of no hands clapping'
The artistic director	Author (privileged spectator but not responsible for casting).	The Bounder – leaves during curtain call to get to car park
Other actors/actresses	Manager who stares 'at nothing'	The Spoiler – gives running commentary
The theatre manager	Director (allocates the parts): also stares at nothing	The Rattler – unwraps lollies slowly
The Administrative Director of the Company	The 'man of candour and of true understanding'	The Twat – forgets to turn off mobile after tweeting during interval
Theatre Staff	Reason, the 'patentee' (although he is idle and seldom exerts himself) (Fielding 1749)	The Oracle – male; whoops at first guitar riff to show off 'deep knowledge'
Policemen	The actor (regarding his part)	The Phlegmatic – coughs and hacks through arias and symphonies
Five Drama Critics	Those in the 'upper gallery' (vociferous and reproachful)	The Crane – neck-swivelling social climber
Unsuccessful old author	Those in the next level down (mostly women; quietly reproachful)	The Freeloader – dozes through performance in preparation for after-show party
Young author	The pit: (divided as usual): those who delight in virtue and condemn the character but don't want to punish him	
Placid spectator	The pit: those who condemn the act and the character 'and fell a groaning' (clerks and apprentices)	
Irritated spectator	The pit: young critics trying to make a name for themselves (who also fell a groaning)	
Spectators who like the play	The lowest of all wretched – apt to cry out low and be the first to condemn	
Hostile spectators	The boxes: (polite but distracted): 'Most of them were attending to something else'	
Socialite spectators	The boxes: (polite): those who condemn the character	
Persons who think the play is about them	The boxes: (polite): those who wait to see what their betters think	
Bored spectators	The 'man of candour and of true understanding' who is 'never hasty to condemn'	
Perplexed spectators	The credulous	
Hasty spectators (keen to leave)	Those who can't tell the difference between Garrick and Hamlet and attribute all human action to divine providence	
Attackers (enemies of the author)	Those who constantly misinterpret events	
Admirers (of the author or the actors)	Those who can censure the action but not the person	
Eavesdropping spectators	Those who understand that the same person may be both villain and hero	
Naïve spectators (don't understand what's happening)		
Spectators 'in the know'		
Stupid spectators who hate the play and then go out and do exactly the same thing		
Intelligent spectators who think art predicts life		

Table 6.2 Kinds of spectators who attend theatre (Fielding 1962/1749: Bk VII: 253-4; Morgan 2011: 7; Pirandello 1992/1924).

McQuail offers ten 'key dimensions' along which 'throngs' might vary: degree of activity or passivity; degree of interactivity and interchangeability; size and duration; locatedness in space; group character; simultaneity of contact with source; heterogeneity of composition; social relations between sender and receiver; message vs. social/behavioural definition of situation; degree of 'social presence' and sociability of context of use (McQuail 1997: 150). However, while admitting that the term *audience* is problematic and perhaps even outmoded (McQuail 1997: 143), he defends the use of audience in lieu of spectators, even though '[i]t is hard to imagine any word that can cover the situations of media exposure, ranging from in-flight movies to messages inscribed on every conceivable item that catches our attention' (McQuail 1997: 149), because he wants to retain spectators as a residual, unsatisfactory form of audience – one which doesn't *listen* to the messages being conveyed (McQuail 1997: 42).

What *is* hard to imagine is that these kinds of exposure are *auditory.* McQuail simply indicates the extent to which *communication* has come to be the dominant paradigm of visual media, an understanding which has largely been imposed on theatre through the influence of semiotics and which most theatre theorists would reject as a limited understanding of what theatre does.

Harder to explain as an auditory undertaking is Balnaves and O'Regan's account of *audience* research:

> We are watching someone watching. We are measuring him, arraying him, inspecting him. To be an audience is to watch and be watched (Balnaves and O'Regan 2002: 9).

In Abercrombie and Longhurst (1998) spectators disappear altogether, even though their new paradigm for *audience* research is crucially based on spectatorship, as the front cover of their book indicates:

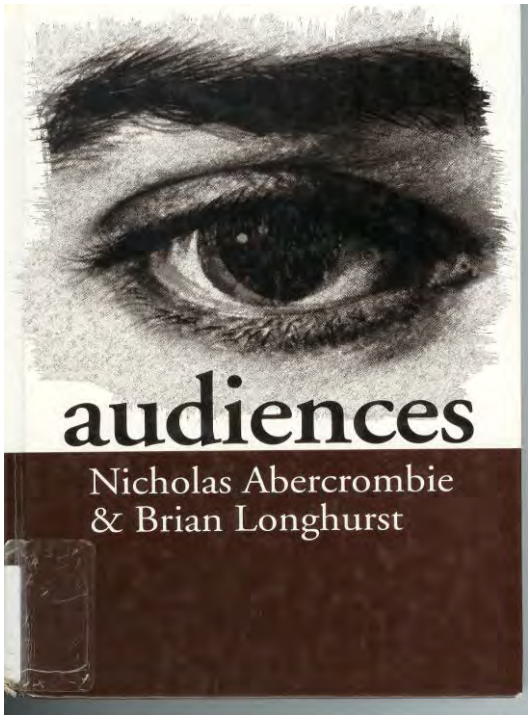


Figure 6.4 Front cover of Abercrombie and Longhurst's 1998 book *Audiences*

The argument in *Audiences* 'is that the world, and everything in it … is constituted as ... a *performance*; the objects, events and people which constitute the world ... perform for those watching and gazing' (Abercrombie and Longhurst 1998: 78). Indeed, life is 'a constant performance; we are audience and performer at the same time; everybody is an audience all the time … people simultaneously feel members of an audience and that they are performers'. They feel this because they are both 'watchers and being watched' (Abercrombie and Longhurst 1998: 73-5).

The language of audience has come to dominate ways of thinking about spectators to such an extent that not just theatre theorists and mass media audience researchers, but policy-makers, public auditors, opinion-makers, other academic disciplines, the arts, marketing, business and spectators themselves use it both to articulate the experience of 'the spectator', and to act upon or make judgments about *other* mass spectators. Often this is simply because it is easier to talk about a group of spectators as a single entity. Yet this discourse is underpinned by largely unexamined assumptions about what it means to watch or look at something. Actual viewing even for a single individual is complex (Perkins 1994; Sturken and Cartwright 2003: 87) and terms such as active, passive, decoding,

perception, needs and desires and meaning may have little to do with collective viewing (Barker 1998: 189). In some cases such ideas have already been debunked but continue to be used. For example, the hypothesis that mass spectators simply 'decoded encoded messages' in a straight-forward and homogenous way was challenged during the 1980s but audience response is still often spoken of in this simplistic way (Barker 1998: 189).[34] Given that one of the major tasks of theatre is to generate a collective experience for a multitude of disparate strangers, the disappearance of spectators into audience in theatre theory creates such a serious blind-spot that one has to imagine there is another benefit accruing from it. This appears to be *control* (Kershaw 2003: 603). This is borne out by the way theatre theorists who are aware of the blind-spot deal with it. Rather than confront the differences between spectators and audiences, they invoke theatre as a metaphor, retain the description of spectators as audience, give this entity a 'role', and make *it* part of the play:

> [A]ll playwrights everywhere have had to deal with the same problem – how to keep [spectators] in their seats – which they have all solved the same way, by giving the audience a powerful role (Simon 2003: 24).

It is little wonder that theorists find it difficult to discuss either spectators or audiences when they confuse them with characters. More problematically, to then go on to argue, as many do, that 'audiences' are therefore active (since actors playing spectator/characters are acting) in no way illuminates what *spectators* are or are not doing. In any case, pushing the metaphor to its extreme, it is hard to see how the idea of an audience having a role to play in a theatrical event accords with the generally concurrently held view that theatre is a form of communication that uses roles to convey its 'message' *to* that audience.

[34] The hypothesis was tested by David Morley (Morley 1980; Morley 1981). Audiences did not simply 'decode' an encoded 'message' so that it was received as it had been sent. Rather spectators 'decoded' what they were seeing according to their social and cultural backgrounds, and this changed as their circumstances changed. A study by Clayton (2008), although confined to a single cohort (first year university students) and exploring a single issue (Dissociative Identity or DI), indicates that spectators draw many different inferences from what they see. Although these inferences can at times be seen to reflect discourses which are dominant in the society, how these influences are used and the kinds of inferences which are drawn by each person can be highly individual, complex and frequently unpredictable. It is also by no means certain that an apparently similar response indicates the same thinking

The whole disciplinary process that Blackadder is at pains to demonstrate also gets swept away in this confusion. Blackadder's argument is that spectators gradually became domesticated over a period of two hundred years into audiences, and that this process is evident when one looks at 'theater-scandals' – occasions when spectators behaved outside the norms and conventions of *audience* behaviour. This process paralleled the gradual domestication of citizens to accept elections rather than riots as the most appropriate form of political expression (Ginsberg 1986: 34). As outbreaks of theatre scandals and political dissent show, domestication may manage a problem but it in no way removes it.

In a politics based on theatre it is to be hoped that: '[s]pectators should simply be as they are' (Grotowski 1968/1964: 129) for it is on the basis of their being *spectators* that a reciprocal relationship with political actors that recognizes the values of both rulers and ruled is possible.

'Liveness'

Theatre is generally considered to be 'art with real bodies' (Phelan 1997: 3) requiring 'human beings to be in the same room at the same time' (Deavere Smith 1995: 50-1). This characteristic of theatre is known as *liveness.* The intensity of performance is said to arise because performing live is risky. Does this mean that politics as theatre would be passé in a mass media age? After all, Manin's understanding of *audience democracy* does not include the reciprocal relationship between actors and spectators that is being claimed for politics as theatre.

Most contemporary theatre theorists see mediatisation as a threat to theatre, even though practitioners have been engaged in exploring the theatrical possibilities of media technologies for some time. Generally it is fairly banal forms of mass media such as televised or recorded versions of live productions that are condemned, suggesting that the concerns are not about liveness *per se* but authenticity (Auslander 2008: 59).[35] The possibility that a theatrical performance

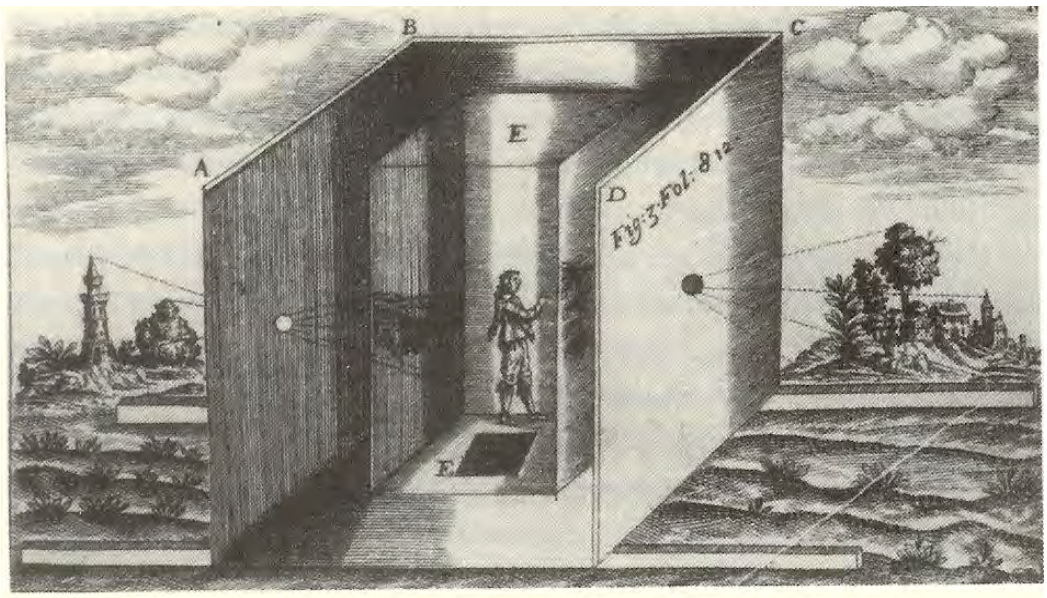
[35] The first reference to liveness arose in the context of radio in the 1930s, well after the advent of recording and broadcasting technologies, as part of a concern over whether listeners would know if they were hearing a recording rather than a live performance (Auslander 2008: 59).

may be simultaneously recorded as well as performed and then be replayed continually is thought to turn theatre into a 'reproduced art' rather than a 'produced art' (Goodman 2000). Although reproduced art is accepted as having its own attractions (Benjamin 1999/1936) and mediated theatrical performances still require spectators for 'completion' as any performance does, it is believed that such performances are no longer genuine theatre largely because *ephemerality* and 'presentness' are lost and with them that special frisson that the risks of liveness supposedly create. More troubling for performers, at least according to Goodman, is that *distance*, the mechanism that practitioners use to manage their relationship with spectators, comes under the control of spectators rather than practitioners (Goodman 1996: 34-6). Performances become susceptible to increased but misleading scrutiny in the same way that scrutiny of a still photo of a dancer or sportsperson in full flight eliminates the experience of their movement as it occurs within the context of other movements and as an undertaking that may fail. At the same time, any possibility of actors adjusting their performances in response to spectator feedback is also removed. Mediation thus provides spectators with complex and layered visual encounters that are not only not usually accessible and that leave them 'bereft' as they see 'what is not "there", but not ... the materiality of what is' (Herst 2002: 123), but with lop-sided encounters.

The implication of these concerns over liveness is that any reciprocal relationship with actors is severed. Spectators gain the freedom of disembodiment and multiple perspectives and encounters while actors lose any capacity to modify their performance to take account of spectator response. Spectators also lose sight of the physicality of the actors and the limitations that this puts on their performances. Expectations of what is possible may therefore rise beyond reasonable limits. This may tempt actors into tricks designed to meet these expectations. Alternatively, the scrutiny of spectators may encourage actors to deviousness in order to achieve their own ends. Either way, each side loses knowledge of the other as understandings are reduced to stereotypes, easily susceptible to the manipulations of powerful spectators who look both ways: critics, a negative press and cynical analysts (Hay 2007: 162). Spectators and actors then appear to exist 'on either side of a moat' (Allen and Birch 2011: 2) with each side thinking the worst of the other, and no way of actors proving their

performances are genuine or being able to respond to spectators. The results '[o]n both sides are great reservoirs of doubt and distrust' (Schechner 1994: 60).

This is a grim picture that already seems familiar to politics. However, such a picture should not be accepted as inevitable for either theatre or politics as theatre. Firstly, it is a picture that is based on a mistaken conception of spectatorship that twentieth century theatre itself has supposedly already dispelled: that spectators of mediated performance are *new* kinds of spectators: fragmented, partial, prone to 'tricks of the eye', compromised by technologies they cannot control and 'lulled into ... body-amnesia' (Herst 2002: 123-5) − a 'hybrid viewer' – 'part virtual seer ... part insensate observing machine' and 'part disembodied eye' produced by spectatorship taking on both the capabilities and limitations of technologies that extend visual capacity. As Figure 6.5 indicates, Spectators have always found ways to extend their visual capacity, just as they have found ways to extend their other senses. From the late sixteenth until the early nineteenth century, they used the *camera obscura* both physically and



Camera obscura. 1646.

Figure 6.5 Drawing of a 17th Century *camera obscura*. The spectator does not observe the scene (the tower in the left background) but *the image* of the scene that is projected through the aperture in the wall A-B onto the screen the observer is facing on the right side of the chamber). Cameras varied in size from small portable devices that used mirrors to reflect the image onto a horizontal table, to large chambers. A variety of reflective devices or screen shapes were also used to reverse the naturally inverted projection. The device allowed spectators to imagine that they were observing objects as they really were, unaffected by human intervention (See Crary 1992: 25-66).

Reprinted figure: Courtesy of The MIT Press, from *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, by Jonathan Crary.

metaphorically to extend their visual capacity in ways that appeared to 'decorporalize' vision (Crary 1992: 39):

> Nothing can be more pleasant for great men and Scholars, and ingenious persons to behold; That in a dark Chamber by white sheets objected, one may see as clearly and perspicuously, as if they were before his eyes, Huntings, Banquets, Armies of Enemies, Plays and all things else that are desireth ... those that are in the Chamber ... see Trees, Animals, Hunters, Faces, and all the rest so plainly, that they cannot tell whether they be true or delusions (Giovanni Battista della Porta 1558 *Natural Magick* cited in Crary 1992: 37-8n26).

The long-standing debates over *distance* and its relationship to sympathy are precisely about spectators being lulled into body-amnesia and insensitivity, and being taken in by 'tricks of the eye' (Enders 2003: 40-60) has always been one of the *pleasures* of theatre.

Secondly, concerns about liveness reduce both theatre and politics to practices that exist only as one-off performances when both are institutions that have a physical reality extending far beyond any single performance no matter how often it is replayed. They also reduce both to a focus on actors as persons, rather than on what it is that actors are attempting to achieve on behalf of a society that they and their spectators share. What is desired in the model of politics as theatre presented here is that spectators allow a space of appearance in which actors can generate a vision of political life that promises something. There doesn't seem to be any reason to think that this space of appearance could not be a mediated space, or that reciprocity could not be extended over time.

All theatrical performances are 'mediatised' in some way or another and insisting on liveness simply prevents practitioners from exploring these alternative forms of representation (Auslander 2008; Birringer 1991). Contemporary experiments with media technologies in theatre indicate that the media can be 'the partner of theatre and not the enemy' (Wehle 2002: 139). The idea of the media as a 'Fourth Estate' having the responsibility of mediating between political actors

and citizens, admittedly an idea too often found in the breach these days, has long recognized this partnership in relation to politics. De Tocqueville, for instance, argued that newspapers, for instance, were essential to the ability of citizens to form associations and develop social solidarity across distance as well as keeping them informed (de Tocqueville 1959/1835-40: 2.II: 119-121).

To accept mediatisation is not to argue that deception ought to be excused in political actors but rather that the possibility of deception does not mean that every mediated performance will be intended to deceive and that what actors are attempting to achieve for spectators as well as themselves should not be ignored in favour of witch-hunts about their sincerity. This distinction does raise the 'Gauguin problem': whether or not ethical considerations may be made subservient to other aims (Blackburn 1994: 153) − but the *cost* of achievement is itself a question that should be part of a supportive relationship between spectators and actors, as Mount insists.[36]

Perhaps ironically, liveness has been taken up as a concept by mass communications scholars to argue that television creates an illusion of intimacy because its 'liveness' (its temporal immediacy) encourages people to think of people on the screen as 'guests' present in their homes (Thyagarajan 2002). Much television coverage of political actors where the recording device is not controlled by the performer is 'live' in this sense and carries the risks associated with live performance: 'Microphones are always on; someone is always watching, expecting the worst' (Crabb 2009: 5). If anything, the risks of mediated performances for political actors are greater than unmediated performances because not only is there no opportunity to repair slip-ups, slip-ups are recorded

[36] It is called the Gauguin problem because of the way Gauguin treated his family in order to pursue his art. It could equally be called the Marx, Rousseau or even the 'great' individual problem. Marx fathered a child with one of his servants, his family lived very poorly in a squalid part of London and several of his six children died in childhood as he pursued his studies. Rousseau had all five of his children placed in orphanages and then went on to write influential material on how others should bring up children. Many great individuals have achieved what they have at considerable cost to their families. Great soldiers sometimes turn out to also be wife-beaters.

and can be continually thrown back at performers or manipulated by a variety of spectators whose interests may be quite remote from those of the actors.[37]

Spectators have always been willing to try out new forms of attention-paying. This leads to *different* kinds of interaction between spectators and performers, not the cessation of interaction. Electronic media such as television require an interactive spectator, as does theatre, although the interaction is of a different kind and is likely to be multi-layered and complex and occur around the programme rather than within it. Mediatisation does raise questions about spectator advantage, for example in filmed performance, but many artists are already finding ways to work with this (Wehle 2002). Current advances in media technologies indicate that media spectators are 'tinkerers' (Sturken and Cartwright 2003: 186). More spectator interaction is likely rather than less and much of this will occur in real-time and be in the control of performers.[38]

Both theatre and politics must come to terms with mediatisation since it is likely that neither will be able to avoid the mass media (Cardosa 1996: 15). Some 'fan communities' have already taken on the characteristics of political constituencies and seem capable of developing 'the 'affective intelligence' needed 'to keep political involvement and activity going' (Van Zoonen 2004: 39). If anything this makes a politics that takes spectatorship seriously even more vital and theatre at least offers some of the tools with which to do this.

Theatre or publicity?

Rosen argues that proposals for seeing politics as theatre represent 'a half-way discourse' about the relationship of modern democratic politics to *publicity.* Publicity means that power is limited, surely a desirable thing. Collapsing publicity into theatre means that we are unable to tell when politics becomes

[37] The malicious cartooning on the internet of aspects of Prince William's wedding in 2011 provides ample evidence of the vulnerability of public figures in a mediated world.
[38] 'Live-streaming' is rapidly becoming available across a number of art forms, including theatre. A recent article in *The Sydney Morning Herald* which reviewed some of these experiences generally found the experience lacking, but few of the critics treated the experience seriously. Rather, they saw it as an opportunity to accompany their viewing with eating, drinking and even child-care. More seriously, none appeared to have adequate technology to actually *have* the experience they were commenting on (McDonald et al. 2011).

'*merely* theatre' (Rosen 2003). Rosen's argument is based on an analysis of President George Bush's secret flight to Baghdad on Thanksgiving Day, 2003. Although the event was recorded as an independent occurrence that journalists supposedly 'simply observed', the press was in fact a crucial 'player' in the event's construction.[39] This made the press 'part of the presidency', and put it into the paradoxical position of being both player and spectator, a position Rosen thinks needs to be recognized and discussed because of its implications regarding the position of the media in mass democracies that rely on publicity. Rosen's argument suggests that seeing politics as theatre may be to lose something valuable about the theatre for politics, for theatre provides 'a denotatively specific vocabulary with which to distinguish … phony, false, make-believe behavior' (Dewey 1969: 309). This cost is evident in the inability of theorists to agree on terminology such as 'role'. Does one *play* a role or *occupy* a role? Who determines what behaviour is a role and on what basis (Dewey 1969: 308)? Do we mean that human beings are like actors (who play many different roles), or like the characters actors play?

Still, it is a 'will to *see* things differently' that places everything 'under the sign of the theater' (Evreinov 1970/1927: 219) . The use of the theatre metaphor for politics indicates a clear desire not just to hold politics accountable for the way it *appears*, but to *see* politics differently. A concern with publicity would still not meet this desire for it is still focused primarily on political actors. The model developed here offers some idea of how seeing politics differently might play out. However, as also indicated in Chapter 4, some political spectators gain much more from their separation from the action than simply the opportunity to engage in a reciprocal relationship with actors, however rewarding that might be. Some of them even see this detached form of spectatorship as crucial to their efforts to *affect* political life. Van Dyke, for instance, was quite explicit about his aim as a political scientist to provide criticism and direction to political actors *and spectators*. It was for this reason he entered 'the political theater' (Van Dyke 1960: 15) even while acknowledging that it was not always clear in life which was play and which was 'audience', or which actors belonged to which of the many, often indiscernible 'plots'. He saw his task as critical observation in order to

[39] This would have made it a *pseudo-event* according to Boorstin (1978/1961).

orient *other* spectators, 'and perhaps, to advise and train some of the actual or potential actors'. He could only do this by taking a kind of super-spectator position, similar to the position taken by 'the best spectators' of Plato's analogy with *theoria*. As a critical and engaged spectator he knew what was 'desirable' in politics (although he did not say what this was) and intended to encourage these ends. His intention was to:

> [P]rovide orientation most adequately, guide actual and aspiring actors most wisely and effectively and perhaps, affect one or more of the forthcoming scenes in a desirable way (Van Dyke 1960: 15).

So far, the model for politics developed here has failed to take into account spectatorship as a form of power in itself. Yet this is what the theatre metaphor too often reveals. The distance the metaphor creates between spectators and actors allows some spectators to cast judgment on the beheld, impose structure on their lives, make assumptions about them, and even render them available for their 'willing and trafficking' (Heidegger 1978/1947: 223) without having to concern themselves with the impact of their behaviour on the observed. The next chapter will consider the implications of this form of power.

Chapter 7: Politics *in* the Theatre/Drama Metaphor: More than Meets the Eye.

> Politics occurs wherever a community with the capacity to argue and to make metaphors is likely … to crop up (Rancière 1999/1995: 60)

Conceptual metaphor theorists such as Lakoff and Turner argue that metaphors are *inherently* political because of the way they structure perception and therefore responses to phenomena. They also believe that many of the metaphors that are used to do political work go unrecognized. Lakoff and Turner's reading of the metaphor *The Great Chain of Being* illustrates what they mean by this. The metaphor in its general form allows its users to link all of life *hierarchically*, from the most base (rocks) to the most exalted (humans) based on perceptions of consciousness (thinking being the highest form of consciousness).[1] Within this chain, humans are 'naturally' superior to higher order animals, lower order animals, plants, rivers and rocks. According to Lakoff and Turner, this long-standing but now barely recognized metaphor underpins the gender, racial and cultural discriminations that beset the modern world as well as much of its attitude towards nature and the environment. Virtually any form of discrimination can be slotted into its hierarchical framework, including degrees of 'humanness': male over female; white over coloured; civilised over 'primitive'; *theoria* over ordinary/mass spectators etcetera because the chain sets up a basis for comparison that is also hierarchical.

Conceptualists argue that such metaphors do not merely provide a way for their users to talk about what they think, reason, imagine or experience, they guide the way they act towards phenomena (Gill 1991: 105; Johnson 1981: 31; Kovecses 2002: 62): 'to choose the right metaphors ... is at the same time to propose an interpretation' (De Baecque 1994: 116) that 'shapes the nature of … discourse' (Green 1987: ix) and therefore the nature of response. Since the chain

[1] This is a secular reading of *The Great Chain of Being* metaphor. According to McEvoy (2000), the original chain extended from rocks to God, with creation, not consciousness being the ultimate value. Conceptualists would argue it could still be used to justify the domination of some beings by others.

implicitly underpins conceptualisations of the value of other entities in the world, the preservation of superior species can be promoted over the preservation of 'inferior' ones and human activity can be given precedence over the environment (Lakoff and Turner 1989: 208-213).[2]

The description of an indigenous man as *Gippsland Scenery* in an 1886 publication (see Figure 7.1) appears to support the conceptualists' reading of this metaphor in relation to racism. Here a black man has been relegated to the level of the *landscape*. Despite his dominance in the photograph and his European clothing, he is not even accorded the status of an animal. Conceptualists would argue that the image is a potent illustration of how the *Great Chain of Being* can put some beings 'in chains' (Justman 1978: 835). However, the metaphor also relegates rocks below animals and plants, something that even the most ecologically conscious may not see as oppressive. The metaphor by itself may be just a form of taxonomy based on the principle of degrees of consciousness into which Lakoff and Turner have read a particularly negative interpretation. Such a taxonomy could equally be used, as is suggested in Heidegger and some Christian versions of ecological thinking, to argue for a duty of care and responsibility whereby humans are the 'shepherd of Being' (Heidegger 1978/1947: 245) in its totality. It may not be the taxonomy that is the problem, but the importation into a taxonomic scheme of a *logic of dominance* whereby a 'description of similarities and differences' (whether or not they are hierarchical) slides into a 'moral' argument that justifies the subordination of some elements on the list to others (Warren 1990). The steps in such an argument are as follows (the points of importation of the logic of domination are indicated in italics):

> (A1) Humans do, and plants, fauna and rocks do not, have the capacity to consciously and radically change the community in which they live.
> *(A2) Whatever has the capacity to consciously and radically change the community in which it lives is morally superior to whatever lacks this capacity.*

[2] Biologists involved with preservation despair over discrimination against so-called 'lower order' species. In 2006, Australian biologist Jean Joss was forced to turn to petitioning in order to pressure the government to preserve the last remaining habitat of the Australian Lungfish, a 'living fossil' said to be 'the last common ancestor of land vertebrates' but not only lower in the order to tigers and orang-utans but much less appealing (Pearson 2006).

(A3) Humans are morally superior to plants, fauna and rocks

(A4) For any X and Y, if X is morally superior to Y, then X is morally justified in subordinating Y

(A5) Humans are morally justified in subordinating plants, fauna and rocks.

Image has been removed as it contains copyright material.

Figure 7.1 Karit-lakarat (aka William Bull) photographed in 1886 by N.J. Caire. The photograph appeared in a publication by the photographer entitled 'Gippsland Scenery' (reprinted in Pepper and De Araugo 1985: 145)

For the *Great Chain of Being* metaphor to be used to discriminate *among* human beings an additional step must be taken in which another metaphor is implicated, for it is this second metaphor that allows some humans to imagine *other humans as something else* in ways that the self-evident categorizations in the chain support (landscapes are not conscious beings, therefore a person who is scenery/nature need not be considered a conscious being) and through which they cannot refute their positioning (scenery can't talk back). Warren argues that this logic has long

been used to justify the superiority of men over women based on an initial identification of women with nature and men with reason. Karit-lakarat is similarly discriminated against here, not so much by the Great Chain of Being itself, but through the importation of a logic of domination into the chain through a second metaphor that sees some humans as nature. Nevertheless, the discrimination is clear.

Typically, uses of the theatre/drama metaphor that have become associated with the fields of *role theory* and *dramaturgy* feature a similar logic of domination. Users of the metaphor define other people as 'actors' in a way that seems self-evident (some-one doing something is acting in the broadest sense of the word) but which they cannot refute (they are characters in a play). This happens because metaphor users almost invariably elide those they designate 'actors' with the 'roles' they are playing, thus blocking the normal reciprocity between actors and spectators in the theatre. Seeing people as their roles 'is something like seeing persons in painted portraits ... There is an ontological distance' that separates them from their spectators and makes them impervious to them (Natanson 1976/1966: 48, 51). Spectators cannot affect them because they do not 'dwell' in the same world. Users of the metaphor thus violate the normal conditions of reciprocity in actual theatre because they position themselves outside the world in which the *actors* playing the designated roles dwell, as if it was the same as the 'world' in which the *characters* defined by those roles dwelt. As a consequences, '[a]ll the world' does appear to be a stage on which 'all the men and women' *other than the metaphor user* are 'merely players'. Men and women are thus made available for the spectator's 'willing and trafficking' (Heidegger 1978/1947: 223), even if it is only to 'sneak in and watch the way people snore' (Goffman 1986/1974: 158).

The tool through which this operates is not so much theatre as an *ideology of theatre* (West 1999) in which spectatorship occurs at a distance and the separation between actors and spectators is rendered unbridgeable. The characteristics of this ideology in relation to actual theatre are laid out in Table 7.1, but the crucial distinction is that spectatorship is divorced from any impact on or obligation to the observed. This can only occur if the observed are seen as

characters rather than actors portraying characters even though the observed are most often described as 'actors'. This is what makes the theatre/drama metaphor a *political* metaphor. It operates as a '*constrained use of social power*' (Goodin and Klingeman 1996:7) through the way it positions others so that they cannot 'answer back' (Mount 1972: 48). It appears to offer the agency attributed to an actor in the theatre, but agency is in fact all in the hands of the beholder.

The Ideology of Theatre	Actual Theatre in Execution
A place of looking	A place of action
Unbridgeable separation between actors and spectators	Interaction between spectators and actors
Distanced	Affective and reciprocal
Absolute vision	Perspectival
Instant intelligibility through retrospectivity	Temporal unfolding
A *picture* of reality	A *part* of reality
Static	Dynamic
A demarcated space	A demarcated space
Distanced from action	Centred on action
Absolutely simple	Complex
Absorption	Theatricality(self-awareness; self-reflexivity)
Blurring of actor and author	Clear distinction between actor and author
A neutral space where information is displayed	A predefined space of activity
Characters	Actors portraying characters

Table 7.1 The distinctions between metaphoric theatre and actual theatre that constitute an 'ideology of theatre' (derived from West 1999: 258-266).

All users of the theatre/drama metaphor are such spectators, even when they see themselves as players because '[i]t is the onlooker … who perceives [the] structure' that makes the metaphor possible (Brown 1977: 155). Thus those being observed are placed into a drama of the spectator's making as if they were *characters* in a play. As in actual theatre, these 'characters' are impervious to the spectator. Unlike in actual theatre however, power is strictly in the hands of a spectator who is beyond the ability of the actor to reach. Furthermore, when the actor/spectator relationship is blocked in this way so that the observed appear to exist in an alternative world, responsibility for the observer's interpretation can be easily deflected so that it falls onto the beheld. The beheld then appear to be in a drama of *their* own making. However, when it becomes apparent that their behaviour is not consistent with the rules of drama, as must happen given that the beheld are not in a drama but embedded within the endless stream of life and subject to contingency, the beheld also appear to be in need of expert advice. The spectatorship in the metaphor is doubly powerful here. Not only is the user of the

metaphor able to imagine that they can observe the beheld without affecting them, they can also imagine that they are in a superior position. This is why the spectatorship involved in all uses of the theatre/drama metaphor should be of central concern to political theory.

Seeing Social and Political life as Theatre

> [I]s it not precisely the *social theorist* who is the spectator of social life? (Brown 1977: 155)

When Vives declared that men could only remake their connection with God through their interactions with other men in their social world, he offered himself as their 'experienced drama coach'. *He* would reveal and explain 'the nature of God's plan' to them (Fernández-Santamaria 1998: 6-7) since he knew what was required.[3] He would offer the same 'wise and effective' guidance that Van Dyke aimed to provide to potential political actors and spectators some four hundred years later in relation to political life (Van Dyke 1960: 15). Lyman and Scott make this position of privileged spectator/explicator explicit by referring to themselves as *theoria*. As such they would 'see the world … report on the world, and, more significantly … elucidate the seen but unnoticed features of that world'. Theoria were able to see these features because they adopted an attitude of 'wonder, astonishment, and naïve puzzlement' (Lyman and Scott 1975: 2) − the attitude of a theatre spectator who 'bracket[s] the action on stage in a special frame' so that 'each object, gesture, and speech' can be seen as significant. Similarly the social scientist must:

> [B]racket the scene of his [sic] investigation. By doing this he refuses … to take for granted the meanings-in-the-world that are typically and regularly available to and enacted by his human

[3] Although God was the *demiourgos* or artisan creator, both God and man were originally spectators of the play of life. After the Fall, God assigned man his parts and at death he was rewarded or punished according to how well he played them. Reward was reunion with the divine. Vives believed that this was not clear to most people. Vives was 'one of the most prolific thinkers within the northern humanist tradition'. His influence during his lifetime was considerable. He taught at Oxford between 1523 and 1528, and was tutor to Catherine of Aragon, Henry VIII's first wife, and to Henry's daughter, Elizabeth (Fernández-Santamaria 1998: vii).

> subjects. Thus, the theoretical stance of the social scientist is … best described as a hyper-conscious awareness which can be characterized as a coercive but searching naiveté. The object of this attitude is the ordinary world of everyday man; the aim is the suspension of the mundane world that … covers its ultimate truths (Lyman and Scott 1975: 163-4n5).

Since 'reality is a drama, life is theatre, and the social [and political] world is inherently dramatic', this approach would 'uncover the nature and operations of dramatic practices in everyday life' for critical sociologists who 'take the trouble to look' (Lyman and Scott 1975: 111, 2). For instance, examining 'dramatic' texts such as political speeches, campaign performances and the writings of Edmund Burke, Machiavelli and Weber through the 'prism' of Shakespeare, whose 'tragedies, comedies, and histories are a dramatic commentary on the forms in which human praxis reveals itself' (Lyman and Scott 1975: 159), would reveal that authority to rule is simply 'a particular and complex form of impression management' (Lyman and Scott 1975: 115). A critical sociology that elucidated this would be helpful, even emancipatory.

This position of social scientist as privileged spectator/explicator under the metaphor is particularly problematic in Alexander's use of the Holocaust in *The Meanings of Social Life* (2003). Alexander sees his 'strong' program of cultural sociology as a means of bringing 'the social unconscious up for view' in order 'to reveal to men and women the myths that think them' (Alexander 2003: 4). This entails applying a mixture of hermeneutics and 'thick description' to events such as the Holocaust in order to demonstrate how 'cultural traumas' are socially and culturally constructed through narrative: 'Events are not inherently traumatic. Trauma is a socially mediated attribution' driven by 'carrier groups' with social and political agendas (Alexander 2003: 91). The Holocaust is recognized as 'a tragic, devastating event in human history' *because* it has been 'dramatized – as a tragedy' (Alexander 2003: 55). Trauma 'is not the result of a group experiencing pain. It is the result of this acute discomfort entering into the core of the collectivity's sense of its own identity' (Alexander 2003: 93). In other words,

individuals do not experience the 'trauma drama' (Alexander 2003: 98) until someone tells them that they do. They merely experience an event.

Alexander accuses 'lay' understandings of trauma that locate such experiences within the events that cause them of being 'naturalistic fallacies'. He can do this because he forgets that he is not just using trauma metaphorically, but also seeing it through the lens of a grotesque coupling of theatre and speech act theory: 'The trauma process can be likened … to a speech act' because both contain *speaker, audience* and *situation*. This understanding produces a host of questions that can be asked about the understanding of an event or 'trauma claim' all of which ignore the issue of actual injury since: 'we are not primarily concerned with the accuracy of social actors' claims, much less with evaluating their moral justification. We are concerned only with how and under what conditions the claims are made, and with what results' (Alexander 2003: 91-4).

These are the kind of questions that can only be asked, and answered, by a privileged spectator who is positioned both outside traumatic events and separate from ordinary 'men and women'. The issue is not that the *narration* of traumatic events is not socially and politically constructed as Alexander argues, or even that such narration might be fitted into particular *genres* (tragedy; heroic drama; comedy; farce) but that the collapse of that narration into the injury itself requires a new expression to be found for trauma ('acute discomfort'). Experiencing trauma is no longer to be seen as suffering an injury or wound around which multiple narratives of victimhood or blame (or sheer bad luck) might be told, but 'as a sociological process that defines a painful injury to the collectivity' and *then* 'establishes the victim, attributes responsibility, and distributes the ideal and material consequences' (Alexander 2003: 103). Who better to do this than the dedicated *theoria* who is safely outside the event?

It was exactly this position of spectatorship that triggered debate and the invocation of the theatre metaphor to avoid its moral implications during the eighteenth century. In a period in which wars, executions and shipwrecks were common events attracting large numbers of spectators and in which the high point of elite European theatre was Greek tragedy, many philosophers and theorists

pondered why it was that humans seemed to enjoy watching tragic events. The focus of debate was on Lucretius' much repeated 'shipwreck with spectator' metaphor:

> 'Tis pleasant, when the seas are rough, to stand
> And view another's danger, safe at land
> (cited in Voltaire 1901/1751).

Much of the debate was couched in terms of *curiosity*. Voltaire, who took exception to the implications of Lucretius' comment, considered that spectators who 'climbed up the surrounding trees to have a view of the slaughter' were simply curious, like any animal (Voltaire 1901/1751). Curiosity, for Voltaire, was no more than an absorbing and engaged passion that humans shared with other animals and that *over-rode* their usual concern for their own safety or the sufferings of others. This could be seen by the precarious positions spectators often took to improve their view. Galiani, however, not only saw curiosity as a particularly human trait. He also saw it as a *reflective* capacity that was dependent precisely on those conditions of safety, detachment and pleasantness that Voltaire rejected. Curiosity, as a mode of spectatorship, was the source of 'all the sciences', but the key to it lay 'in the security ... of the curious being' (Galiani 1771 in Blumenberg 1997/1979: 40). This however raised an ethical dilemma, according to Voltaire: how could it be acceptable to watch unmoved let alone happy, the terrible suffering of others? Would not this make even the best of scientists no better than 'Beelzebub' (Voltaire 1901/1751)? To rescue his conception of curiosity and its relationship to detached spectatorship and knowledge, Galiani invoked the theatre metaphor. Detached spectatorship from a secure position (what Lucretius called '[t]he top of high philosophy') was not unethical because the situation was artificial. The tragedy was 'played on stage' (Blumenberg 1997/1979: 40). The justification for taking this position was that distance and security allowed knowledge. Detached spectatorship was thus rescued from an unpleasant moral dilemma in relation to real events by reconfiguring it *aesthetically* and collectively as theatrical spectatorship in the service of knowledge.

Many spectator/scientists still hold to this exalted and blame-free position (de Kerckhove 1990: 172). In a particularly questionable instance, wild-life film-makers Jan Aldenhoven and Glen Carruthers refrained from intervening to assist a kangaroo they had designated as 'absent-minded' to locate her lost joey, 'Jaffa', on the grounds that they were simply observers of nature in the wild. They took this position even though they had 'lived with the mob' long enough to have named a number of the animals and for the animals to have become comfortable enough with them to show a 'personality ... behind every face' (Aldenhoven and Carruthers 1992).[4] At the very least this suggests some responsibility towards the group that had allowed them such proximity, if not culpability for the situation in which the joey became lost and the mother disoriented since even science has long since recognized that observation has an effect on the phenomenon being observed.[5] Yet Aldenhoven and Carruthers continued to film the joey as it died and its mother searched for it. Viewers were then treated to the heart-rending spectacle of the mother's fruitless search and subsequent distress so that they could see how life was 'in the wild'.

Voltaire's point was that such spectatorship could not be excused on the basis of a search for knowledge by philosophers and scholars. Yet this is precisely the kind of spectatorship that the theatre metaphor allows. It is an approach that has been taken up with alacrity in the social sciences where the metaphor has come to assume the status of a root metaphor (Brown 1977: 78). It now underpins a substantial body of social theory that began with *symbolic interactionism*, and burgeoned into *role theory* and *dramaturgy*. Along the way, it has gathered in Kenneth Burke's *dramatism*, a field of study that is widely but mistakenly assumed to be based on the theatre metaphor, and *impression management*. In each case, the metaphor produces anomalies but the power of distanced spectatorship ensures its continued embrace. The entire field is now generally known as the *dramaturgical approach* to social and political theory.

[4] Quotes are from cover descriptions of the film on its DVD and VHS releases. They are repeated in publicity and review material (see for example Green Cape Wildlife Films Http://www.wildlifefilms.com.au/).

[5] Science seems to have been late accepting this realisation, though. The Romans recognized it; it was certainly much discussed during the eighteenth century – Diderot, Shaftesbury, Adam Smith and David Hume made a point of it − but it seems to have taken until Heisenberg for science to grasp the idea. Many scientists are clearly still reluctant to entertain it, for the same reasons Galiani rejected it: its moral obligation.

The Dramaturgical Approach

During the eighteenth century and again in the 1920s, the expectations and artifice involved in successful social interaction were often the subject of spectator comment and recommendation:

> To liken a charming young girl in the prettiest of frocks to a spider is not very courteous; and yet the role of spider is what she is forced by the exigencies of ballroom etiquette to play. She must catch a fly, meaning a trousered companion, so as not to be left in placarded disgrace (Post 1922).

Attention was drawn to the way some 'parts' seemed to be continuous, even though inhabited by different 'actors':

> Cast a glance on the theater of the State. The decoration alone has changed, but the same actors remain, the same masks, the same intrigues, the same tricks: still a despot surrounded by his lackey, still the vexatious and oppressive ministers … Today the principal actors are behind the curtain; it is there that they plot at their ease with those who play the parts before our eyes. Most of the latter have already disappeared, new actors have come forth to play the same roles (Marat 1792 in Butwin 1975: 148);

and suggestions were made that studying such behaviour could be both entertaining and enlightening:

> [T]hose who have never minded the Conversation of a spruce Mercer, and a young Lady his Customer … have neglected a Scene of Life that is very Entertaining … [One should] examine these People separately, as to their Inside and the different Motives they act from (Mandeville 1723 in Hundert 1994: 148).

In the early twentieth century, the idea of 'role-taking' was developed to refer to the way structurally generated expectations and norms of behaviour adhered to particular positions in social life that were learned through play, particularly in childhood:

> [I]n a game where a number of individuals are involved, then the child taking one role must be ready to take the role of everyone else... He must know what everyone else is going to do in order to carry out his own play. He has to take all of these roles … at some moments he has to have three or four individuals present in his own attitude [as] a set of responses (Mead 1962/1934: 151).

Role-taking provided a way of talking about how aspects of other 'selves' could come to be incorporated into a self and be used as a guide to anticipate and carry out socially coherent actions. The idea of role-taking indicated that: 'selves can only exist in definite relationships to other selves' (Mead 2007/1934: 30).

Symbolic Interactionism

When *symbolic interactionism* formalised Mead's program to approach conduct socially and from 'the outside' (i.e. in terms of the diverse social positions it revealed), it took up *role* and developed it as a key concept, in the process differentiating between 'unmindful' *behaviour* (like scratching an itch) and *meaningful action* − conduct shaped by how watchful individuals thought others would interpret and respond to their actions. Meaningful actions, unlike mere behaviour, incorporated a '*reciprocity* of effect' (Levine, Carter, and Gorman 1976: 823) made up of an expectation, even calculation, of their effects on others and a consequent effort to ensure that these anticipated effects coincided with what was intended, measured against the responses of others to previous actions of the same kind. This reflexivity turned actions into a symbolic activity or *role*, which in turn stabilized their effects thereby reducing the burden of anticipation and self-monitoring. This made role an ideal vehicle for communication, bringing symbolic interactionism into the field of political communication (Nimmo 1978: iv). The perspective allows political communication to focus on symbolic action

to such an extent that Gronbeck (1990) claims that political symbolism and political communication are basically synonymous.

Many theorists who use symbolic interactionism in political communication insist that role is a theatre metaphor. Combs and Mansfield (1976), for instance, argue that implied in the approach is the metaphor *life is theatre* because *role* 'is, of course, directly borrowed from drama' (Combs and Mansfield 1976: xix): '[t]he *homo sociologus* of the symbolic interactionists then, is a role-player in an on-going social drama' in which 'society provides the script. The only reason that symbolic interactionists do not acknowledge their debt to 'theatre' is because they have not 'filled out the implications of their argument' (Combs and Mansfield 1976: xix).

It is true that what characterizes the task that actors undertake in the theatre is that it involves pretending to act like any number of different kinds of people and that this task, elevated to an art form, is known as role-playing − the process of distilling perhaps even caricaturing generalised behaviour patterns of people when engaged in particular recognizable activities (being a father, mother, drunk, teacher, leader, etc). This however does not make role a theatre term. Indeed insisting that it is a theatre metaphor creates anomalies for symbolic interaction as well as some of the troubling aspects of what has become known as *role theory*. This can be seen by mapping theatre onto the four principles that Gronbeck claims operate in symbolic interactionism in relation to the position of individuals in society and the way meaning is created and derived:

1. The social order *'preexists and postdates the individual'*;
2. Nevertheless*, 'it is the individual who conceptualizes, symbolizes and evaluates the world'*;
3. *'Meaningfulness'* is not stable but negotiated; *'[p]ermanency is not a feature'* of social life; and
4. The social order is a continuous process of negotiation that occurs at both material and symbolic levels (Gronbeck 1990: 195-7).[6]

[6] Gronbeck's italics.

As an activity of the social order, *theatre* operates according to these principles: it preexists and postdates any individual; it is affected by how individuals see it; what it means is not stable and is the subject of continuous negotiation. However, *drama* does not operate according to these principles and this is where the linking of role to the theatre metaphor and the collapse of the distinction between drama and theatre can become deeply problematic. The social order of a drama exists only for the duration of the performance. The conceptualization of this social order begins *outside* that world, in the mind of someone who often does not continue to be involved in its recreation or its evaluation. Meaningfulness is negotiated, but not between the characters in the drama's social order but between other individuals who are outside the social world being presented. The social order presented is also not a 'continuous process' of any kind, although those creating it and/or watching it may continue to rethink the meaning of what they see, and this will, no doubt, inform their responses if they re-create or see the 'play' another time or even reflect on their own 'roles'. Social man cannot be a 'role-player in an on-going social drama'. To be in a drama he can only be a *character*. Actors are role-players who play characters in dramas in the theatre, a social order that does exist in the real world and that does pre-exist and post-date them as social actors. Social man can be a role-player in the theatre as he can be in any other social order, but not in a drama: '[p]eople play Roles. Actors play characters' (Mori 2002).

Indeed, the idea of role predates theatrical uses of the concept.[7] It arose because of the use of scrolls (rolled paper) on which instructions for public behaviour, proclamations or speeches were written. Role was any public behaviour that was guided by instruction, a long-held understanding that easily conforms to symbolic interactionists' use of the term without turning it into a theatrical term. The argument of symbolic interactionism is that everyone engages in role-play: people learn how to be fathers, mothers, drunks, teachers and leaders through observing the conduct of people engaged in those activities and practicing this conduct in their interactions with others, modifying their demeanor according

[7] It appears to have been used in France as a theatrical term during the sixteenth century because Montaigne uses the term in relation to the theatre metaphor (Montaigne 1985/1580-8: 29), but was not recorded in England as a theatrical term until 1790-1. In French it has retained its use to mean part, turn, register or roster. *À tour de role* means 'in turn'.

to the responses they get. Symbolic interactionists also argue that such empathetic activity is functional. It is a mechanism for learning. What is implied in this perspective is not so much theatre as a metaphor but the centrality of spectatorship to social learning. Actors use it just like anyone else and they generally hone roles in much the same way that everyone does as well – through feedback from others (directors, other actors in rehearsal, spectators of the play and possibly other 'guinea-pig' spectators).

Instead of thinking of theatre as a metaphor, Borreca suggests that sociology would be better off recognizing it as a form of symbolic interaction in itself, in which case its relationship to the rest of the social order would appear as in Figure 7.2. In such a relationship, to draft theatre onto politics (or any other form of social order) would inevitably produce anomalies because it would place theatre in the position of being both one of the range of objects of study and the perspective from which some of those objects were being studied. This move would either collapse the distinctions between the objects or remove theatre from reality itself, creating an *alternative* framework for studying social interaction to symbolic interactionism.

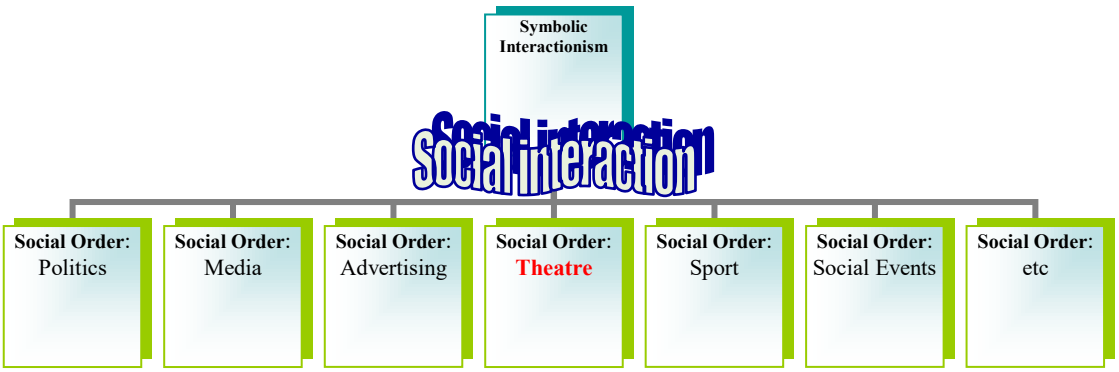


Figure 7.2 The field of Symbolic Interactionism

It is apparently a 'perennial' question for the dramaturgical perspective as 'a mode of meta-awareness' as to whether it *organizes* social conduct or *describes* it (Borreca 1993: 59). If it organizes it, the approach can be considered metaphorical, and theatre is outside reality and an alternative perspective to symbolic interactionism. If it describes it, the approach is literal and theatre remains within reality as just another social order. One could still take drama as a

perspective because drama is not a social order, but roles do not exist within a drama. To maintain its position as a method of describing reality and retain the concept of role, symbolic interactionism needs to see role in its ordinary rather than its theatrical sense.

Role has spread rapidly throughout the social sciences as an explanatory concept. It has broadened in scope in some respects, but not in relation to its attribution to theatre, despite the anomalies this creates. Role is now not only applied to selves, including others' selves, it is applied to others as 'players in a play' i.e. characters, as well as entities such as 'audiences', businesses, organizations and institutions. Elevated to a theory, role provides a convenient way of 'rounding up' (Apter 2006: 225) and bundling disparate individuals so that their activities can be talked about as socially determined in much the same way that 'audience' rounds up and bundles spectators so that they can be talked about as a single already-coherent thing.

Role Theory

In 1966, Natanson complained that the 'contemporary theory of social roles and role-playing [was] quickly becoming part of the casual order of existence which they were meant to illuminate' (Natanson 1976/1966: 46) – a concern Mangham and Overington repeated in 1987. Zashin and Chapman (1974), as well as Connell have also been extremely critical of a 'fad' that seems to have become 'domesticated' (Connell 1979: 7) to such an extent that the idea is used unthinkingly. Both they and Gerhardt (1980) believe role theory supports an essentially conservative ideology, because it provides 'socially available formulae' for imposing patterns of behaviour in such a way as to eliminate 'dissonance' (Zashin and Chapman 1974: 321). Feminists have been particularly critical of role theory, which they see as locking women into gendered positions to which they are obliged to conform. For them, 'the language of roles' not only collapses essential differences between life and theatre, it 'retains its functionalist roots', while focusing on the individual rather than the social structure, paradoxically both suggesting and denying agency (Komarovsky 1992: 301). Komarovsky believes that role theory has been able to assume a dominant

position as an explanation of gender only because of the failure to generate more appropriate explanatory paradigms.

Underpinning the idea of role theory as a theatre metaphor are two metaphors drawn from drama: *dramatis persona* and *script* (Connell 1979: 8). The first distinguishes between the person (character) and the social position they occupy while the second suggests that there are a set of prescribed behaviours and tasks assigned to this position:

> [R]ole theory is the approach to social structure which locates its basic constraints in stereotyped interpersonal expectations ... it offers a framework of social analysis which allows a simple and straightforward account of the insertion of people into social relations [as well as] a way of analysing social learning in substantial units (Connell 1979: 9).

Connell critiques role theory on the basis that, as a theatre metaphor, it is reductive, theoretically sterile and unable to account for dissent other than as deviance: prescribed roles are all one can play (although one might play several), and all one's roles *should* be enacted in the prescribed way. To do otherwise is to be deviant. Role theory is therefore simply 'a theoretical ideology developed to cope with the stresses in the cultural order *created* by movements of resistance' (Connell 1979: 14). But apart from the conservative ideology that Connell sees as inherent in the concept, the idea, as a theatre metaphor, also invokes a hidden meta-controller, beyond the structure of the drama. Role theory as described by Connell and as generally used takes the script to have been produced by the social order within which the individual acts, but the scriptwriter is actually outside this social order. Role theory as a theatre metaphor can only function in the presence of a god or puppet-master for in the theatre both roles and social order are in the control of the playwright not the performer. This is true even where the playwright and performer are the same person (Burns 1972: 182).

Arditi highlights the problem with role theory when he says 'it is only the *detachment* of the individual from any particular position that provides the basis

for the full emergence of social roles' (Arditi 1987: 567). This is part of his argument for considering role as used in social theory as articulating 'a definitely modern *perception* of the world' (Arditi 1987: 570) because it is underpinned by an ideal of individualism.[8] However, it is *detachment* that is the keyword here. The realization or understanding of a particular mode of behaviour as a role can only come about because of a detachment from that behaviour. This is what happens in the theatre for both performers and spectators – the role is a thing apart for *both*, but it is not the same as the character. It is a means of achieving the character. Role helps performers find a way of adapting themselves to the requirements of the character they intend to play. Role also helps spectators accept the necessity of the 'willing suspension of disbelief' or *disattendance* (Elam 1980: 90) that is required to see the actor, who may be a well-known and familiar face already seen in a variety of parts or someone unsuited in some respects for the part, as if they were the character.[9] The idea of role helps both achieve their aims. The same applies outside theatre.

Without detachment, roles cannot be easily seen. This makes the idea of role a useful weapon for both actors and spectators: actors can manufacture a role for effect and spectators can belittle someone who is immersed in some form of social participation as simply playing a role. When Nietzsche suggested that 'the care to make a living ... compels almost all male Europeans to adopt a particular role, their so-called occupation' to such an extent 'he *becomes* an actor' (Nietzsche 1974/1887: 302-3), he made this judgment irrespective of how male Europeans themselves saw or thought about what they were doing.

Roles only exist as roles in the eyes of a distanced beholder, even if that is one's self-conscious self. Only distanced spectatorship can reveal or apply the necessary edges to an activity so as to allow detachment to occur. However, to place oneself outside of social existence in order to do this is to play the part of 'the Great Playwright' or the 'Great Director'. Arditi's differentiation between the

[8] Both Connell and Arditi see role theory as 'eminently American' (Arditi 1994: 605), part of a general, and historical, discovery of the 'role-player' in American culture in the 1920s.
[9] The acceptance of heavily built middle-aged sopranos such as Joan Sutherland in the role of the young temple-dancer Lakme in Delibes' opera of the same name takes a considerable *disattendance* or willingness to suspend belief. Opera lovers do it because of the benefits to the music.

authority of a Melanesian 'big-man' and that of a Polynesian chief on the basis that the supposedly less modern Melanesian owes his authority to charisma, while the apparently more modern Polynesian owes it to 'his position at the top of a political ladder' (Arditi 1987: 568) relies entirely on an authorial position outside both social structures that imposes hierarchical valuations on both cultures in relation to western conceptions of authority. Role Theory allows its users to ignore the relations of power involved in constructing settings and producing characterizations as they 'write[ ] the script and set[ ] the stage' in order to appropriate 'the given' and turn it into what they consider to be 'the real' (Connell 1979: 15) − all in all 'a slightly disturbing imperialism' (Bradbury, Heading, and Hollis 1972: 48).

Despite these criticisms, role theory continues to flourish. Table 7.2, based solely on the incidence of the concept amongst the theatre/drama metaphor records collected for this study indicates the wide-spread use of the metaphor since 1900.

ROLE THEORY: spread of located records – first to last	**1900-1910**	**1911-1920**	**1921-1930**	**1931-1940**	**1941-1950**	**1951-1960**	**1961-1970**	**1971-1980**	**1981-1990**	**1991-2000**	**2001-2010**
- Theatre Practice[10]	■	■	■	■	■	■	■	■	■	■	■
- Sociology		■	■	■	■	■	■	■	■	■	■
- Etiquette			■								
- Anthropology				■	■	■					
- Theatre Theory/Studies					■	■	■	■	■	■	■
- Social Psychology						■	■	■	■	■	■
- Social Science						■	■	■	■	■	
- Behavioural Psychology							■	■	■		
- Management Studies/Theory										■	
- International Relations (IR)											■
- Media Studies											■
- Education											■
- Organization Research/Theory (OR)											■
- Social Communication											■
- Gerontology											■
- Political Studies/Education											■

Table 7.2 Role Theory − spread of records located through the theatre metaphor study from 1900[11]

[10] Pirandello produced a number of reflections on role from 1908 but these were not widely known, even in the theatre (Bentley 1986/1946). Goffman, however, appears to have been familiar with them for he claims them as one of his sources. This perhaps accounts for his more sympathetic account of social interaction (see Goffman 1986/1974: 152) .

[11] Sources prior to 1900 can be dubious because of the problem of reading-back into historical records. In any case, use of the term appears to have been rare at least as a theatre metaphor.

The concept is used to describe an enormous variety of social activity: how business leaders manage crises (Smits and Ally 2003); how spouses negotiate retirement (Szinovacz and Davey 2004); gendered responses to communication technology (Thompson 2004); caregiving (Rozario, Hunterlong, and Marrow-Howell 2004); gender difference *per se* (Pierce et al. 2003; Schmitt 2003); drug use (Andia 2003); education (James and Mullen 2002); international relations (Cronin 2001), employee performance (Welbourne, Johnson, and Erez 1998) and dying (Parker-Oliver 2000). It has such wide currency because the metaphor seems to offer a plausible explanation for 'socially-defined behavior norms for persons in given positions' (Dahrendorf 1973/1958: 13). The thought that one was 'just fulfilling a role' (Rarick 1999) has probably occurred to most people 'on some occasion' (Riggins 1993: 153), making it an easy inference to fill out.

However, Pirandello suggests that if role is *not* seen as a theatrical term, role-playing can be conceived of as a form of ethics. In an unstable world, roles provide individuals and those around them with comfort and stability. They help humans know 'what to do and what to expect others to do' (Scott 2001). Since there is no 'true self' and individuals have to construct their selves as they go along, it may be 'most human and right to play the roles those one loves wishes one to play' (Bentley 1986/1946: 39). Willingness to accept these roles could even be seen as a virtue.[12] The conservative implications of theatrical role conceptions are avoided however because unlike in theatre where actors generally play one role at a time, individuals juggle many different roles and role expectations simultaneously and to manage this successfully they require a certain amount of latitude.

[12] Pirandello's play *Henry IV* (1922), in which a man, after an accident, comes to see the part he was to play in a pageant as his real self, demonstrates this 'enlarging of the area of love', for his friends, unable to convince him that he is deluded, arrange for him to be able to live as Henry. But it also demonstrates the burdens of this love, for roles are imposed on them which become increasingly onerous, and they engage a doctor to work out a way of bringing the man back to reality. In the meantime, however, the man has come to realise he isn't 'Henry', but has taken on the burden of continuing to play his role either out of love for his friends, as a joke, or to punish them for trapping him in a role he no longer wants. The question is, who are the 'crazy' ones and what is the way out of such a dilemma? Pirandello suggests that there is no way out once we forget we are playing a role, even if we later come to our senses. The interconnections we have made are so strong that they can only be severed by death. Any attempt to solve the situation through 'enquiry' and 'analysis' only makes things worse.

However, 'the determination to impose a role upon another' was a vice, as was the attention of 'scandalmongers, prying reporters and amateur psychoanalysts' who attempted to interfere with the roles people had *chosen* to burden themselves with (Pirandello 1908 in Bentley 1986/1946: 4-5). It was bad enough that all human life had to occur under the gaze of onlookers, but these kinds of enquiring onlookers only increased suffering because they refused to allow individual selves the latitude they needed − 'a little territory' of their own − partly because they mistook an individual's roles for their selves. It was wrong to give precedence to enquiry and understanding over sympathy and help. People 'suffer, and need help, not analysis' as they attempt to negotiate the confused and poorly defined expectations of themselves and others through their lives. Roles, as non-theatrical concepts, help them to do this both for themselves and for those they love.

Unfortunately, the caricatured way role is used now virtually precludes any possibility of it being seen as a dimension of human being consistent with an authentic, caring and ethical response to other human beings. This is a pity because it leaves people who do undertake functional tasks because they care for others vulnerable to charges of insincerity, bad faith or the endless regress of self-interest, leaving little room for redemption.

Dramaturgy

The *dramaturgical* perspective developed primarily from the work of Erving Goffman, although Goffman himself did not embrace the label (Berger 1986; Brissett and Edgley 1990: 43). He preferred to refer to his field of work as *social interaction*, a perspective in which 'that which uniquely transpires in social situations ... in which two or more individuals are physically in one another's response presence' is seen as an 'analytically viable' *interaction order* (Goffman 1983: 2). In his early work, he used role in the sense used by symbolic interactionism, but overlaid it with the theatre metaphor to focus on 'deceptions' on the grounds that 'one can learn how our sense of ordinary reality is produced by examining ... how reality is mimicked and/or ... faked' (Goffman 1986/1974: 160). He later discarded theatre in favour of *frame* partly because his use of theatre had provoked the misleading idea that individuals had 'two selves, one

manipulative, the other performative' (Manning 1991: 78) when he was in fact committed to a rejection of the notion of *any* essential self:

> The self ... as a performed character, is not an organic thing that has a specific location … it is a dramatic effect arising diffusely from a scene that is presented (Goffman 1959: 252-3).

Although selves usually try to fit into social expectations, they exhibit 'a certain recalcitrance' to attempts to pin them down (Goffman 1976: 319). This is why admission to 'total institutions' such as asylums, prisons or army barracks that insisted on a single obedient self was such a mortifying experience. The deviousness that many theorists attributed to Goffman's theatricalised performers was not necessarily intentional. It could come about because individuals were unable to quite realise how they wished to be seen: 'ordinary conduct ... is an imitation of the proprieties, a gesture at the exemplary forms' (Goffman 1974: 562) that does not always come off because as a 'sign vehicle' the body possessed 'a limited range of sign-equipment' and individuals had to make 'unhappy choices' when in the position of having to present a 'front' to onlookers (Goffman 1959: 22-9). It could also occur in the face of concerted authoritarian attempts to impose particular identities on a hapless self. These rather than willful deception could account for a certain amount of prevarication in the performer.

In any case, theatre seems to have proven an unwieldy metaphor for Goffman's interests. The interaction between performers and spectators is but one possible interaction in theatre. Performers also interact with others onstage as well as with others in the wings, and it is not always possible to distinguish between these interactions. This makes the idea of role problematic because performers generally interact with spectators in the auditorium through the characters they play, while they generally interact with back-stage spectators as fellow theatre-workers. However their interactions with onstage spectator/actors, although likely to be reciprocal, could be actor to actor, character to character, actor to character and/or character to actor. The move to *frame* resolves these conflicting spectator/performer positions by placing control firmly in the hands of an externalised analyst/observer and reducing the dimensions of any one 'strip' of

social interaction (Goffman 1986/1974: 155) to visible *persons* within a designated area. Frame thus turns theatre back into a 'natural' seeing place 'in which all bodily displays are enacted and in which all bodily displays are read' (Goffman 1983: 4). This has the advantage of bringing out much more clearly the peril of visibility − that 'regardless of how many steps have occurred in the information game, the witness is likely to have the advantage over the actor, and the initial asymmetry of the communication process is likely to be retained' (Goffman 1959: 133). Unlike performers, who only have access to what they *think* they are trying to do, observers are provided with two different levels of information that can be compared: what performers announce to be the situation or 'give', and how they act in this situation or what they 'give off' (Goffman 1959: 129). A politician who has been put on the spot, for instance, may announce his sincerity but at the same time run his hand through his hair or pull at his ear, thus 'giving off' the impression that he is lying. Spectators take both giving and giving off into account when assessing a performance. Generally they are fairly forgiving of disparities between the two because they are aware that they too are under scrutiny, and might also fail 'validity' tests: 'few impressions could survive if those who received the impression did not exert tact in their reception of it' (Goffman 1959: 137).

Civility, particularly on the part of spectators, is what enables communication to continue and information to flow. Spectators are willing to grant this civility because they wish the same tact to be accorded to them when they are in a similarly vulnerable position. Thus although spectators have considerable power over any situation in which someone attempting to express themselves has to take account of the impression they are making, this power is generally not exerted. Instead, spectators show a concern about the 'face' of others, hoping that this concern will be reciprocated when their 'face' comes under scrutiny. They will engage in evasion and 'disattention' rather than provoke a confrontation that is risky and might prove embarrassing to both. They are alive to the difficulties involved in social exchange and generally try to smooth the course of interaction rather than make it more difficult, even when they do not agree with what is going on (Gamson 1985: 611). The value of Goffman here is to provide a more complex view of *showing* and how it impacts on people's social

lives, particularly as it places spectators in a position where they can injure others if they choose:

> [T]he possibility is always there ... it is through body signs that persons present signify to each other that they can be trusted not to exploit these threatening possibilities. Only when these signs are received may the individual feel secure enough to forget about defending himself (Goffman 1963: 197).

This of course can mean that 'whatever it is that generates sureness is precisely what will be employed by those who want to mislead us' (Goffman 1986/1974: 160) but does not necessarily mean that everyone is out to deceive.

Goffman's actors are both actors and spectators. As in Arendt, appearance is a key mode of existence and 'the most revealing insights to be gleaned about human beings lie ... right on the surface' (Brissett and Edgley 1990: 36). Appearance constitutes spectators and actors as both social collectives and as individuals with interests associated with both ways of being. These dimensions may at times conflict such that each can resort to defensive responses because although society is necessarily interactive, consensus is not necessarily the aim. Advantages accrue to members who act in concert with others, but those advantages may cut across individual interests. Individuals must therefore find a balance between their collective and their individual behaviour as both actors and spectators. One of the ways they do this is through accepting the 'frames' within which certain actions occur, simultaneously ignoring what is outside the frame and performing according to the rules within it. They may, however, engage in *rim* talk, which occurs when the normal frame of interaction or setting, and therefore the behaviour required within it, comes under question. Rim talk occurs at the edges of frames and allows the development of counter-frames 'without risking much damage to one's own or the coordinator's face' (Gamson, Fireman, and Rytina 1982: 116). Rim talk is only possible if people habitually engage in some kind of watchfulness because they don't want to embarrass either themselves or others (Gamson 1985: 617).

Dramaturgical analyses account for 6% of all theatre metaphor records located for this study. Even when they claim to draw directly on Goffman's work, these analyses almost invariably apply *drama* rather than frame or theatre to the phenomena under observation so that they lose the spatial dimension of theatre with its link to distanced spectatorship as well as the reciprocity between actor and spectator.[13] To treat something as a drama is to impose quite different limits to those imposed by either theatre or frame. Dramas have a trajectory that is 'amortized' over time (Blau 1989a): a drama is fully spent by the end of the performance, making it a complete object. This is why Kenneth Burke thought drama could help us understand motivated action (see *dramatism* below). The 'strips' of behaviour Goffman cuts out for examination, on the other hand, continue to bleed beyond the frame.

A dramaturgical approach based on *drama* tends to favour (and sometimes artificially imposes) cause and effect relationships because it imposes beginnings and endings on fluid situations. It also reduces complex webs of interconnection and the dilemmas they entail to coherent, linear, time-conditioned and visible connections, and stereotypes individuals as character-types in the light of their observable behaviour, even though, wherever individuals go, 'the role-irrelevant need for basic catering' must follow and may impact on the choices individuals make (Goffman 1986/1974: 160).

As can be seen from Table 7.3 on page 242, based solely on records collected for the theatre/drama metaphor study, the approach 'has become a most ubiquitous form of scholarship' (Brissett and Edgley 1990: 1).[14]

[13] Framing has also developed as a perspective in its own right. Some of this work incorporates Goffman.

[14] A search of just two *politics* databases (Academic Search Premier and Project Muse) on 20th August 2007 produced 1,968 articles using 'impression management', 1,110 articles which combined 'dramaturgy' and 'politics', 5,039 articles drawing on Erving Goffman and 1,969 drawing on Kenneth Burke. A search of Google on 'dramaturgical perspective' produced 10,100 articles, and a search on 'impression management' produced 26,000. Brisset and Edgley's 'sourcebook' for dramaturgy containing 'A Comprehensive List' of material which provided 'a statement of the dramaturgical point of view' and entailed criticism of the perspective and/or utilized the perspective in a research setting, had 395 entries of which at least 130 were empirical studies.

DRAMATURGY: spread of located records – first to last	**1900-1910**	**1911-1920**	**1921-1930**	**1931-1940**	**1941-1950**	**1951-1960**	**1961-1970**	**1971-1980**	**1981-1990**	**1991-2000**	**2001-2010**
- Sociology						■	■	■	■	■	■
- Political Science/Studies						■	■	■	■	■	■
- Management Studies/Theory							■	■	■	■	■
- Political Communication								■	■	■	■
- Social Psychology								■	■	■	■
- Social Science								■	■	■	■
- Theatre Practice								■			
- Philosophy								■	■	■	
- Organization Research/Theory									■	■	■
- Anthropology									■		
- Leadership Studies/Theory									■	■	
- History									■		
- Nursing										■	
- Theatre Studies/Theory										■	■
- Education											■
- Public Policy Research											■

Table 7.3 Dramaturgy − spread of records located through the theatre metaphor study

Dramaturgy is particularly popular in organization theory and research where it is frequently linked with conceptual metaphor theory to explain the spectacular crashes of multi-nationals such as Enron (Boje 2002), what makes a good leader (Harvey 2001; Starratt 1993; Tichy and Devanna 1986), the 'resilience' of organizational actors (Vickers and Kouzmin 2001), and the management of 'organizational dynamics' (Gardner 1992). As Gardner's discussion, 'Lessons in Organizational Dramaturgy: The Art of Impression Management' (1992) indicates, the approach can now also incorporate *impression management*: 'the process by which individuals attempt to control the impressions others form of them' (Leary and Kowalski 1990: 34). Although usually attributed to Goffman, this concept arose in 1920s American motivational literature founded on the idea of positive thinking and associated with the New Thought Movement. Its most famous text was Dale Carnegie's best-selling *How to Win Friends and Influence People* (Carnegie 1999/1936).[15] Goffman adopted the term, defining it as 'the way in which the individual … presents himself and his activity to others, the way he guides and controls the impression they form of him, and the kinds of things he may and may not do while sustaining his performance before them' (Goffman 1959: preface).

[15] By 2006, over 30 million copies of the book had been sold (Dale Carnegie Training 2006).

Impression Management

Starratt (1993) and Tichy and Devanna (1986) enthusiastically embrace the combined dramaturgical/impression management perspective as a way of training leaders. Starratt considers the approach a 'breakthrough in the literature' on leadership (1993: 125) and sees himself as 'a kind of 'dramatist of change' (1993: viii) as he develops the approach pedagogically. Tichy and Devanna use the metaphor of a three-act play in their description of the pattern they perceive in transformational leadership:

> [B]eing a leader today involves one in a drama whose outcomes are largely unknown. Leaders have to improvise on available plots and scripts and, in many cases, rewrite the script as the drama unfolds. Leadership means being a playwright, a lead actor, a stage director, a drama critic and a director all in one (Tichy and Devanna 1986: 17).

Analyses that combine dramaturgy, impression management and Burke's dramatism (see below) total 17% of all the theatre/drama metaphors recorded in this study. Impression management easily maps onto dramaturgy, although it has also continued its own life in contemporary motivational literature. It has also come to be recognized as an element of psychological life so that it consists of 'both conscious and unconscious activity' rather than just 'people's conscious and "frontstage" attempts to manage impressions of themselves through the use of 'props' and strategies' as in Goffman's theatricalised account (Bilbow and Yeung 2010/1998: 406). It is thus loosening its relationship to the theatrical language in which it was originally embedded. McGraw's overview of the field of impression management in political psychology (2003), for instance, is virtually free of any dramaturgical language, although it retains the problematic link with manipulation and deception so often made through the metaphor.

Political psychology uses impression management to study 'how citizens think about politicians and the strategic attempts by politicians to influence those perceptions', although the two topics tend to be treated as separate rather than inter-related tasks (McGraw 2003: 395). Perception in this literature is treated as cognitive: it is about *thinking about* what politicians *do* rather than seeing what

politicians show. Technically, what is being measured in these kinds of studies is what Granberg calls 'placement judgments, estimates, or attributions' rather than perceptions, based on 'the cumulative set of impressions and memories' built up over time. Granberg notes, however, that the 'battle for terminological purity has been fought ... and lost' and perception is now taken to be these backward-looking things rather than 'the more or less immediate organization of the sensory stimulation impinging ... at a given time' (Granberg 1993). Thus, while it is 'axiomatic in politics that politicians take an active role in trying to shape and manipulate citizens' perceptions' (McGraw 2003: 397), and 'most scholars take it as a given that politicians on occasions mislead, manipulate and deceive the public' (McGraw 2003: 416) the links between how citizens form impressions and how politicians manage the impressions they give off are not only little understood, (Granberg 1993) certainly in terms of any reciprocity (McGraw 2003: 420), but the literature seems to have dispensed with the fundamental step in the process made visible by Goffman: spectatorship. Instead, the field adheres to Locke's *camera obscura* conception of spectatorship whereby 'all objects of sight, and the idea of them' manage to fall into 'a closet … and lie so orderly as to be found' when required (Locke 1671 in Bartels 1993: 57-8) by both 'actors' and theorists.[16]

Dramatism

According to Lyman and Scott, 'the method appropriate to theorizing was, from the beginning, dramatistic':

> [D]rama – by providing an opportunity for an audience to discover the hidden truths that it both reifies and universalizes – is the primordial "social science" (Lyman and Scott 1975: 1-2).

Dramatism, the field associated with the work of Kenneth Burke, therefore provides the 'sociological' method whereby these truths can be revealed to critical sociologists, who in turn would reveal them to 'the ordinary person' (Lyman and Scott 1975: 110).

[16] The quote is from the first draft of Locke's *An Essay Concerning Human Understanding*, republished in 1959 by Dover Publications (NY). The *Essay* is usually dated 1690. See Chapter 6 for a discussion of the camera obscura.

Dramatism is about the way dramas express motivated action. Since dramatists clearly have to solve questions of motivation in ways that seem plausible to observers, analyses of dramas offer an implicit theory of motivation that can be applied to everyday life. Social life, while not theatre, is inherently dramatic since it involves 'conflict, uncertainty, rhetoric and choice' (Riggins 1993: 161). Hence the use of drama to study motivated action in everyday life is not metaphorical. Rather, theatrical dramas are highly stylized forms of motivated action that utilise a *dramatistic pentad* composed of agent, act, scene, agency and purpose in consistent and coherent ways to connect motivation to action in persuasive ways. For example, it is 'a principle of drama that the nature of acts and agents should be consistent with the nature of the scene' (Burke 1945: 393). Therefore the relationships between the elements of the pentad will provide clues as to the weighting of the influence of those elements, and these 'ratios' can be found to apply to 'legal judgments, in poetry and fiction, in political and scientific works, in news, and in bits of gossip offered at random' (Burke 1945: xv). Where inconsistencies arise, it can be assumed that factors were impinging on the 'drama' through the 'offending principle' (Mangham and Overington 1987: 70). Investigation of that particular principle would reveal motivation.

Although those who draw on Burke's work, including Lyman and Scott, tend to see it as metaphoric, what Burke was pointing to was a continuum of life in which theatre, as a part of life, had elevated theories about motivated action (drama) to an 'art', that could be applied to more opaque actions in other parts of life. Many fields have found this idea attractive, particularly in connection with dramaturgy, which helps to fill in the elements of the pentad. Although the concept has not been taken up with as much alacrity as Role Theory because its methodology tends towards the 'baroque' and elusive' (Geertz 1980: 172), it has still found its way into a number of fields. Table 7.4 on page 242 indicates the spread of records using the approach located in the theatre/drama metaphor study.

DRAMATISM: spread of located records – first to last	1900-1910	1911-1920	1921-1930	**1931-1940**	**1941-1950**	**1951-1960**	**1961-1970**	**1971-1980**	**1981-1990**	**1991-2000**	**2001-2010**
- Literature				■							
- Sociology							■	■			
- Political Communication							■	■	■	■	■
- Political Studies							■	■	■	■	■
- Social Psychology							■				
- Social Sciences								■			
- Communication Theory									■		
- Anthropology									■		
- Organization Research/Theory										■	■

Table 7.4 Dramatism − spread of records located through the theatre metaphor study

Public Policy has been the most recent field to embrace dramatism, using it as a framework for participant observation research into the behaviour and motivations of key policy makers.[17] Although enthusiasts such as Beer and De Landtsheer claim that Burke's 'dramatistic metaphor' is about locating what is visible in order to make guesses about what is not (Beer and De Landtsheer 2004: 16-18), the process is actually about the relationships between the visible (the elements) and how plausible they are. It is an agent-centred approach towards motivation that only works because the end of the drama is known. Analysis works backwards in the way that actors piece together the first act motivation of characters from their behaviour in the third act. However, this requires a text to be 'fixed' like a script, which omits salient features of most social action (Ricoeur 1971: 538):

> The artifice which is the play is a structured form of projection composed by a playwright. It is not, even when it attempts to be, a wholly realistic depiction of life, but … a highly selective arrangement of plots, characters and themes [with] a beginning, middle and some identifiable end (Merelman 1976/1969: 286).

While consistency is 'a principle of drama' (Burke 1945: 393) and one should be able to 'deduce the quality of the action from the quality of the setting' (Burke 1945: 7), such consistency is rare outside theatre. Settings may have wider audiences and may offer multiple possibilities in terms of consistency or

[17] See for instance Hajer (2005), Hajer and Uttermark (2008), Freeman and Peck (2007), Shields (1981), Gusfield (1963), Bealing, Dirsmith and Fogarty (1996; 2007).

coherence depending on where one stands. For example in President Nixon's historic visit to China in 1972, '[t]here [were] so many performers and audiences in this spectacle' that it was 'impossible' for the reporter 'to sort them out': '[t]here is the mammoth American television audience … the vast population of China … the Russians … And … multiple audiences right inside the secret summit' (Frankel 1972), not to mention the press itself.

The danger in these situations is that analysts give their own voice to the material under observation. In dramas of any kind '[a]ctions occur within the framework of a social scene or milieu' and that action 'is conducted by an agent with a conception … about what is "appropriate" to the scene'. It is also true that 'the actor uses the means at his disposal to accomplish the action and the action is done for some purpose' (Combs and Mansfield 1976: xviii). However, in a dramatistic analysis of non-theatrical dramas such as a political speech, the *analyst* decides what constitutes each of these elements. Consequently dramatism 'tends to redefine motives rather than account for them' (McGee 1980: 1n1).

That Burke's work is problematic is evidenced by the modifications to his pentad that even his disciples make. Duncan, Burke's 'major sociological disciple' who was responsible for bringing Burke's work from literature into social inquiry renamed the dramatistic pentad as: *stage or social institutions*, *kind of act*, *social role*, *means of expression*, and *ends, goals or values* (Combs and Mansfield 1976: xviii). For Nimmo (1974: 132-3), 'the key elements … are the act (or acts), actor, motive, role, scene, and vehicle for addressing an audience'. These basically boil down to a distinction between *motion* and *action*, in which action is motion imbued with significance and purpose. Individuals 'make actions of [their] motions' by giving meaning to their motions. They do this through paying attention to the impressions they want to convey, the contexts in which they act and what they might use to help them achieve their purposes. Politics in particular is '*dramatic action*' (Nimmo 1974: 154).[18] The similarities to symbolic interactionism indicate the slippage that has occurred as dramatism has come into the social sciences.

[18] Nimmo's emphasis

Lyman and Scott begin their 'dramatistic' account of social life with Burke because they believe he offers a 'theoretical generality' unavailable in Goffman (Lyman and Scott 1975: 168-9 n1). However, they soon slide into *dramaturgy* and finally, via Evreinov, into a declaration that 'reality is a drama, life is theatre'. This slide occurs because they collapse drama as 'an imitation of life' into drama as life (Lyman and Scott 1975: 2-3). For Burke, however, life could only share some aspects of human action with theatre, not be theatre itself. Otherwise it made no sense to use drama as a means of accessing life.

Nimmo and Combs urge the dramatistic approach on anyone wanting to investigate the use of symbols or images in politics because it provides 'principal qualities of dramatic action relevant for dealing with political images' (Nimmo 1974: 131) and allows political *processes* to be given 'episodic boundaries' (Combs 1981: 53). Thinking of communication according to Burke's pentad supposedly allows theorists to overcome the problem of describing something that continually escapes them because it is in flux: 'reality is always more complex, inchoate, contradictory, and inexplicable than our images and metaphors of it' (Combs 1981: 54-5). Dramatism is supposed to hold reality still for a moment so what it is communicating can be analysed, although this seems to confuse dramatism, which is about the relationship between elements within a scene, with the theatre metaphor.

Geertz argues that Burke's work represents a shift in the sociological project away from the functionalist connection between behaviour and its determinants of role theory towards action and its 'sense' *to the actor* and those around him (Geertz 1980: 178). In other words, the 'sociological' problem has shifted from a focus on *impressions* onto how to inspect and interpret *expressions* (Ichheiser 1990/1970), based on a belief that individuals *mean* something by their expressive behaviour. Dramatism, with its method of analysing 'texts' that express action, is one means of approaching this problem of 'making, not faking' (Geertz 1980: 172).

A *Theory of Misinterpretation*

Although impressions and expression run together, the terms denote two different problems and should be kept analytically distinct (Ichheiser 1990/1970). This is important in relation to the arts because what is called 'expression' is actually 'the artful planting of certain clues ... that allow ... ventriloquism' by the viewer (Mitchell 1986: 41). It is crucial in politics when considering political events. Otherwise analysts risk taking their own understanding of what they see for granted when in fact this should also be examined. Elision between the two concepts happens particularly in applications of the drama metaphor because the metaphor encourages users to deflect responsibility for what they are seeing onto their 'actors', who then must bear the burden of both expression and impression, but a similar burden is put on individuals engaged in so-called *expressive* politics. Analysts deflect assumptions about what motivates these individuals based on their own understanding of what properly constitutes politics back onto the actors. Since these motivations clearly do not gel with what the observed are seen to be doing, the observed are taken to be engaged in merely expressing their identities and values when they may in fact be attempting to make an impression on the views of others in order to achieve a change in those views. Ichheiser calls his investigation into 'impression' a *theory of misinterpretation* to highlight the gap between what spectators see and how they interpret it but this is a benign description for what too often is a wilful exercise of spectator power designed to render the activities of political activists invisible. This can be clearly seen in the designation of thousands of demonstrators as a 'noisy minority' compared with an unseen and therefore irrefutable 'silent majority'.

Ichheiser's description of his theory as misinterpretation nevertheless indicates how inappropriate the use of the theatre/drama metaphor is in relation to discovering the 'real' meaning of people's behaviour, for one thing theatre is manifestly *not* is a theory of misinterpretation. If anything, it is the opposite: an *art of interpretation* whereby 'embankments' are designed and constructed in order to guide the interpretative capacities of spectators along particular channels.

This is made possible because performers already know the end of the drama and have attributed meaning to it *as a whole* 'beforehand, right from the beginning' (Taviani 2005: 288, 292). It is the non-coincidence between the spectators' impressions as the drama unfolds and the performers' timely management of expression that provoke these impressions that makes theatre an art (Stein 1995/1935).[19] By attempting to apply this *art* to ordinary (or even extra-ordinary) human behaviour, dramaturgy suggests that observers can simply know what people are expressing, but in fact what they know is only what has *impressed them*: what they *think* people mean when they see them do certain things. Even when they can check this against what people say they are doing, they still cannot be sure.[20]

To refuse to take responsibility for impression is to place an unwarranted burden onto actors. The extent of this burden and its consequences can be seen by drawing on the influential eighteenth century art connoisseur, critic, dramatist and theatre theorist, Denis Diderot, who introduced the concept of the 'fourth wall' into theatre in the eighteenth century.[21] Under this conception, actors were required to think of spectators as the inert fourth wall of a 'room' in which they were performing so that the characters they were presenting appeared to be totally absorbed in their drama. The device was meant to relieve spectators from enduring the disruptive 'grimaces' and 'caricatures' produced by actors in their efforts to engage with spectators so that spectators could concentrate on the unfolding action of the drama. A similar rule was to be applied to painting and sculpture:

> Whether you compose or act, think no more of the beholder than if he did not exist. Imagine, at the edge of the stage, a high wall ... Act as if the curtain never rose (Diderot 1994/1758).

[19] This is why semiotic analyses of theatre are of little value to performers, since these analyses assume that meaning comes at the end of the process: 'The results of the analyses made by those who seek to understand how a performance is seen by the spectators are not very helpful to those who must make the performance live' because they comes too late (Taviani 2005: 291).

[20] NIDA theatre students asked actress Jacqueline Kott how she managed to maintain the intensity of her performance in O'Neill's *A Moon for the Misbegotten* (Old Tote Theatre 1968) during a long scene where she sat alone in silence on the stage waiting for the morning (a period of about 15 minutes – a long time to be on stage with nothing apparently happening). She claimed to be planning her summer wardrobe.

[21] Diderot also re-defined *drama* as a genre rather than a generic term which encompassed genres.

It was also to be applied to everyday social behaviour, otherwise:

> Every personage who departs from what is appropriate to his state or his character – an elegant magistrate, a woman who grieves and artfully arranges her arms, a man who walks and shows off his legs [can be considered] false and *mannered* (Diderot *Salons III* in Fried 1980: 99-100).[22]

Although what Diderot sought was paradoxical because works had to be consciously constructed with viewers in mind in order to 'annihilate' them, in each case responsibility for the *effects* of beholding was deflected onto the object being beheld. The demand for absorption in the object of one's gaze is a demand for an unfettered right of spectatorship. But this freedom to make whatever spectators want of what they are observing can have alarming consequences. These are epitomised by Diderot's comments below on Greuze's *Une jeune fille qui pleure son oiseau mort* (A young girl crying over a dead bird) (1765), an example of the new mode of *absorption* that Diderot particularly liked. Left alone to spectate in peace, Diderot convinces himself that the girl is grieving over her lost virginity:

Image has been removed as it contains copyright material.

Figure 7.3 Greuze (1765) *Une jeune fille qui pleure son oiseau mort* (A young girl crying over a dead canary) National Gallery of Scotland (Fried 1980).

[22] Original emphasis

> But, my child, your sadness is very profound, very considered! What is the meaning of this abstracted, melancholy air? What! For a bird! You are not crying. You are grieved, and thought accompanies your grief. There, there, my child, open your heart to me. Tell me the truth. Is the death of this bird really what makes you withdraw so firmly and sadly within yourself? … You lower your eyes; you do not answer me …. (Diderot *Salons II* in Fried 1980: 58).[23]

Unfettered spectatorship changes what is observed into whatever suits the observer (Balme 2005; Fortier 2002: 3-4) but deflects accountability and agency for the observer's response onto the beheld (Arendt 1958: 227). Consequently the beheld becomes 'eminently analysable and understandable, eminently readable' (Fortier 2002: 24-5) as the observer 'speaks' for the beheld. Although critical of Diderot, Fried engages in the same deflection when he describes Courbet's depiction in *The Quarry* (1857) of an exhausted hunter leaning against a tree over which he has slung a slain deer as depicting 'the Freudian problems of castration' even though, as he admits, 'the hunter isn't looking at the roe deer' and the organ 'isn't actually depicted'. Rather it is 'the absence of any signs of special or excessive affect [or] anxiety' in the hunter that leads Fried to this understanding (Fried quoted in Kimball 2004: 50-1). Courbet, however, insisted that 'painting ... can only consist of the representation of REAL AND EXISTING objects ... an ABSTRACT object, invisible and non-existent, is not part of a painting's domain' (Courbet (1861) in Kimball 2004: 52).[24] Fried offers 'a violation of Courbet' rather than an interpretation (Kimball 2004: 52).

Diderot's demand for absorption was designed to counteract the kinds of 'theatrical' performances and art that *demanded* to be looked at. The painting by Louis-Michel Van Loo: *Portrait de Carle Van Loo et sa famille* (c1757) sums up the spectator's predicament as Diderot saw it (see Figure 7.4). All members of the Van Loo family are fully absorbed in what is going on in the picture except

[23] Diderot's favourite technique for examining both painting and drama was to put his hands over his ears, so that he could watch 'mutes' converse amongst themselves (Fried 1980: 79), emulating Walter Lippman's 'deaf spectator'(Baran and Davis 2009: 84). Goethe ridiculed Diderot for his extravagant and sometimes completely mistaken readings of artworks in his novel *Elective Affinities* (1809).

[24] Courbet's use of capitals.

Madame Van Loo. Beholders of this picture are free to gaze at Monsieur Van Loo and his children at will, imagining as they like what the individuals might be thinking or doing. However, Madame Van Loo challenges the beholder's gaze by looking directly out of the picture. This has the effect of drawing the beholder's eyes to her and away from her family, exactly the power of *le théâtrale* that Diderot sought to annihilate.

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Figure 7.4 Louis-Michel Van Loo: *Portrait de Carle Van Loo et sa famille* (c1757); Replica of original exhibited in the Salon of 1757 and today at Paris, Ecole des Artes Décoratifs (Fried 1980: 110).

Nor is this representation of the power of the theatrical accidental. Madame Van Loo was a singer who performed in the theatre. The painting thus

brings together *le théatrale* (translated by Fried as *theatricality*) and its opposite, *absorption*, creating a tension for beholders: if they return Madame Van Loo's gaze, they are unable to freely observe her family; if they attempt to observe the family, they are aware of and distracted by Madame Van Loo watching them. Diderot's solution to this problem, a solution endorsed by many in the arts at the time, was to banish Madame Van Loo, but spectators may well need actors to keep them in line as much as actors need spectators. Indeed, the demand by early twentieth century avant-garde theatre for spectators to 'wake up' was a response to exactly the kind of spectatorship Diderot's demand for absorption produced:

> Stage and spectator are too much separated, too obviously divided into active and passive, to be able to produce creative relationships and reciprocal tensions. It is time to produce a kind of stage activity that will no longer permit the audience to be silent spectators (Moholy-Nagy in Brockett and Ball 2004: 289).

Moholy-Nagy suggested using runways, suspended bridges and drawbridges to 'place the spectator in a dynamic relationship with the action'.[25] Artaud's Theatre of Cruelty proposed attacking 'the spectator's sensibility on all sides' so that stage and auditorium became part of 'a revolving spectacle which spreads its visual and sonorous outbursts over the entire mass' (Artaud 2000/1933: 435-7), thereby physically incorporating spectators into the show. Italian theatre critic, futurist performer, lecturer and political agitator Filippo Marinetti wanted to 'introduce surprise and the need to move' to spectators by spreading glue on some of the seats so that the unfortunate spectators 'stay glued down and make everyone laugh' or 'sell the same ticket to ten people: traffic jams, bickering, and wrangling – offer free tickets to gentlemen or ladies who are notoriously unbalanced, irritable, or eccentric and likely to provoke uproars', or 'sprinkle the seats with dust to make people itch or sneeze' (Marinetti 2000/1913: 425) – anything was

[25] Moholy-Nagy (1895-1946) was an Hungarian Bauhaus designer and photographer. Gropius's Total Theater of 1926, and Molnár's 'U-Theater' were the most famous attempts to realize this vision, but it still appeared in the participatory aims of theatre groups in the 1970s in England (e.g. Joan Littlewood's studio) and Australia (experimental theatre-in-education group, Pageant Theatre), and the mid-to-late C20th trend of moving the action off the stage and into the spectators which has been incorporated even into commercial block-busters.

justified to prevent spectators from remaining 'static like a stupid voyeur' (Marinetti 2000/1913: 422) or 'Peeping Toms' (Artaud 2008/1938: 218).

Left to their own devices, spectators as well as actors are apparently capable of going to extremes in ways that damage the other. In the case of theatre, actors seem to be able to fight back, eventually renegotiating the relationship along less harmful lines. *No* such possibility exists for those designated 'actors' under the metaphor. This can be seen in the following application of the dramaturgical approach to organization theory.

Mangham and Overington

Mangham and Overington believe that theatre offers a general model for organizations that achieves considerable explanatory power for both individual and group behaviour 'without resort to *ad hoc* additions from other metaphoric frameworks'. In particular, it allows inquiry into the symbolic construction of meaning without resort to specialized research techniques. Researchers need 'only the same practiced skill which theatergoers bring to their appreciation of the drama' (Mangham and Overington 1987: 25).

If nothing else, this claim highlights the constitutive role of spectators in relation to the metaphor, for Mangham and Overington are proposing nothing less than to constitute aspects of social interaction within the organizations they study as a theatrical performance based on the belief that both theatre and organizations are 'products of human action'. They see this as 'a principled view of human life … free from the absurd belief that our world is made by forces over which humans exercise no control' because it recognized human agency:

> Humans write the plays, humans characterize the parts and humans sit in the audiences. This is our world. The organizations which promise us life and death are the products of human action: we want a perspective which forcibly makes that point and allows us a part as moral actors to do what we can to work for life and against death, to

> give the world high comedy and not great tragedy (Mangham and Overington 1987: 26).[26]

According to Mangham and Overington most sociological research reduces the complexity of persons to the demographic characteristics of age, gender, ethnicity, social status, religion, educational level etcetera. In doing so they claim that researchers are using an implicit and unrecognized theatrical model in which the 'scientific dramatist' casts multi-dimensional persons into one-dimensional categories, thus ensuring that their data matches their script. Not acknowledging the degree of contrivance involved in these kind of studies allows researchers to pass off results that prove nothing more than their own scenario because 'typecasting' is an outcome of the research 'script', not an attribute of persons (Mangham and Overington 1987: 80). Mangham and Overington promise to provide 'a model' that overcomes these short-comings. Their approach will 'make it impossible to employ 'stock' types of persons or characters … without accounting for their creation' (Mangham and Overington 1987: 80).

What they actually come up with is an elaborate and somewhat repetitive argument as to why the theatre analogy is applicable to social interaction in organizations, and a sample of how the analogy might be employed. They apply some of the elements of theatrical production to what are supposed to be transcripts from meetings at which they appear to have been observers. Although critical of the reductionist use of theatre metaphors, they remove 'hesitations and false starts' and 'the background noise of conversations pursued simultaneously' from these transcripts (Mangham and Overington 1987: 201n1). They also insert descriptions of scene and dress, as well as their ideas of the characterisations 'signified' by such dress. In other words, they reduce and embellish their transcripts so that they look like a drama script in order to demonstrate how much like a drama a board meeting can be. They do anticipate some objections to this process, but believe that such objections lie in either the misguided belief that all that can be said about theatre lies in reading a text, or that the objector is committed to some other tradition of social theory (such as Marxism).

[26] Good intentions or not, it is worrying that the writers appear to see themselves as actors in a drama despite their insistence that their use of theatre is strictly metaphoric. Their love of theatre, which clearly comes through in the text, appears at times to get in the way of their argument.

Of course it is possible 'to see the exchanges between [board members] as monologues in which they reveal their subjective states to themselves, to each other.' It is also possible 'to regard the patterns' and feelings Mangham and Overington 'apprehend … as representations, images of their relations' (Mangham and Overington 1987: 107), but this does not mean that these exchanges *are* monologues, that such representations are all that these exchanges involve or that they are in fact intentional as they are in theatre, or even that the 'hesitations and false starts' are not in themselves significant. In the end, Mangham and Overington's argument can be reduced to the belief that *expressive* behaviour (which they claim is characteristic of art) is an integral part of the way even managing directors interact and that this has an *impression* on spectators:

> A great deal of ordinary, everyday intercourse in organizations is marked by expressive activity … people *do* things and in so doing effect and affect patterns of relationships … and … emblematize their relationships (Mangham and Overington 1987: 114).

There is no argument with Mangham and Overington's hypothesis that a theatrical metaphor might be useful in isolating and studying these effects. What is problematic is their belief that spectators (including analysts) *ought* to use *their* 'theatrical consciousness', honed on seeing performances of 'good' theatre such as Shakespeare's *Richard III* to 'separate actor from action, consciousness from mere behaviour' (such as scratching a nose or ear) and thereby avoid showing when the actors merely 'interact with others in a relatively mindless fashion' (Mangham and Overington 1987: 114). How do they know what is mindless behaviour under the theatre metaphor?

The problem at the heart of Mangham and Overington's argument lies in their idea of a 'theatrical consciousness'. Initially this quality is used to explain how theatre emerged from everyday life: 'the conditions for human self-awareness are precisely the formal conditions for dramatic performance' (Mangham and Overington 1987: 5). Subsequently, it is used to explain why a model of theatre can usefully be applied to everyday life. But surely this is the

wrong way round. If theatre developed because humans exhibited a theatrical consciousness (as is also suggested by Arendt's analysis of thinking) then it seems quite likely that their lives would exhibit this quality. The thing to be explained would be the *differences* between theatre and everyday life, not the similarities.

Mangham and Overington continually conflate the *doing* and *showing* aspects of theatre whilst downplaying and at times completely obscuring *watching*, in particular as it constitutes their roles as theorist-observers gifted with a particularly acute theatrical consciousness. It may well be true that:

> [T]heatrical performances can be considered as events which occur in the presence of audiences who are led into assuming a theatrical consciousness – a willingness to concentrate upon an appearance of reality (Mangham and Overington 1987: 118).

This in itself is not an argument for portraying a segment of life as a theatrical event on the grounds that it provides only 'an *appearance* of reality' to an observer.

In any case, for Goffman, appearance was reality. That was why it was worth studying. People did scratch their noses when they were interacting with others and this could signify a great variety of things: unselfconsciousness when it came to relieving an itch suggesting they either didn't care what others thought or were on quite intimate terms with them; guilt, boredom; concentration; restlessness; insolence. Goffman was at pains to point out how fraught with error social interaction can be. Appearances can deceive. Impressions can be mistaken for expressions. The purpose of everyday 'face-work' and 'body signing' is designed precisely to overcome these problems and for him, it is to the credit of both actors and spectators that misunderstandings are so often avoided.

The scrutiny of others, whatever the reason, is an exercise of power in which the observed are doubly vulnerable, firstly by the simple fact of being under scrutiny, and secondly through the attribution of motives and feelings that they may not have because spectators are inclined to attribute their impressions to

'the biological innards' (Goffman 1974: 547) of the observed. However, spectators have no privileged access to the whole person. Rather what they see is a *presentation*, 'animated' by the person to meet the occasion (Goffman 1974: 547). What is at stake for people on an everyday basis is the successful negotiation of relationships with others when each only has access to this animation. This is difficult enough in itself without the added problem of being scrutinized by observers who place themselves outside any affective relationship, let alone when they use their position to appropriate the beheld for their own dramas.

Appropriation is a risk of any performance, hence actual theatre hedges performances with conventions and strategies designed to reduce it. What constitutes a theatrical performance or drama is also not entirely in spectators' hands so there is a limit to what can be appropriated. However, these safeguards do not exist when everyday activities are seen as theatre or drama. Spectators determine that someone's activities have the nature of a theatrical performance, determine what kind of drama is underway and determine the extent and limits of that drama. They generally do this *as if* their spectatorship has no impact on the object of their observation. This can only happen if, in seeing others as 'actors', observers are actually seeing them as *characters*, that is, as objects.[27] Seeing others in this way is a way of resisting their claims to subjectivity, whether the aim is to achieve a particular 'ethics of comportment' for oneself as in Stoic uses of the metaphor, to come to 'know' oneself in relation to others as in psychotherapeutic forms, or to analyse and perhaps make judgments about human behaviour for wider purposes.[28]

[27] Spectators could be just seeing people acting (i.e. engaged in an activity). However, if that were the case the metaphor would largely be irrelevant or misleading, as Goffman discovered. In any case, few users of the metaphor are content with this, particularly when their aim is to understand motivation or make causal connections, and they would also have to deal with the possibility that their presence affected the actors. The point of the metaphor is precisely to avoid this problem.
[28] Psychotherapeutic forms of the metaphor consider that viewing one's life as a play allows individuals to move from the personal to a more general view of both themselves and others and to position themselves in relation to others – in other words, to objectify themselves. This apparently ties individuals into social life in explicable ways, as well as allowing them to propel themselves towards new ways of conceiving themselves, particularly in relation to others, in their 'personal dramas'. In particular, it supposedly 'asserts the power of human beings as subjects of their destiny' (Brissett and Edgley 1990: 3). This use of the metaphor is thought to be 'empowering'. This in itself is a troubling application because it gives the individual power over others by reducing those others as human beings. The approach has however been found helpful for children who have been traumatised by witnessing terrorist attacks (Landy 2009). Presumably reducing

Seeing at a Distance

Theatre creates the illusion that spectators can fully see a human being and understand them from their actions, but there is in fact 'no place for men to know one another completely' (Sartre 2008/1960: 319). It seems possible only because the characters that spectators see have already been defined and their actions and motivations determined in order to create this impression. Theatre separates spectators from actors so that they can see *better* but 'what we in everyday life *lack* and what the actor in a stage-play *has* is an *author*' (Edie 1967: 225) and the benefit of hindsight.[29]

The theatre *metaphor*, however, combines spectatorship with authorship and hindsight. It allows spectators to see what they think they see in the theatre in real life. This distanced spectatorship that renders other human beings objects in scenes defined by the spectator is *the* fundamental characteristic of the theatre metaphor. This 'ideology of theatre' (West 1999) allows easy, caricatured conceptualizations of human beings while at the same time relieving what is basically an unacknowledged form of participant observation of any responsibility for its impact on or obligation to the observed.

The harm entailed by this distanced spectatorship is considerable. In imposing an author on human activity, action becomes decontextualised. It gains beginnings and endings and loses its 'air of contingency' (Arendt 1978/1971: II: 30). It loses richness and complexity, spontaneity, humour and irony and any chance of correcting mistaken impressions because reality is unable to impinge (Deutscher 1983: 21). The metaphor disrupts these characteristics of behaviour for *both* observer and beheld, but the observer does not recognize this disruption because the metaphor places them outside any affective relationship with the beheld. The disruption becomes simply part of the drama. Any knowledge spectators think they might have gained through this 'dead fish objectivity' must

terrifying others to objects in context can help the traumatised regain some sense of themselves as other than victims i.e. they come to *see* themselves differently.

[29] Emphasis in original

consequently be suspect because without interaction with the beheld there is 'no test, no measure' by which this knowledge can be validated (Deutscher 1983: 21). Distanced spectatorship inflicts 'violence on reality' (Cheng 2004) and is 'hurtful' (Voltaire 2009/1764) for both parties.

Graham Smith (2009) argues for a political theory that embraces spectatorship because spectatorship is necessarily perspectival. It should therefore offer theory multiple views, which would encourage engagement with others. Users of the theatre metaphor do not endorse this conception of spectatorship. Rather, the metaphor provides them with a form of spectatorship that uses distance to specifically deny engagement with what they see. The metaphor's point of view is also not recognized as just one perspective among others. It is a position of 'absolute vision' (West 1999: 266) – a 'God trick' − a way of looking which promises something it cannot deliver: the 'transcendence of all limits and all responsibility' (Haraway 1988: 583). It goes further than theatricality because it is not even conscious of having waived sympathy, and it operates in ways that hide its power. A politics based on theatre will need to come to terms with the harmful effects of distanced spectatorship revealed by the metaphor.

Chapter 8: Coming to Terms with Distance

> Distance is not an evil that should be abolished, but the normal condition of any communication (Rancière 2009/2008: 10).

Politics as theatre requires a gap between actors and spectators. The gap allows the space of appearance within which both sides can explore aspects of their shared life in a mutually productive and rewarding relationship that does not damage either party. It also provides the distance necessary for what Arendt considers are the two primary functions of spectatorship, witnessing and judgment. One of the vital tasks of spectators is to keep actors grounded (Arendt 1958: 233-4) and they do this by watching and assessing what actors do in relation to what they show and promise and deciding whether or not to let them continue by keeping the space of appearance open. Actors, on the other hand, make visible issues that they consider need attention. They may do this in conjunction with other major players in formalised settings, or in dispersed and spontaneous sites according to their needs. They may utilise media to try and extend their visibility. Distance is crucial to these tasks. Distance also makes it easier to see abuses of power and to judge them without becoming implicated in them (Grant and Keohane 2005: 32).

Yet spectators can utilise distance for decidedly non-mutual experiences of political and social life in which witnessing and judgment in the name of objective knowledge occurs at the expense of actors and often in complete ignorance or disregard of what actors are themselves trying to achieve or if indeed they are 'acting'. It appears that spectators have the power to turn any action into a performance simply by virtue of watching it, and they always have the capacity to take from an actor's performance understandings and experiences that are not part of the actor's intentions, to see things that are not there, or appropriate the observed for their own purposes. They also appear to be capable of great cruelty towards those they observe.

Since this is likely to cut across the aims of a politics as theatre, a way must be found to come to terms with the negative uses of distance. One way to do this would be to concede politics to the participation theorists who are committed to turning spectators into actors, since one of the purposes of politics is to constrain power. Eliminating spectators should solve the difficulties associated with distant spectatorship. However, there are a number of problems with going down this path − problems that set off this search for spectators in the first place.

Firstly, what Harris (2000) calls 'participation-speak' is a *limited* discourse. It only urges spectators to become political actors according to a narrow repertoire of activities − usually electoral politics (Arvanitakis and Marren 2009; Dalton 2008; Hay 2007: 25; Norris 2002; O'Toole et al. 2003; Vromen 2003). Politics for participation theorists is the formal, institutionalised activity of government, and political participation is to be 'a predictable part' of that governance (Gustafsson and Driver 2005: 528). Spectators would be free to continue utilising distant spectatorship in other areas of their lives, including in the social sciences where it is so powerful.

Secondly, even within politics, participation-speak is only directed at *some* spectators, leaving others 'unmarked' (Phelan 1993). No-one seems to be suggesting that the media, for instance, cease being a 'public watchdog', and although the Citizenship Development Research Centre recommends 'seeing like a citizen' this is only so that *theorists* can understand what it is like to be a citizen-*actor*. It is 'an actor-oriented approach' in which theorists pretend to be in the shoes of active citizens so that they can gain insight into what motivates and sustains political action and thereby promote participation in *non-active citizens* (Citizenship DRC 2011: 5). 'Seeing like a citizen' is thus a form of *dramatism* through which *theorists* observe some actors in order to prescribe appropriate behaviour for other actors who are deemed passive. Theorists retain their position of spectator.

Thirdly participation is linked to action in such a way as to render spectatorship passive (Beresford and Phillips 1997; Rancière 2009/2008: 13; Stoker 2006: 15). This discourse is apparent even in states such as Australia where

compulsory turn-out already ensures that most citizens not only participate, but do so along electoral lines. Here it is used to justify programs designed to act on these already participating citizens in prescriptive ways. Participation-speak is thus a form of tutelage that continually raises the bar of what counts as participation for others (Rancière 2009/2008: 8-11) so that being a citizen in a democracy today 'feels a bit like being the student at the bottom of the class. We are continually reminded of how we are falling down on the job' (Strand 2003: 25) as explanations for the fall in engagement almost exclusively blame citizens (Hay 2007: 39-40).[1] The usual justification for this tutelage is that most voters are ignorant (Vromen 2003; Claassen and Highton 2006) and this threatens legitimacy but ignorance itself is measured in limited ways. It is equated to not knowing, for instance, what constituency a senator represents, whether or not Australia has a bill of rights (Pusey and Jones, in press) or whether Senate elections are based on proportional representation (McAllister 1998). In any case, in a *democracy* this should not be sufficient justification to force citizens to not just participate, but participate according to some standard of quality based on an ideal of direct democracy imposed on them by others who appear to be denying their own spectatorship.

Finally, participation-speak assumes that the gap between spectators and actors is the same as the gap between pacified and active spectators and that this gap represents a loss of agency for spectators, but spectatorship can be exercised in a variety of ways, some more obviously active than others (Rancière 2001; Sibley 1967: 149). Spectator passivity is an illusion that is itself generated by distance coupled with a long history of discipline that utilises distance to limit what spectators can do.

[1] Hay in fact disagrees with these explanations. He finds they don't agree with the (admittedly limited) evidence; they 'shoot the messenger', providing expedient 'alibis' for political elites and, in the end, are tautological: voter apathy is *explained* by voter apathy (Hay 2007: 40).

Acting as a Spectator

Acting as a spectator in the theatre can involve hurling both abuse and objects at hapless actors as well as other spectators, creating so much noise that nothing can be heard, or just carrying on socially (or not so socially) with other spectators:

> [I]t is not uncommon in the midst of the most affecting part of a tragedy … to hear some coarse expression shouted from the galleries … This is followed … either by loud laughter and approbation, or by the castigation and expulsion of the offender. Whichever turn the thing takes, you can hear nothing of what is passing on the stage … And such things happen not once, but sometimes twenty times, in the course of a performance, and amuse many in the audience (Hermann Pücker-Muskau, *Tour in England ... 1829* quoted in Brockett and Ball 2004: 143).

Theatre spectators still interject, boo loudly or walk out of shows they don't like (Morgan 2011).[2] Even cinema spectators exhibit a range of activities, especially in relation to other viewers whose presence matters to them not just socially but in terms of their attendance at that particular film and their appreciation of it (Barker and Brooks 1998).

Mass media presentations of major sporting events also reveal that although from the point of view of the players, spectators might seem to be an undifferentiated blur as in Figure 8.1, spectators interact with each other constantly. They use their spectatorship to 'enrich their social psychological lives' (Melnick 1993: 44), as well as to make comments on social and political events and they interact with distant spectators as well as with the media, itself an active, interventionary spectator (see Figure 8.2).[3] They do this to such an extent that

[2] Morgan lists a number of shows in Australia between 1995 and 2011 where spectators booed, interjected or left. She provides a list of unpleasant spectator 'types' (see Table 6.2 in Chapter 6).
[3] One recent particularly boring World Cup cricket match in Australia featured spectators holding up signs asking what the midday movie was or asking their mother what was for dinner.

Figure 8.1 Spectators at a soccer match seen from the goal-keeper's position
(*Sydney Morning Herald* 6 March 2006; photographer Craig Golding)

sporting associations have found the need to introduce codes of behaviour for spectators. Football Federation Australia for instance requires spectators to 'respect the rights, dignity and worth of every person', not use violence in any form , not engage in discrimination, harassment or abuse, comply with regulations regarding public nuisance, not raise flags or offensive banners and not throw missiles (Football Federation Australia 2007).

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Figure 8.2 'Just Another Kevin', Ashes Tour 2010 (TripleM/Getty Images 2010)[4]

[4] A reference to the ousting of the Australian Prime Minister Kevin Rudd by his deputy Julia Gillard and the English cricketer Kevin Peterson who had just been dismissed by Australia.

Acting as a *political* spectator is clearly evident in the 'back-turning' responses of indigenous spectators during political speeches that they consider treat indigenous peoples inadequately (see Figure 8.3 page 269). Turning one's back has long been a metaphor for refusing to pay attention to another. Non-indigenous spectators of indigenous efforts to make this long-standing white practice manifest reacted to this display of spectator-action by objecting to what *they* saw as incivility, suggesting that even the refusal to see can be active, many-layered and involve an unedifying tit-for-tat. When Senator Vanstone was subjected to this kind of protest during the 2005 Reconciliation Conference she claimed not to have noticed it (Landers 2005).

These relatively ordered forms of spectator action work with the gap between spectators and actors. It can be a different story altogether when the barrier of distance is removed.

Closing the gap − the dream of participation

In revolutionary France between 1789 and 1794 'direct audience control over theatrical production [made] the theatre ... a major crucible for the development of public opinion [and] a central institution of direct democracy' (Maslan 2005: vii). For this brief, 'thrilling if terrifying moment' spectators were urged to be actors. However they rarely took to the revolutionary stage as performers. Rather, they responded by becoming more active *as spectators*. They interrupted and halted performances they did not like, challenged representations that contravened revolutionary principles and insisted on the right to decide 'what would be performed and what would not' (Maslan 2005: 1, 24).

Initially these active spectators distinguished between actors and their representations but under the influence of a revolutionary movement preoccupied with 'closing the gap' between representative and represented both on stage and off (Maslan 2005: 132), that saw privacy as 'superfluous' if not subversive (Johnson c1992: 69) and that advocated surveillance as the means of achieving a perfectly transparent society, there was a complete collapse of the distance between actors and spectators that enabled spectators to tell the difference between truth and illusion. Paranoid over being deluded by unscrupulous actors

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Figure 8.3 Indigenous attendees turn their backs on Opposition Leader Brendan Nelson during his reply to Prime Minister Rudd's *Apology* speech (Eckermann 2008).

who had 'spent their lives perfecting the art of deception', spectators 'saddled [actors] with the precarious burden of actually being their roles' and denounced them for the merest hint of 'insufficient zeal' in relation to the revolution (Johnson c1992: 70). Scripts were ruthlessly censored, whole companies were incarcerated and at least one actor was guillotined for the words of the character he played (Johnson c1992: 55).

Outside the theatre the invitation to participate politically was also taken up with alarming alacrity (Hunt 1984: 60, 76-83; Maslan 2005: 153-170). However citizen/spectators did not want to become politicians or legislators here either. They wanted to *see* more and their wishes were accommodated under the discourse of transparency:

> In February 1792 ... more than two hundred Parisians went to the Legislative Assembly to demand not only that legislative sessions be subject to public scrutiny but that all kinds of government business ... be open to public observation (Maslan 2005: 155).

However, politics in revolutionary France under the influence of Rousseau was conducted as a form of participatory theatre or festival. All were actors, even if they were actors engaged in spectatorship. When Robespierre grew paranoid

about the possibility of treachery and opted 'to sit among the spectators [so as to] better judge the stage and the actors' (Robespierre 2004/1792) he remained an actor. The only acknowledged spectator was the 'eye of surveillance' (see Figure 8.4).

With everyone in the play, opening up the legislative sessions led to such confusion over which citizens were authorised actors and which were acting as spectators engaged in scrutinizing those in authority that the government had to introduce a costume to be worn by officials in order to differentiate between them and ensure that 'the site of sessions will no longer be an unstable scene' (Grégoire, *Du Costume des fonctionnaires publics* 1795 cited in Hunt 1984: 77) (see Figure 8.5).

Distance in the name of 'tranquillity' was also reinstated in the theatre when the minister of police Fouché took upon himself 'the duty of watching for all, and over all' (Fouché *Memoirs* cited in Maslan 2005: 170). By the end of the 1790s structural and disciplinary measures had been re-introduced to encourage 'restraint and orderliness, both on stage and off' (McClellan 2005). Spectators quickly embraced the freedom from fear and paranoia that the return to the conventional separation between themselves and actors offered. With the re-establishment of distance spectators could not only sit in companionable safety with strangers who were similarly engaged in watching something else rather than them, they no longer mistook actors for their parts or fiction for truth. Actors could again safely play parts that challenged prevailing social policies without fearing that the beliefs of their *characters* were going to be taken to be a reflection of their own position. Despite the exhilaration active spectatorship involved 'no one seemed to miss the moments of solidarity between stage and audience that the Terror had achieved' (Johnson c1992: 77) for when surveillance became intertwined with a concern with appearance and spectators were encouraged to participate, spectatorship turned out to be a tyranny from which neither actor nor spectator was safe.

Figure 8.4 The 'eye of surveillance': engraving inspired by the Festival in Honor of the Supreme Being (1794), Bibliotheque national de France (Maslan 2005: 175)

Figure 8.5 Official Revolutionary Council costumes, 1798-99 (Cabinet des Estampes, Courtesy of the Bibliothèque nationale; reproduced in Hunt 1984: 80).

More than any other political event, the French Revolution demonstrated what can happen when spectators are turned into actors leaving no-one to delineate to the actors 'the moral basis for right action' (Christian 1987: 7). Only Edmund Burke seems to have attempted to retain this crucial spectator position, but he was too far away. As can happen to disruptive spectators in the theatre, he was turned on by other spectators and accused of attempting to steal the show:

> I cannot consider Mr Burke's book in scarcely any other light than a dramatic performance; and he must, I think, have considered it in the same light himself, by the poetical liberties he has taken of omitting some facts, distorting others, and making the whole machinery bend to produce a stage effect (Paine 1961/1791-2: 296).

However, '[f]ree political action is seductive' (Honig 1991: 98). Around the late 1960s democracy and the idea of transparency became fashionable again for both politics and theatre. Both were supposed to be 'nurtured and legitimized' by participation (Boal 1998; Dolan 2001; Kershaw 2001). Becoming an actor in theatre as well as in political life was thought to be efficacious: it would generate feelings of well-being (Klar and Kasser 2009) and 'democratic and civic attitudes' and promote further participation (Evans 2006: 9; Stolle and Howard 2008).

Once again, however, theatre reveals that encouragement to participation can have undesirable results. Even in restricted venues underpinned by long-standing conventions, spectators can prove difficult to control (Schechner 1994: xxiv). Having learnt that opportunities existed to participate in a performance, spectators can turn up 'in bad faith', with the intention of being 'disruptive' (Schechner 1994: xlviin11). Invitations from actors to break down 'barriers' can produce chaos, uncertainty, embarrassment, anxiety (Coppieters 1981: 41) and even panic amongst some spectators. [5] Alternatively theatre can be reduced to

[5] The most common complaint against early Theatre-in-Education performances by Australian group Pageant Theatre was to do with the amount of noise and movement they produced in their child spectators. Supervisory spectators (usually teachers) could panic and run into the performance area in order to restore 'order' i.e. silence and a reduction in spectator movement. Children could be told they were badly behaved and made to sit on their hands. Children who leapt to their feet in response to a request for help from the actors could be grabbed and sent to the headmaster's office. Some schools refused to take further performances of this nature. Others

something akin to religious ritual as spectators enthusiastically embrace the opportunity to get close to performers. Where participation is harnessed to radical challenges to social mores such as attitudes to sexual exploitation and understandings of pornography, such ritualistic responses can veer close to orgy (Czekay 1993).

Invoking participation allows spectators to see the physical distance between themselves and actors as something they are 'free to traverse' (Jonas 1954: 518). While attempts to 'free' spectators from the constraints of so-called Aristotelian theatre according to the theories of John Cage by 'allowing' them to look anywhere proved too much for actors carrying the burden of maintaining a performance (Schechner 1994: 45; Schmitt 1990: 31-2), when no-touch conventions are dismantled, participation can produce physically harrowing experiences for actors (Fischer-Lichte 1997: 96; Schechner 1994: 44).

Figure 8.6 ***Two Undiscovered Amerindians ...*** (Fusco 2011)

Fusco and Gómez-Peña's parody on the colonial exhibitions of 'primitive' cultures that travelled throughout Europe and America between 1874 and 1931, *Two Undiscovered Amerindians Visit ...* (1992-3), which hid its theatrical conventions behind the conventions that applied to museums, led not just to

relished the interaction and not only booked more performances but asked the company to teach them how to set up similar programs for themselves.

spectators apparently being unable to recognize irony, but to a readiness on the part of some groups of spectators to behave in ways that had long been considered unacceptable. In particular 'the reactions of the white Europeans and Americans betray[ed] a continuation of a colonial mentality' of racism and sexual predation (Fischer-Lichte 1997: 230) that the lack of distance from the actors allowed them to exploit.

The line between spectatorship and scopophilia also proves to be very fine not just in provocative performance art where such responses might be expected and can be exploited by canny, cynical or equally cruel performers but also in participatory community theatre projects in which victims of trauma are encouraged to 'tell their stories' to supposedly sympathetic spect-actors (Salverson 1996: 182).[6] Participation changes the nature of events, blurring boundaries and creating uncertainty as well as opportunities for exploitation. It produces unforeseen consequences for performers and spectators alike (Jackson and Lev-Aladgem 2004: 212) and it isn't long before many on both sides have 'had it with participation' (Schechner 1994: 44).

Conventions of separation long supposed to thwart the experience of both politics and theatre are conventions that may well protect their practice and uphold their identity. Focusing strategies provide psychological protection for actors as much as they impose on spectator 'freedom' and the separation between actors and spectators and use of clear spaces of appearance turn out to provide *physical* protection for both. While the idea of activated spectators is 'exciting to contemplate' it was a disaster for the French Revolution, and as far as modern theatre is concerned, 'Stanislavski ... didn't particularly like it, and while Meyerhold liked it to begin with he eventually came to regret it, and disappeared for saying so' (Blau 1989b: 96).[7] Grotowski gave up theatre altogether.[8] Still,

[6] Scopophilia incorporates both voyeurism and exhibitionism. It is an important concept in psychoanalytic film theory where it is used to emphasise the relationship of pleasure and desire to spectatorship (Sturken and Cartwright 2003: 365). The concept has made its way into theatre theory which utilises psychoanalysis as, for instance, in Blau (1990).

[7] Meyerhold's belief that art should confront 'past with future' turned out to be unacceptable to Stalinist Russia. He was arrested in June 1939 and suffered seven months of interrogation and torture before being executed in 1940. He was 'rehabilitated' during the 1960s (Gerould 2000: 407).

participation enthusiasts appear to be an inveterate lot because Kershaw (2001) continues to dream of ways of provoking spectators of contemporary theatre to act, if not as actors, then at least as the unruly spectators they used to be before theatre 'tamed' them. He suggests reintroducing professional provocateurs or 'claques' to stir them up against each other, or requiring actors to push the boundaries of bad taste rather than baulk at the risk of a spectator backlash − anything to 'revitalize' theatre's 'crucial freedoms' (Kershaw 2001: 152). As far as participation goes, '[t]here are some very good minds ... who enunciate a politics in theory that they cannot possible live with in reality (Blau 1987: 11), something Kershaw admits.

Clearly there are dangers in assuming that spectators are passive. However, simply arguing that spectatorship is a form of action that is best restrained by distance does not resolve all the problems associated with spectatorship because of the range of spectator positions in both theatre and politics that exercise their power at a distance. These include the 'outside eye' or 'eye of prey' of a director or theorist (Blau 1987; Schechner 1994: 71) as well as the 'public watchdog', the media. Physical barriers may be sufficient to manage active spectatorship but distant spectatorship remains a problem.

Distant Spectatorship

Distant spectatorship has two components: actual spatial distance and psychological distance. It is the tendency to forget or take for granted the existential basis of distance that leads to the belief that the gap between actors and spectators can finally be eradicated. Physical distance determines 'zones of involvement', the level of interaction and the sensory apparatus required (see Figure 8.5 below). Physical distance is thus the 'hidden dimension' of all social interaction and communication. Although the extent of this space is culturally

[8] It is perhaps inevitable that the two practitioners who most wanted 'at-onement' with spectators either ended up mad (Artaud) or turning to drama therapy (Grotowski). Both strove to drive theatre towards ritual for the sake of some kind of 'communion' between performer and spectator, something which theatre ultimately cannot provide (Fried 1968). Grotowski came to consider the 'phenomenon called theatre devoid of meaning' (Grotowski 1968/1964: 122).

variable (Hall 1966), humans see each other in space, experience themselves and their relationships with others spatially (Zerubavel 1991: 15), place conventions around the use of space and use space strategically (Foucault 1991/1977; Rajchman 1988: 104; Scott 1998; Valverde 2011). Actual spatial distance is both the condition for and metaphoric basis of psychological distance (Jonas 1954: 519). *Aesthetic* distance, the form of distance that has most concerned theatre theorists, is a sub-set of psychological distance.[9]

Physical distance

> [I]n sight the distant ... is left in its distance, and if this is great enough it can put the observed object outside the sphere of possible intercourse and of environmental relevance (Jonas 1954: 519).

All humans are spatially differentiated, making them simultaneously subjects and objects for each other and, metaphorically, for themselves: 'there is no subject that is not also an object and appears as such to somebody else' (Arendt 1978/1971: 1: 19). There is no way of overcoming the physical distance between oneself and another (Sartre 1995/1943: 388): '[j]oin hands as we may, one of the hands is mine and the other is yours' (Cavell 2003/1987: 110).

Physical distance between individuals is 'the most basic condition for the functioning of vision' (Arendt 1978/1971: 1: 111). Sight offers 'a tremendous biological advantage' in that it allows foreknowledge and time and therefore some freedom of choice in relation to action (Jonas 1954: 519; Torey 2004: 148): '[o]ur sight is there for us to find our way, to get through and get by' (Torey 2004: 158).

Although the mechanics of spatial cognition are still not well understood (Cheng 2010: 68), physical distance presents others as objects. It therefore has the capacity to put them 'out of gear with practical needs and ends' for the spectator

[9] Aesthetic distance can also refer to how a piece of art can set up viewing positions for readers or spectators, the degree to which a work departs from the expectations of its first readers, the difference between the view of the work at the time of its first appearance compared to its present reception (Cuddon 1991: 11) as well as what Bullough refers to as the '*represented spatial* distance, i.e. the distance represented within the work' (Bullough 1912: 87). Theatre theory can attend to all of these aspects which accounts for some of the disparities in theories of distance.

(Bullough 1912: 91-2). It is physical distance that determines whether 'we can look at a man as if he were a shape cut out of cardboard, and see him … as something as having little connection with ourselves' (Maurice Grosser *The Painter's Eye* in Hall 1966: 71). Grosser specifies this distance as from about thirteen feet. At eight feet, portraiture becomes possible. Shortening this distance leads to increasing visual distortion and the increasing distraction of the actor's 'personal warmth' such that seeing becomes difficult. At touching distance, visibility is so impaired that vision is likely to capitulate to 'physical expression of sentiments, like fisticuffs, or the various acts of love' (Maurice Grosser *The Painter's Eye* in Hall 1966: 72) unless it is redirected. It is these kinds of responses that prove so harrowing in participatory theatre. Close proximity impairs the ability to assess the intentions of the other (Dickson 2009) while simultaneously increasing the ability of the other to resist the beholder's gaze: 'the best view is by no means the closest view' (Jonas 1954: 518).

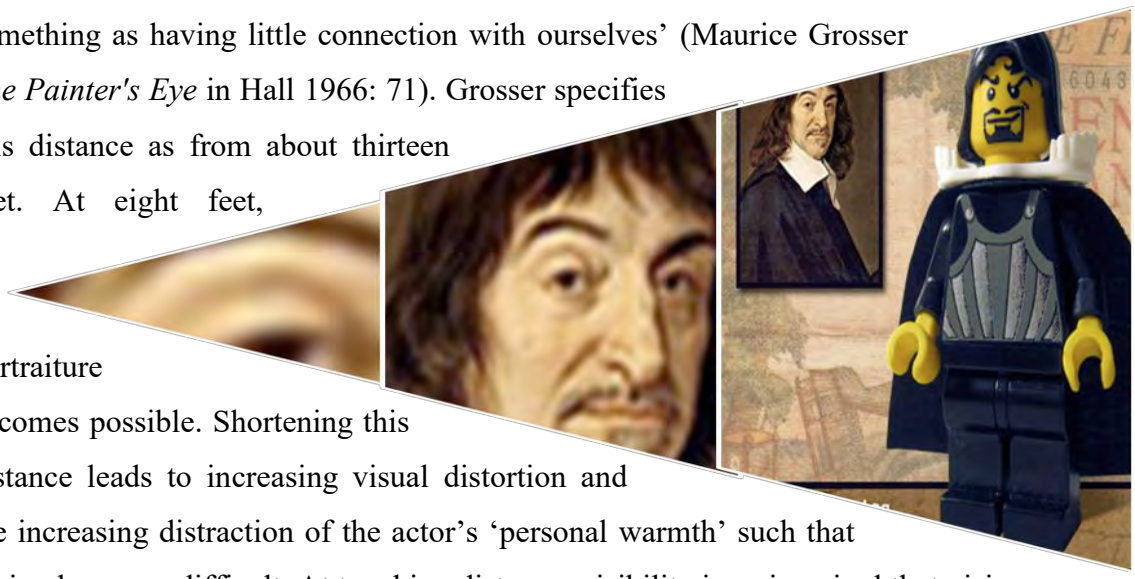

Figure 8.7 Visual Distortion in collapsing distance; image by J. Spencer (Booklicious 2011)

The range of *public* distance begins at around twelve feet (Hall 1966: 117). This distance not only allows better visibility; it enforces a no-touch rule (Natanson 1976/1966: 50). Conventional theatrical distance tends to begin here as well. Public distance is 'well outside the circle of involvement' (Hall 1966: 116) and extends in relation to the imbalance of status between spectators and the observed. In western cultures, 'thirty feet is the distance set around important public figures' (Hall 1966: 117). Attempts to broach this distance without permission will generally be interpreted as threatening.

The most important aspect of physical distance for any individual is 'what can be done in a given space' (Hall 1966: 108). Theatrical distance, which is generally stabilized architecturally, enables spectators to distinguish between actors as persons and the characters they are playing. At this distance, spectators

are also able to see a unified picture, respond to characters while appreciating the skill of performers, relate what is being seen to wider contexts, and perhaps learn the lessons portrayed. On the other hand, they can also become distracted by something else within their field of vision and cease to pay attention, or choose to withdraw attention since distance allows judgment not just on the capacities of actors but on whether or not what is being shown is worth watching. Spectators also have the power to look elsewhere or simply refuse to see. However, paying attention to what is on stage rather than the proximity of those around them allows them to *enjoy* being in a crowd, for the focus on a 'common amusement' reduces the scrutiny of nearby spectators (Barker 1998/1990) and thereby reduces the threats inherent in physical proximity: '[i]n all collective culture your neighbour controls you by his gaze' (Barker 1998/1990: 57). Focusing strategies and spatial conventions relieve spectators of this concern.[10]

The activities of spectatorship that are enabled by public distance for theatre are also enabled for political life. Political spectators are able to assess the skills of political actors as they go about their duties, place their activities in context, take up or reject the messages they are attempting to convey, make judgments, decide whether or not to continue paying attention, or pretend actors are simply objects such as characters on a stage. The desire by participation theorists to remove this freedom from citizen/spectators by attempting to turn them into actors may well be a way of avoiding these responses, particularly as spectators are inclined to judge political behaviour more harshly than political actors (Allen and Birch 2011). However, this move may turn out to be a loss for political actors because distance is also thought to be crucially involved in the generation of sympathy. Some degree of sympathy would seem to be necessary for reciprocity since reciprocity entails at least a willingness to pay attention to the other. Sympathy is also likely to be essential to Arendt's notion of forgiveness. Physical distance is not only ineradicable it may have benefits that outweigh the negatives of distant spectatorship.

[10] It is perhaps because of this that theatre is able to generate what some theorists see as a sense of 'communion.' Arguments for the defence of theatre on these grounds can be seen as far back as Alberti (1485) and are still apparent in Krasner's analysis of empathy (Krasner 2006).

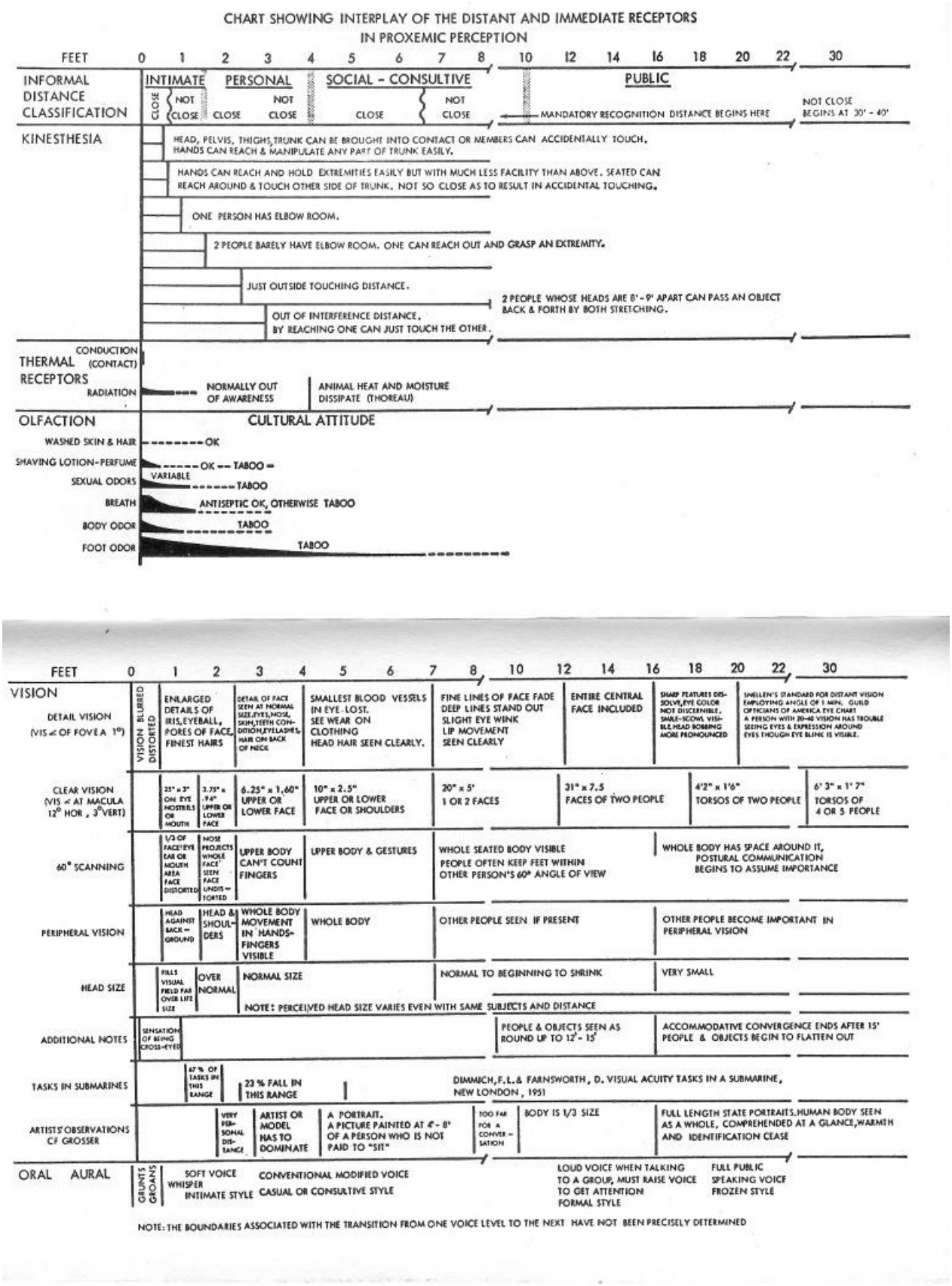

Figure 8.8 Hall's 'hidden dimension': the effects of physical distance (Hall 1966)

Distance and Cosmopolitanism

Physical distance is one of the major issues cosmopolitanism has to address in arguing for a globally applicable solidarity. Communitarian critics argue that cosmopolitanism is an impossible dream because 'relations between distant strangers are usually characterized by indifference or mild concern' (Linklater 2007: 33). They consider that 'the bonds of nationality … are the key to deep solidarity' (Linklater 2007:33). Even Kant, who otherwise argued for a broader obligation to others, expressed concern that 'oceans might make a community of nations impossible' (Kant 1965:126 in Linklater 2007: 25), not least because their own concerns tend to be foremost in people's minds. Although distance was crucial to his account of sympathy, Adam Smith also believed that a person was more likely to lose sleep over the threat that he would 'lose his little finger tomorrow' than over 'the ruin of a hundred million of his brethren' (Smith 2002/1790: 157).

Distance is thought to prevent the development of any obligation to alleviate the plight of others not just because it is an obstacle to intervention but because it makes suffering 'inaudible' (Bauman 1989: 192-3 in Linklater 2007: 25). Distance therefore encourages indifference, or 'a blasé self' who is interested only to the extent that they can see what is happening as a spectacle (Tester 1998). Worse, given that the media ensures that spectacles of suffering are virtually unavoidable, a pernicious form of detached spectatorship can develop where spectators don't simply enjoy suffering as a spectacle, they enjoy the spectacle of suffering (Linklater 2007: 44; Rozario 2003: 421). The 'cruelty' of forcing spectators to see what they do not wish to see, which is what Blau claims the alienation techniques of theatre from Artaud and Brecht to contemporary performance art try to achieve, can back-fire (Blau 1989a). Devastation from a distance can simply seem 'aesthetic' (Dunleavy 2011) (see Figure 8.9).

Indifference to others, of course, is no prerogative of physical distance. The failure to respond compassionately to suffering occurs in intimate relationships as well as distant ones and cosmopolitans can point to many instances in which responses to distant suffering have been neither indifferent nor cruel. For them, the financial and other support provided by distant spectators in

the wake of natural disasters, as well as the interventions by multi-national forces in humanitarian and political crises, indicate that there is already an ethic in place that at least encourages, if not insists, that others should be helped no matter how far away they are. However physical distance can create dilemmas for spectators: whether or not they should act; how and to what degree; at what cost (Boltanski 1999; Dolven 1999); and how to deal with the realisation that there may be nothing that can be done. To do nothing confirms 'the final fact of our separateness' (Cavell 2003/1987: 110). Much agonising about intervention acts as 'a kind of shelter from full recognition' of this unbearable fact (Dolven 1999: 185).

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Figure 8.9 Spectators, Voyeurs and Looking Down Upon Humanity from the Cheap Seats: 'seen from on high, Japan's earthquake -- container cars and automobiles scattered helter skelter -- create a surreal portrait of devastation' (Dunleavy 2011). Such an image could be seen as beautiful.

These dilemmas of spectatorship were explored by Spenser in his epic allegory *The Faerie Queen* (1596) but he was unable to resolve them. Sympathetic spectators who acted often made things worse. Hasty intervention that cut across the desires of actors, robbing them of the chance to undertake an action that they saw as meaningful, was greeted with hostility and could leave spectators encumbered with unexpected responsibilities. Interventions that used excessive force left dead or dying innocents in their wake. Actions that were too timid failed so that both actor and spectator perished. On the other hand, spectators who hung back while people suffered were chastised for not intervening and accused of indifference or worse, seeing tragedies as sport (Spenser 1995/1596). Distance seemed to be necessary for maintaining perspective because spectators were often able to prevent actors from over-doing

things, but it could turn spectators into cruel voyeurs. On the other hand acting resulted in a loss of perspective and could also wreak havoc (Dolven 1999: 184n16).

Boltanski's more recent effort to address the dilemmas of morally acceptable distant spectatorship by expanding Adam Smith's concept of sympathy finds that ultimately there is no solution that does not carry within it the possibility of undesirable consequences. To respond to distant suffering by denouncing evil can simply lead to persecution and revenge while leaving the unfortunate a victim. To respond 'tenderheartedly' can too easily tip into self-indulgence, turning the unfortunate into a passive recipient of a new kind of 'colonisation' through charity. To respond aesthetically depoliticises the situation even as it turns the unfortunate into an object of aesthetic appreciation, yet '[t]o adopt an acceptable attitude, the spectator cannot remain indifferent nor draw solitary enjoyment from the spectacle' (Boltanski 1999: 114).

Spenser's resort to forgetfulness bestowed by a sympathetic faerie queen as a way out of these dilemmas, a response mirrored by the post-Revolutionary 'collective forgetting' that began after the death of Robespierre and that seemed to provide 'a way out of the Terror and back to a semblance of order and national unity' for France (Johnson c1992: 78), suggests that the inability to go on to which Arendt points with regard to actors may afflict spectators as well. This *should* lead them to sympathise with and value those who have the courage to be 'the man ... in the arena ... who does actually strive to do the deeds' in spite of inevitable errors and short-comings (Roosevelt 1999-2011/1910), but may also account for the invocation of psychological distance and perhaps even the in-turning of empathy.

Psychological distance

When Galileo invented the telescope in 1609 he not only demonstrated that the senses could not be trusted as sources of knowledge, he *legitimated* psychological distance as the foundation of observation (Arendt 1958: 257). Psychological distance had of course been recognized long before Galileo. It appeared at its most extreme in *apatheia*: 'the psychological state of an individual liberated from

dependence on the external world' so favoured by Epictetus and the Stoics (Green 2004: 756) and described by Deutscher as 'dead fish objectivity' (Deutscher 1983: 21), the kind of extreme *subjectivity* that imagines that it can exist outside of and unaffected by reality. With the invention of the telescope however, humans could henceforth imagine that they could quite reasonably extend their visual capacity to Wollheim's 'no one's standpoint' − an 'Archimedean point' of observation *outside* the world − so that the world could be observed as an object in itself (Arendt 1958: 257). This is an illusion to which we have long been 'inclined to remain willing victims' (Deutscher 2007: xvii).

The phenomenon of psychological distancing brings into question the idea that perception is a 'single unitary phenomenon' (Warnock 1967: 6). Rather perception is an 'emergent' process in which memory and cognition fill out an initial sensory experience (Hershenon 1999: 205-6; Menzel Jr 2010: 85) sometimes in wildly imaginative ways that are irretrievably individualistic (Honzl 2008/1940: 256): 'it is not what "stimuli" fall on the retina but what one thinks or assumes is out there that counts' (Menzel Jr 2010: 85) when it comes to what one will 'see':

> Nothing is more free than the imagination of man; and though it cannot exceed that original stock of ideas furnished by the internal and external senses, it has unlimited powers of mixing, compounding, separating, and dividing these ideas, in all the varieties of fiction and vision. It can feign a train of events, with all the appearance of reality, ascribe to them a particular time and place, conceive them as existent, and paint them out to itself with every circumstance, that belongs to any historical fact, which it believes with the greatest certainty. Wherein, therefore, consists the difference between such a fiction and belief? (Hume 1975/1751: 47).

In perception '[w]e make, on the basis of ... one or more of our senses, judgments of immensely various kinds' (Warnock 1967: 6), including the choice of psychological distancing through which we separate 'our own self' from 'anything which affects our being, bodily or spiritually' so that we can continue to

consider the source or vehicle of that effect as an object 'outside our personal needs and ends' (Bullough 1912: 89) and available for 'mixing, compounding, separating and dividing' (Hume 1975/1751: 47).

Psychological distance has both 'a *negative*, inhibitory aspect' in that it *di*splaces a phenomenon so that it can no longer involve us emotionally and 'a *positive* side' in that it enables us to see and experience the phenomenon *differently* because our normal responses are inhibited (Bullough 1912: 89). It works both consciously and metaphorically: '"seeing as" is the single unique feature' of psychological distance (Ben Chaim 1984: 76-7). While physical distance initially causes spectators to see '*actual* men' as cardboard cutouts, it is psychological distance that *retains* them as objects and places them and their actions on a metaphorical stage so that they appear like characters in a drama (Bullough 1912: 92).[11]

Seeing something as fictional frees spectators from 'the constraints of the world' (Ben Chaim 1984: 75). Since '[t]hese people on the stage do not return our looks', spectators 'do not have to answer their questions nor make any sign of being in company with them, nor do we have to compete with their virtues nor resist their offences' (Williams 2008/1951: 276). Instead, spectators can project their emotions onto the observed, appropriate them for some purpose, or remain detached and unmoved irrespective of the consequences for either themselves or the subject of observation.[12] While physical distance provides the space of appearance actors require in order to work, psychological distance provides opportunities to spectators to refuse to fulfil or to deny their obligations to those actors because it allows continued objectification, detachment and appropriation to be selected over reciprocity.[13] Psychological distance (what Bullough calls 'psychical' distance) underpins the perceptions expressed by binaries such as

[11] Ben Chaim (1984: 5-6) argues that Bullough has the relationship the wrong way round: it is fiction which enables distance, not vice versa. However, her account of distance forgets about *physical distance* which is what underpins the perception of unreality distance allows. The theatre metaphor bears out Bullough's account.

[12] Psychological research on abuse indicates that victims are able to apply psychological distancing as a defensive mechanism at very close range but it appears to cause damage to the psyche.

[13] In 1972, Lyotard accused semiotic theorists of the theatre of treating living performers as lifeless objects for intellectual analysis after he had endured an analysis of the performance of some visiting Japanese actors. He considered that the living art of Japan was being subjected to 'semiotic imperialism' (Carlson 1984: 506).

subjective/objective and realism/anti-realism that simply refer to the degrees of psychological distance applied to a phenomenon. It is because of *psychological* distance that we can even conceive of the opposites that operate in binary relationships (Bullough 1912: 89).

Bullough's account of 'psychical' distance suggests that the *aesthetic distance* said to be 'intrinsic to the art experience' (Ben Chaim 1984: 71) and fundamental to the theatre metaphor, is a sub-set of psychological distance but one that has a '*peculiar character*'. A certain amount of concordance between spectators and the object of regard is required for a satisfactory experience of the work, but too much concordance breaches the *distance limit* of spectators, the point at which the object comes too close to their personal lives and spectators lose the degree of detachment that recognizes fiction. Breaching this limit makes spectators so 'acutely conscious' of themselves and their particular circumstances that they are unable to experience the object *as* an object or the actor *as* an artist, inclining them towards 'sensory over-investment' (Bullough 1912: 98) and the 'surfeit of reality' Simmel referred to (Simmel 1976/1912: 59). The risks involved in this difficult balancing act are particularly severe for theatre because it is an embodied art that is experienced collectively. Distance limits, while broadly conventional, are also deeply personal. They may be breached for an entire body of spectators, or only in some spectators at a performance but not others. On the other hand, too much detachment or '*over-distancing*' also leads to a loss of the aesthetic experience. The object/performance simply fails to resonate with spectators (Bullough 1912: 92-117). This may lead to an overly critical or negative response or to spectators rejecting the object/performer entirely. This is the paradox of aesthetic distance: it requires 'the utmost decrease of Distance without its disappearance' (Bullough 1912: 99) and it requires it of both practitioners and spectators.

Disputes over the function of distance in theatre theory are likely to have their origins in this paradox. Within the two poles of aesthetic distance – the distance limit and over-distancing − different kinds of theatre operate with and must work within different degrees of distance. This occurs within the broader frameworks of both psychological and physical distance. The combinations

produce different styles of theatre, and different spectator experiences of the same production (Bullough 1912; Pavis 1998: 109). Twentieth century theatre practitioners in particular have consciously played with or attempted to manipulate aesthetic distance (Ben Chaim 1984: 78-9).[14] These attempts generally overlook distance as a fundamental condition of spectatorship that spectators themselves play with and manipulate. Under the influence of distance, spectators can be *selective* about what they will allow to affect them. This is why Edmund Burke believed that sympathy on its own was insufficient to enable sociability. It needed to be underpinned by 'awe and respect' for long-standing institutions of government and the traditions, habits and conventions of society so that spectatorship could be channelled along appropriate avenues (White 1994: 47). Under the influence of aesthetic distance in particular, spectators are inclined to interpret their emotional responses 'not as modes of *our* being but rather as characteristics of the phenomenon' (Bullough 1912: 89) so that the phenomenon comes to seem to be 'just like them' and hence 'truthful' (Ben Chaim 1984: 16). This perception of 'truthfulness' then encourages further identification, producing empathy. Empathy carries its own emotional charge but 'the emotion is ours and ... so are the qualities we confer ... we are seeing ourselves' (Ben Chaim 1984: 16) rather than the object. This makes it unsuitable as a basis of sociability.

Both Bullough (1912: 93) and Brecht believed that empathy was the result of too little aesthetic distance between spectators and the phenomenon under observation. Empathy is a particular danger of theatre because theatre is an embodied art in which the distinctions between character and actor can become blurred.[15] However, where spectators maintain sufficient distance from the phenomenon they can observe it as an entity in its own right. While this carries the opposite dangers of objectification, appropriation or outright and unfeeling rejection, where the balance was right spectators could choose instead to *extend*

[14] Artaud and Brecht were renowned for this, even though their work (and their theories) pulled in different directions. Brecht demanded greater distance to break up the 'empathic' response of spectators to so-called Aristotelian theatre which he saw as 'culinary': designed for consumption rather than thought. Artaud, on the other hand, thought this kind of theatre was over-distanced and looked for ways to reduce distance.

[15] Some theatrical productions deliberately blur these distinctions and then ridicule spectators for being unable to distinguish between character and actor. Bullough however, provides an example where the spectator blurs the distinction because his personal life has made his distance limit particularly sensitive to a portrayed situation. The blurring can occur on both sides.

sympathy to the phenomenon in relation to its situation. Thus sympathy, although also enabled by distance, was a qualitatively different experience to empathy. In sympathy the phenomenon, not the self, is the beneficiary of the spectator's emotional response and remains independently visible.

Under the influence of psychological distance, however, *theatricality* could kick in, allowing sympathy to be waived in favour of continued observation. For the historian, this allowed the capture of 'the solidity of action … its "breadth" and "depth" in a linear narrative' (Schoch 1999: 29). Theatricality offered an expansive view of often simultaneous events, allowing them to be placed into a broader context so that their relationships and 'real' meaning could be seen.[16] Theatricality was the difference between Carlyle's account of the French Revolution and Madame Roland's partisan account that he criticised. What Madame Roland thought was a world changing event as she immersed herself in it was revealed, with the benefit of the historian's larger view, to be simply a show, something that Nature's 'fire-flames' soon showed 'with terrible veracity' to be false (Carlyle 2008/1841). Apter engages in this mode of perception when he reduces the Iranian revolution to 'pure theatre' (Apter 2006: 222). This was precisely the response to revolution that Burke found so offensive, particularly when it generated enthusiasm for what was in fact a tragic event.[17] The psychological distancing of theatricality turns the situation of the observed simply into grist for the mill of the observer's purpose. The distinction between actors and spectators is therefore a false one from the point of view of spectators. The actual distinction is between spectators and *objects*, and it is because of this that spectatorship entails power, and *theatrocracy* (rule by clamour) is dangerous.

The problem of limits in a *theatrocracy*

Plato argued that the problem with *theatrocracy* was that spectators came to disregard the normal order of a society because their experience of judgment by clamour in the theatre led them to believe they had the capacity to judge

[16] Theatricality might manifest itself in either sincere or insincere ways, although Carlyle believed the former would always outdo the latter for impact.

[17] The nineteenth century spectator known as the *flâneur* also chose to view the world without sympathy, but as a 'cool', self-absorbed spectator rather than an enthusiastic one. Baudelaire claimed the *flâneur* 'aspires to insensitivity' as well as anonymity – 'a *prince* who everywhere rejoices in his incognito' (cited in Mazlish 1994: 46-9).

everything else as well. Emancipated from the influence of people 'of taste and education' spectators 'began to use their tongues; they claimed to know what was good and bad'. Everyone was sure 'that he was an authority on everything' (Plato *Laws* 700c-701). On the other hand, Walter Benjamin believed theatrocracy was dangerous because it invoked a *universalised audience* as ruler. This obscured the differences and therefore the possibilities for change that actually existed within a body of spectators and led not to chaos and disorder but to the perpetuation of an intolerable state of affairs in the name of a 'monolithic, unchangeable, natural' *public* (Weber 2004: 35). Either way, the upshot was 'a wretched life of endless misery' (Plato *Laws* 701c).

Misery and violence is what Burke predicted would be the outcome of the theatrocracy of the French Revolution, although his concerns were directed towards actors as well as spectators. For the actors there was no requirement to observe any external limiting factors such as existed in real life because they could claim that their actions were driven by the logic of the drama. Any extreme need only be justified according to the fiction within the play, including terror. Yet the inconsistencies in the behaviour of participants should have indicated to spectators at least that what was happening was *not* a play. There was simply too much contingent activity. Unlike life, dramas were highly selective, choosing their parts according to the ends playwrights had in mind and, unlike life, 'avoiding … the intermixture of any thing which could contradict it' or destroy its design (Burke 1852/c1765). This made the responses of spectators who were 'exulting' in the event shameful: only a 'perverted mind' was capable of weeping at a tragedy in the theatre and exulting in it in real life (Burke 1969/1790: 217). There were significant differences between life and theatre. These differences protected each from the other. To collapse the two together was to generate the worst of both. Action was not answerable to any external force in terms of morality, long-term considerations, economics or concerns about human life. The revolutionaries could engage in any atrocity and not consider themselves responsible for it. But, given that they had immobilised observers by relegating them to the position of spectators in their theatrocracy, 'the proper state of mind

for observers of the French Revolution [was] that appropriate to watching a tragedy' (Boulton 1963: 143-4). It was *not* to cheer on from the sidelines.[18]

Walt Whitman and the 'Proper Mode' of Spectatorship

Poet and political actor Walt Whitman used theatre as a metaphor extensively throughout his writings. Towards the end of his life he imagined himself 'as an actor making his way to the flies, or exit door of "earth's stage" and nostalgically recall[ed] his life "out in the brilliancy of the footlights"' (Ackerman 1999: 42). Yet, as an actor, he was essentially a *spectator*. Even at the theatre, he 'always scann'd an audience as rigidly as a play' (in Ackerman 1999: 83), and was estranged enough to observe and report on 'a collective experience of the highest order … of the most diverse social and intellectual types' when it occurred (Whitman 'Sparkles From the Wheel' 1956: 360-1).[19]

Whitman saw theatre as a metaphor for American democratic life, a way of overcoming the tension between individualism and collectivity:

> [W]hat is more dramatic than the spectacle we have seen repeated, and doubtless long shall see – the popular judgement taking the successful candidates on trial in the offices − standing off, as it were, and observing them and their doings for a while, and always giving, finally, the fit, exactly due reward? (*Democratic Vistas* 2008/c1892).[20]

[18] The French Revolution was something of a spectator sport: 'Philosophers ... became cheerful and optimistic [and] converted to a faith in the progress ... of knowledge [and] human affairs' (Arendt 1978/1971: 2: 154). Herder sailed from Riga in order to watch it since 'God' had put 'this great scene before our eyes ... so that we might witness ...and learn' (Herder *Letters for the Advancement of Humanity* 1792 cited in Blumenberg 1997/1979: 44-6) .

[19] Whitman was a member of the Democratic Party during the 1840s . He engaged in political debates and was elected to the position of secretary of the General Committee of Queens County for two years (Ackerman 1999).

[20] This conception of democracy was of course based on the exclusion of much of the population – not just women but also the more refined − for it was based on the popular theatre of the 1830s at the Bowery where spectators were almost exclusively male. The interaction he sought was the 'electric force and muscle' generated 'from perhaps 2000 full-sinew'd men' (*November Boughs* in Ackerman 1999: 82) uninhibited by the presence of women or Puritanism.

The aim of most political actors was not to delude unsuspecting spectators or manipulate their willingness to extend sympathy. Rather they were trying to demonstrate through their performance, sometimes repeatedly, their ability to generate a sense of communion *for* spectators. Essential to this conception of the relationship between performers and spectators, politicians and citizens is Whitman's conception of the performer as 'a personality perfect and sound', capable of standing before spectators who were 'at the play-house perpetually' and who were 'perpetually calling [them] out from behind [the] curtain' (*Manuscript Notebook* cited in Ackerman 1999: 42) to 'play the part that looks back on the actor or actress'. Actors thus revealed *themselves* even as they revealed the character being portrayed ('Crossing Brooklyn Ferry' 2008/1855) in the way that the personalities of the great actors and actresses of the nineteenth century stage shone through whatever part they undertook. The counterpart to this 'perfect and sound' performer was an equally well-endowed spectator, one 'that confronts all shows he sees by equivalents out of the stronger wealth of himself' (cited in Ackerman 1999: 85).

In political life as in theatre, according to Whitman, there was a tension between 'critical detachment, the responsibility of the individual to make political and moral judgements, and a desire for complete, almost ecstatic, immersion in experience' (Ackerman 1999: 84). The key to overcoming the tension between both performers and spectators, and between individual spectators and the experience of being part of a collective, was *sympathy.* Sympathy was 'the proper mode' of response in both theatre and politics because it 'called out' the best in performers and enabled the electricity to be created that brought about cohesion between all the diverse individuals involved, including the performers.[21] Because they were *prepared* to extend sympathy, spectators had the 'inalienable right' to 'call out' for more effort from both performers *and other spectators*. It was on the basis of this right that they were then in a position to cast judgment – which they did through their applause.

[21] The idea that a theatrical performance could generate an 'electric power' was first suggested by Hiffeman in 1770.

This is not a timid conception of either theatre or politics. The power to 'call out' the performer has shades of Green's plebiscitary democracy, but sympathy modulates the power of spectators so that their demands become more of an encouragement to actors to show what they can *do*. Showing *themselves* was a by-product of a skilled performer, not a requirement of candour. It is thus a more positive approach that helps to generate the 'electric' interaction between spectators and actors that brings both theatre and politics alive so that 'enacted on the visible stage of society, solid things and stupendous labors are to be discover'd' *(Democratic Vistas* 2008/c1892).[22] But this was an interaction that could also be generated between strangers on the street simply through the act of spectatorship:

> I am a man who, sauntering along without fully stopping, turns a
> casual look upon you and then averts his face,
> Leaving it to you to prove and define it,
> Expecting the main things from you ('Poets to Come' 2008/1855).

The spectator as a casual observer calls on those who observe him looking at them to also rise to the occasion as actors in a performance, but leaves them to find their own way of doing this. The right to demand the best of others thus falls equally on every spectator, as does the right to find one's own way to rise to the occasion fall on every actor. In a society that privileged individuals, Whitman believed that this was a positive, interactive way to achieve a sense of social cohesion. It recognized that action took courage, and required encouragement, and that spectatorship that provided this encouragement and was prepared to extend sympathy but refrained from exerting more scrutiny than the occasion warranted, contributed positively to political life.

As in Burke and Bullough, *sympathy* seems to offer a way to mitigate the negative effects of distance. However, Boltanski's and Spenser's struggles with the dilemmas of spectatorship indicate that this is no straightforward solution, particularly now that sympathy and empathy have become inextricably entwined.

[22] Whitman nevertheless saw this as requiring the augmentation of a rich American culture

Sympathy or empathy?

Sympathy and empathy are now commonly collapsed into or confused with each other, however their differences remain significant. Sympathy, which came into English around 1579 meant to feel in agreement with others, to experience a 'fellow feeling'. Until the sixteenth century, it was considered one of the four elements of *similitude* whose task it was to 'draw things together' (Foucault 1994/1966: 23). Hume expressed it in terms of music: sympathy explained the resonance that a note played on an instrument could evoke in 'strings equally wound up' (Hume 2006/1739: 315). As it was always other-oriented, the idea easily developed into the sense of human companionship that Adam Smith, and later Brecht, tried to exploit.

Empathy, on the other hand, came into English in 1909 as a translation of *einfütilung*, a term supposedly coined by Theodor Lipps in 1903 to argue that art appreciation depended on the viewer's ability to project *onto* the object their *own* feelings and perceptions (Barnhart 1998: 326; Bate 1945: 145n3; Makkreel 1996: 219).[23] Empathy is an imposition on the object or person under regard: '[i]n empathy, we substitute ourselves for the other' (Wispé 1986). Empathy 'stands *opposed*, in its subjectivity, to that insight of the sympathetic imagination by which objective understanding of people is achieved' (Bate 1945: 160-164).[24] These differences between sympathy and empathy might best be illustrated by Buber's description of the *I-Thou* relationship in dialogue (Buber 1958/1923). In dialogue, in which two minds meet and interact the Thou 'is not an object of *my* experience' (Kim and Kim 2008: 57) as it is in empathy.[25] Rather, the I-Thou relationship is a *social* relationship, a 'meeting' with the other in which the other's feelings remain *their* feelings: 'The otherness of the Other is maintained throughout the act of genuine feeling-with; in this way, the genuine article is distinguished from contagion or identification' (Bartky 2002: 77). Central to this

[23] Both Krasner and Gauss claim that the German term was used as early as 1872-3 by Robert Vischer, who thought of it as a 'contractive' effect on both the muscles and emotions and that Lipps took it up from Vischer (Gauss 2003/1973: 87; Krasner 2006: 266).
[24] Emphasis added.
[25] Emphasis added.

is the continuing 'awareness of distance between selves' (Scheler 1970/1913: 23 cited in Bartky 2002: 77). An empathic response, according to Brecht, led spectators to say:

> Yes, I have felt like that too – Just like me – It's only natural – It'll never change – The sufferings of this man appal me, because they are inescapable – That's great art; it all seems the most obvious thing in the world – I weep when they weep, I laugh when they laugh (Brecht 2008/1936: 174).

Whereas a sympathetic response led them to say:

> I'd never have thought it – That's not the way – That's extraordinary, hardly believable – It's got to stop – The sufferings of this man appal me, because they are unnecessary ... I laugh when they weep, I weep when they laugh (Brecht 2008/1936: 174).

Sympathy 'stops short of total identification' (Eddershaw 1996: 16). Spectators can feel '*different* emotions from those being experienced by the characters on stage' (Eddershaw 1996: 16). They could also feel sympathy for someone who was unaware they were in a situation that warranted it (Smith 2002/1790: 15-6). Empathy makes no sense in such a case since it is impossible for the observer to 'feel like' the person in that position and retain their awareness of feeling *for* that person (Eisenberg and Miller 1987: 292): 'When the spectators' feelings turn into empathy, the character as object is lost' (Eddershaw 1996: 16). Empathy is about the construction of the self through the appropriation of the other's position (Little 1985: 61-3).

Sympathy is argued by some theorists to be an '*immediate and unthinking*' response to the sight of others suffering that acknowledges them as human beings like oneself. It precedes thought, and takes an effort of will *not* to respond (Taylor 2002: 5-6): 'the effect of sympathy is instantaneous' (Smith 2009/1759: 17). It 'is an instinct that works us to its own purposes without our concurrence' (Burke 1808/1756: 144). Theatre *practice* rather than theatre theory supports these

claims. Although theatre theorists talk about the theatrical experience in terms of reflection, opportunities for reflection rarely if ever arise *during* a performance because theatre is a temporal art that can only be experienced sequentially. A performance is watched sequentially, building moment by moment (Hamilton 2006: 232). Indeed, the tension of performance for spectators is generated by the need to keep up even when unsure (Simon 2003: 213; Stein 1995/1935: 193; Taviani 2005: 288). People are suddenly already there and one has to 'get acquainted' very quickly (Stein 1995/1935: xxxvi). The less that is known the more focused the attention has to be on what is unfolding (Meunier *Les Structures de l'experience filmique* 1969 cited in Sobchack c1999: 242-244). Reflection can only occur afterwards, and may in fact make what was an intense experience seem 'denatured and disappointing' (Hamilton 2006: 235). Secondly, theatre is hedged by conventions designed to prevent spectators from actively responding to what they see, which would not be necessary if sympathy was a reflective response. Bullough suggests that censorship too would not be necessary (Bullough 1912: 97).

Some psychologists recognize this immediacy of sympathy but as a consequence downgrade what was once considered an indicator of mental health and maturity (Klapp 1964: 256), 'a measure of [one's] personality' and 'a requisite to social power' on which 'effectiveness depends' (Cooley 2009/1902: 106, 140-1) to a mere motor response to stimuli (Beavin Bavelas et al. 1987). If anything, this downfall in sympathy's status reinforces the view that humans are other-oriented first, before they become self-oriented. Recent psychological descriptions of empathy suggest that empathy may be a distortion of sympathy in that the immediate out-flowing of feeling towards the other is brought back onto the self in a 'just like me' movement that Salverson (1996: 184) sees as having voyeuristic implications that are damaging to actors. Whether or not this is the case, empathy seems to be a more complex response than sympathy, as the following definition indicates:

> When I visually imagine, or visualize, an event, there are two modes of doing so. I can imagine the event from no one's standpoint: it unfolds frieze-like, across a divide. Or I can imagine it from the

> standpoint of one of the participants in the event, whom I then imagine from the inside. This latter mode I call *centrally imagining* (Wollheim 1987: 29 cited in Nanay 2006: 250).

This 'imagining from the inside' is 'a form of self-imagining characteristically described as imagining *doing* or *experiencing* something (or *being* a certain way)' (Walton 1990: 29 cited in Nanay 2006: 250). It is a 'two-step' process of *identification* through which, if one finds one's emotions in agreement with those of the character, one then 'identifies' with the character (Currie 1995: 153 in Nanay 2006: 251).[26] To be empathetic is to be interested in one's *own* experience rather than the experience of the other. Everything that is being observed is self-directed:

> Empathy supposes a fusion of subject and object, while sympathy supposes a parallelism between them in which I am aware of the distinction between myself and the other. In sympathy I feel with; in empathy I feel in (Gauss 2003/1973: 87).

In empathy whatever happens to the character 'happens vicariously to the spectator' (Boal 1979/1974: 102) who, in order to maximise the experience must exclude others. Arendt considers this self-orientation 'looking with blinded eyes' (Arendt 1978/1971 II: 76).

Although the differences between the two concepts seem clear, sympathy is now frequently collapsed into or simply misread as empathy. A recent article on neurophysiological research that found that humans were 'hard-wired for *sympath*y' by networks of 'mirror neurons' in the brain was entitled 'Cut-throat behaviour makes *empathy* flow' (Gruen 2009).[27] Baron-Cohen's book on empathy erosion, which he claims lies behind human cruelty, begins with the question: 'how do humans come to switch off their natural feelings of sympathy' (Baron-Cohen 2011: 2). His examples also imply that sympathy and empathy are the

[26] Nanay is critical of this use of identification. He argues that it is 'ill-defined', covers too many different possibilities and implies a negative view of spectators. He prefers the term 'character engagement': we engage with a particular character, which may be why we project onto them the possibilities of action we perceive in the space of performance (Nanay 2006: 254n6).
[27] Emphasis added.

same thing: 'When I see you struggle with the suitcase and I experience a pang of sympathy, but turn away, I would say that I have still empathized (Baron-Cohen 2011: 145nviii). Griswold argues in his analysis of Adam Smith's work that Smith 'invites' Griswold's application of the theatre metaphor to his work because of 'the role he gives to the *empathetic* imagination' (Griswold Jr. 1999: 65). Smith also apparently opposes 'the view that we *emphathize* with others only when we think it to our advantage to do so' (Griswold Jr. 1999: 78).[28] These substitutions for the *sympathetic imagination* and *sympathise* are hard to understand in someone engaging with Smith's work because Smith is quite explicit about his terminology and was well-known for his care with it (Haakonssen 2002: xxii-xxiii). Yet many theorists claim that Smith and Hume use empathy and sympathy 'interchangeably' (Clark 1987: 294n3) or really mean empathy when they say sympathy but lacked the word (Slote 2010: 5; Snow 2000: 67-78; Soutphommasane 2011).[29] As with so many of the distinctions drawn in this study, this is to lose important differences in meaning. It is also to lose a body of literature from theatre theory that has wrestled over such differences. More importantly, it is to lose sight of the social function that has historically been attributed to sympathy and that accounts for how humans can find 'delight' in the suffering of others. Any response that is required by social life must offer some pleasure or it is unlikely to be exercised (Burke 1808/1756: 123-146). In real life, the relief of being able to alleviate another's pain even to a small extent brings pleasure because it relieves our own pain at seeing them suffer. This is likely to encourage the responsiveness to others that might overcome distant spectatorship.

Even though he insisted that sympathy was an instantaneous response, Adam Smith's account of sympathy as the basis of social morality did entail reflexivity, which is perhaps why many theorists of empathy claim that what he really describes is empathy. However, in Smith the double action is related to *propriety* not identification. If spectators who are 'not a party to the conduct' consider a person's behaviour appropriate under the circumstances, something they test by considering how they think they might respond under the same circumstance, they approve of the actor's conduct by continuing to offer sympathy

[28] Emphasis added.
[29] Snow also claims that John Stuart Mill meant 'what I am calling "empathy"' (Snow 2000: 67-78).

(Raphael 2007: 17). They 'go along' with the actor. If they find they can't approve, they withdraw their sympathy. The actor, who is a spectator of his spectators, observes this withdrawal and modifies his behaviour in order to gain the approval and continuing sympathy of his spectators:

> The general rule … is formed, by finding from experience, that all actions of a certain kind, or circumstanced in a certain manner, are approved or disapproved of [according to whether they] excite for the person who performs them, the love, the respect, or the horror of the spectator (Smith 1976/1759: 159-160).

The approval of others is the key to Smith's conception of sympathy and its impact, which is why he called it 'fellow-feeling' (Smith 2002/1790: 13).

The conflation of empathy and sympathy becomes very problematic when the position of Smith's internalised 'impartial spectator' who plays the other for the acting self is considered. The impartial spectator is a projection of the self-conscious acting self, similar to Shaftesbury's 'inspector or editor ... within us' (Shaftesbury *Characteristics of Men* 1711 cited in Marshall 1986: 29). Its task is to help the acting self see itself as others who are not involved might and let it know whether it should modify its conduct. For this spectator to *identify* with the acting self would be to undermine this task. The last thing the acting self would want of its impartial spectator-self, given its task of ensuring the self's social approval, is for it to identify with the actor-self:

> I, the examiner and judge, represent a *different* character from that other I (Smith 1976/1759: III.I.6).[30]

However, sympathy may be an option that spectators need not exercise or can 'withdraw' (Baron-Cohen 2011; Clark 1987: 291; Taylor 2002: 122). It is 'selective' (Cooley 2009/1902: 155). Its extension can depend on both grounds and status (class, age, friend/enemy distinctions, gender) as well as which passion is involved (Smith 2002/1790: 37-44). In general grounds that are unavoidable are

[30] Emphasis added.

more likely to attract sympathy than grounds where the sufferer is at fault. Sympathetic responses may also depend on four 'rules': don't make unwarranted claims; don't claim too much or accept too readily; claim some even if you don't want to so as to 'keep sympathy accounts open' and repay with gratitude or reciprocal sympathy or both (Clark 1987: 290).[31] Where these rules are broken, sympathy can be withheld or withdrawn.[32] Theatre supports this view. Spectatorship can, as a consequence of distance, waive sympathy and become a form of cruelty. There is a thrill for spectators in seeing an individual tread the fine line at the limits of their control without having to take responsibility for the consequences of failure. As a spectator '[y]ou always want more, more, but how far do you go … before somebody does get hurt', especially when you '*really wanted to see it*', that moment just before control is lost (Blau 2008/2001: 537). When watching someone performing at the limits of their ability, one simultaneously wants to see them both succeed and fail. This is not a vicarious thrill where spectators imagine they are the actor, but a thrill, even a 'malicious glee' (Clark 1987: 295) that seems to only be available to spectators by virtue of being spectators: 'Tis pleasant', even exciting, to view human beings at their extremity (Joanna Baillie *Plays on the Passions* 1798, cited in Murray 2004: 1043; Lucretius, cited in Voltaire 1901/1751):

> Look at a man in the midst of doubt and danger, and you will learn in his hour of adversity what he really is. It is then that the true utterances are wrung from the recesses of his breast. The mask is torn off (Lucretius *De Rerum Natura* III in Vickers 1971: 204).

Tied to politics, as it is in Green's ocular democracy, such spectatorship is unlikely to be pleasurable for those 'in the arena'.

Schiller, Scheler and Brecht believed that distance was required for sympathy; Lord Kames thought distance had to be overcome in order to enable sympathy; Burke, Rousseau, Lamb and Carlyle thought distance prevented or

[31] Clark believes that sympathy is preceded by empathy, which she sees as 'role-taking', after Mead (1934) – it is empathy which stimulates sympathy.
[32] The recent appearance of Münchausen By Internet (MBI) syndrome where internet support group users fake illness in order to elicit sympathy indicates that the abuse of their sympathy can produce a great deal of anger in sympathisers as well as shame for being taken in (Kleeman 2011).

disabled sympathy. Freud believed that empathy collapsed distance thereby enabling sympathy, whereas Brecht and Scheler believed that when empathy disabled distance it prevented sympathy. Blau's 'eye of prey' indicates that even were these differences over sympathy to be resolved, sympathy would still not resolve the problems of distance because psychological distance provides pleasures that ensure that it will remain a strategy to 'transform the emotions, making pain a source of pleasure and rendering ethical feelings a matter of aesthetic enjoyment' thereby providing 'immunity' from obligation (Augustine 1961/397: 3, 2-4). This would continue to leave the beheld vulnerable to the 'willing and trafficking' of the beholder. The problem of coming to terms with distant spectatorship remains.

Chapter 9: Towards an Ethics for Political Spectatorship

> Constant observation of oneself is tortuous, and one fears to be caught out of one's usual role. Nor can we ever relax, when we think we're being assessed every time we're looked at; ... many chance occurrences can bare us against our will and ... even granted that all this effort over oneself is successful, it's not a pleasant life, nor one free from anxiety (Seneca *Tranquillity of Mind* 63CE).

Adam Smith's *Theory of Moral Sentiments* was written as a corrective to Mandeville's *The Fable of the Bees*, which claimed that duplicity was functional in a society (Hundert 1994: 173).[1] Smith endorsed Mandeville's theatrical idea of society functioning more or less in spite of the efforts of individuals, but the idea that a society could function equally well whether or not people were moral seemed not only distasteful but ultimately incoherent. Some level of social cohesion was necessary or people would not be able to interact with others in the way necessary to the *invisible hand* of economics. Sympathy was not only the mechanism whereby this interaction became possible, because sympathy was centred in the desire for approval, it tended to encourage human striving:

> From whence, then, arise that emulation which runs through all the different ranks of men, and what are the advantages [of] bettering our condition? To be observed, to be attended to, to be taken notice of with sympathy, complacency, and approbation (Smith 2002/1790: 44).

This desire to be worthy of watching brought actors to modify their behaviour since 'nothing is so mortifying as to be obliged to expose our distress to the view

[1] Fielding also objected to Mandeville's book, declaring he had 'A BAD MIND' (Fielding 1962/1749: 203). He wrote *Tom Jones* as a response to *The Fable.* His characters Thwackum and Square represent Mandeville's views. He also summarised *The Fable* in *Joseph Andrews* (Hundert 1994: 156)

of the public', especially as spectators have 'a streak of malice' that inclines them to see 'little uneasinesses' as diverting (which is why they enjoy teasing and raillery) (Smith 2002/1790: 37-44). To be an actor in the public arena therefore takes courage (Arendt 1958: 186-7; Mount 1972). Sympathy should be sufficient to recognize this but sympathy is selective – there are some passions into which spectators will not willingly enter even for a moment (Smith 2002/1790: 37-44) and others that they can choose to ignore. This leaves actors vulnerable to the spectator's whims. This is especially problematic in politics, which relies on political actors to do the often unsavoury balancing work necessary for a viable collective life (Mount 1972: 123-4). Political actors must operate 'in full and constant view of their clients', risking their failures being highlighted while their successes go unacknowledged (Mount 1972: 124).

Two ethics designed to recognize the courage required for acting and even out the power imbalances between actors and spectators have recently been proposed for theatre: Woodruff's *ethics of care* and Quinn's *principle of charity*. A third, Gold's *covenantal ethics*, has been proposed for visual sociology in an effort to come to terms with appropriation. Can they provide an adequate approach to an ethical spectatorship for politics that can overcome the power offered by distance?

Woodruff's *Ethics of Care*

Woodruff argues that since the onus of judgment falls on spectators, spectators need to learn to 'respond virtuously to whatever it is they watch' (Woodruff 2008: 204) and be 'on the lookout for human agency' (Woodruff 2008: 70). They can learn how to do this through watching theatre because theatre operates on a principle of human agency: 'actors' (*characters*) are assumed to have chosen their actions, and therefore invited the judgments that fall on them. Because of this, theatre spectators can learn to distinguish ways by which actions outside theatre should be judged since, through theatre, good watchers learn 'the difference between good and evil ... and the merely obnoxious' (Woodruff 2008: 192).

Good watching outside theatre entails 'paying attention to' others. Like Smith, Woodruff sees this as a means of building social cohesion. Since all humans need the attention of others to thrive, paying attention to them is a way of caring for them: '[l]earning to pay attention to others is basic to living ethically ... A good watcher knows how to care' (Woodruff 2010: 142-3). Good watchers care when they exhibit four 'virtues' in relation to actors and their actions: reverence, compassion, courage and justice. Through reverence they offer respect to actors because of the effort involved in action. They extend compassion to actors for the predicaments they get into and they appreciate the courage it takes to act. They are also prepared to be courageous both in resisting the urge to rush in and take over and in ensuring actions serve the interests of justice, for good watching also entails knowing when to act and when not to, including when to respond with laughter. These are virtues on which everyday actors should be able to rely and therefore have the courage not just to act but to act in ways worth watching (Woodruff 2008: 72).

However the only tool for learning these virtues that is offered by Woodruff is frequent preferably informed attendance at 'good' theatre. Good watching thus seems to carry many of the same tutelary demands political participation theorists want to place on citizens: that they be informed and thoughtful about politics, and 'participate' along conventional lines, and to learn this *through* political participation. This is supposed to hold actors accountable for what they do while at the same time assuring them of some appreciation for their efforts. However, the specification of *characters* rather than actual actors as the agents through which the ethics of care is rehearsed in Woodruff's account lets practitioners (real life actors and dramatists) off the hook even as the ethics of care places the burden for poor results onto spectators. We are to extend the ethics of care to the *personas* created by political actors rather than to the actors themselves, yet personas, like characters, are fully determined by others.

Cavell suggests that good watching requires spectators to do more than pay attention to characters or personas. They must acknowledge actual actors. They do this by revealing themselves, thereby allowing themselves to be seen in the actor's presence. This is what spectators do when they applaud actors at the

end of a performance: they show themselves to be present as spectators. But far from *theatre* teaching spectators how to acknowledge others, it actually relieves them of the obligation they owe to others since spectators can never be in the presence of a *character* (Cavell 2003/1987: 103; Natanson 1976/1966). This is precisely the problem with the theatre metaphor: '[w]hen we keep ourselves in the dark, the consequence is that we convert the other into a character and make the world a stage for him. There is fictional existence with a vengeance', which theatre is meant to 'make ... plain' (Cavell 2003/1987: 104). Theatre allows spectators to experience another's pain 'which [they] are not called upon to relieve' (Augustine 1961/397: 3.2). Theatre cannot teach good watching because 'in theatre *something* is omitted which must be made good outside' (Cavell 2003/1987: 105).[2]

Good watching in political life would require political spectators to reveal themselves *as spectators* to political actors.[3] Arguably this is what demonstrators do when they appear outside the parliament. They don't demand 'to take back the decision-making power or reaffirm direct government by the people' (Urbinati 2005: 198): they *show themselves to have been watching* what political actors have been doing, they reveal themselves as having taken a position towards those activities and they place themselves in the presence of those actors. Demonstrators under Cavell's conception of good watching are then exemplary *spectators*. So too is Boltanski's committed spectator of distant suffering who 'renders himself present' in the public sphere in order to generate sufficient public opinion to force his government to address the suffering on his behalf (Boltanski 1999: 29-31). Visibility is the key to good watching, but not just the visibility of actors. Spectators must be visible too.

The appropriate response according to these principles of good watching is then for the political actors who are watching these spectators to acknowledge them in turn. However, since it is often in the interests of powerful political spectators to remain hidden or to refuse to acknowledge what they can see neither

[2] Original emphasis.
[3] This is precisely what Addison refused to do as The Spectator for his magazines *The Spectator* and *The Rambler*. He kept his identity secret because he wanted to avoid 'being stared at' (Addison, *The Spectator* No 1, 1:3-5 cited in Marshall 1986: 10).

Woodruff's nor Cavell's principles are likely to solve the problem of power in relation to spectatorship, although at least spectatorship is recognized as something that entails obligation.

Quinn's *Principle of Charity*

The principle of charity is an element of what Quinn calls *theatricality*, which he defines as 'the shared consciousness of performance' (Quinn 2006: 312). This shared consciousness comes about when actors *signal* to spectators that they are engaged in a performance and spectators, under the principle of charity, agree to *recognize* what the performer does *as a performance*, at least for the moment. When both actors and spectators agree that what is occurring is a performance, theatricality comes into operation and with it come the everyday conventions of communication that operate on the assumption of truth-telling. This does not mean that spectators simply believe what is being communicated. Rather, they assume that what actors are showing or communicating is what they wish to communicate, and pay attention to that rather than looking for what isn't said. The principle of charity thus incorporates two aspects: recognition and 'interpretive charity'. What the principle allows is *successful* communication, which Quinn says is overlooked in the focus on unsuccessful communication since *deconstruction* came into vogue:

> Successful communication has not been a popular topic in the age of deconstruction, which is predicated on an argument about the failure of representations to be the things they represent [but] at some level of understanding deconstruction [itself] communicates to people in a convincing way [because] its arguments about the impossibility of representing truth have themselves been accepted as true (Quinn 2006: 306-7).

The key to successful communication lies in recognition and the key to recognition is the principle of charity: in recognizing an action as a performance, spectators assume it is intended to communicate something and try to interpret it

as if that something was meaningful. This presumption works against the almost knee-jerk response under the theatre metaphor that all political actors are engaged in trying to delude the public. It is also what saves Quinn's theatricality from the aestheticisation of performance. The principle of charity prevents both spectators and actors from shedding responsibility for the wider implications of a performance by reducing it to an aesthetic object and attributing any affective response to it rather than the spectator. As an extension of everyday communication principles the principle of charity also carries with it one of the fundamental 'rules' of interaction, that of *turn-taking*. It therefore leaves open the possibility that having agreed to pay attention for a while, spectators may then choose to signal that *they* wish to perform and require attention, as in Arendt's conception of politics. Quinn's principle of charity thus seems to meet Cavell's requirement of acknowledgement through revelation as well as allowing for the possibility that spectators might also want to become the person 'in the arena'.

Although beyond Quinn's concerns, the pact that invokes this understanding of theatricality avoids the extremes of both participatory theatre and the invocation of the theatre metaphor because not all actions are to be recognized as performances, let alone performances that are intended to communicate. This removes the burden of being 'bared' against one's will and grinded for sincerity simply because of visibility or even the desire to exert some care over oneself. To 'put on a sprightly appearance' may just be a way of encouraging oneself to go on rather than an attempt to go on stage (Deutscher 1983: 138) and ought not to be judged as a performance. Quinn's theatricality thus also removes the demand that spectators respond to every action they see as if it was performed *for them*. Both these conditions can produce actual failures of communication because they encourage evasion and distrust when the willing suspension of disbelief is displaced. Finally, the requirement that performers signal their intentions avoids placing spectators in positions where they are somehow required to respond appropriately precisely when the conventions that would normally guide and perhaps discipline them have been overthrown. Not all forms of discipline are negative or oppressive − some originate in concerns for well-being. Although it can remain a 'fetish of the avant-garde' to be wilfully transgressive and 'destructive of all human values' (Erickson 1990: 233), and it

may well be fun for artists to generate 'invisible theatre' in the streets in order to put spectators on the spot, if they want spectators to pay attention to what they have to show and say *as a performance* rather than to their mere presence, they have at least to signal that they are engaged in a performance.[4] There is thus a courtesy extended on both sides that relieves spectators of the obligation to pay attention, with all the dilemmas that this might present, and allows actors to engage in some activities without having to concern themselves about the impression they are making. It was just this kind of courtesy that allowed John Howard when Prime Minister to attend his son's soccer matches as just any other parent. While there is no doubt that both sides could abuse this courtesy, under a principle of charity this would not be the automatic presumption and such abuse when detected would itself be the basis of judgment. Circumstances might warrant the breaking of such conventions.

Quinn's principle of charity lays the ground for Arendt's account of political action because it sets up the conditions by which spaces of appearance can arise without limiting who actors can be. There are, at all times and in all levels of society, 'entrepreneurs of problem-making' (Glazer 1994) whose job it is to raise issues to the level of problems requiring attention. As actors in the public realm they are responsible for signalling that they want attention not for themselves but for the problems they wish to highlight. In this sense they promise something worth watching. In responding to the signal, spectators can agree to open up a space of appearance in which this can happen and in doing so agree to pay attention to what is shown rather than to the person of the actor. Spectators can of course refuse to allow a space of appearance, but this would be to void the principle of charity. They must at least agree to consider the performance. Both sides thus fulfil the demand for sufficient distance for this 'third thing' that Mori defines as 'Drama' and Xenos (2001), Rancière, Arendt and Wolin call 'politics' to appear. This can occur in formal settings as well as spontaneous ones although

[4] Invisible theatre was initially associated with Boal. It consists of 'the presentation of a scene in an environment other than the theatre, before people who are not spectators' but are 'there by chance' and who 'must not have the slightest idea that it is a 'spectacle', for this would make them 'spectators'' (Boal 1998: 256). It 'erupts in a location chosen as a place where the public congregates' so that, theoretically at least, all those nearby become 'involved in the eruption'. This is supposed to ensure that the effects of the performance linger on after the skit has ended. However, it is based on deception and imposition which not only makes its outcomes unpredictable but unsuitable for a long-term cooperation with a community (Lorek-Jezinska 2002).

performances that occur in recognized spaces relieve some of the burden of signalling from the actors and recognition and interpretation from spectators. However, while spectators agree to pay attention, they are not obliged to continue to pay attention if they don't think the 'show' warrants it. The principle of charity need only be extended where *sharing* rather than 'blatant provocation' or artistic narcissism is the aim (Erickson 1990: 233).

Once again, a focus on personality would be out of place here, as would, arguably, be 'attack' politics that oppose any political communication on principle. The freedom to close down a space of appearance requires spectators to exercise judgment, though, for although in the end it may be spectators not actors who are in the best position to decide the value of a performance simply because they are able to see more clearly, they are required by the principle of charity to be accountable to actors for doing so. They do this on the basis of 'interpretive charity' and persuasion: having judged shortcomings and errors on the basis of what actors have promised, they must try to persuade actors to their point of view (Arendt 1982: 71). Where errors have arisen because actors are unable to foresee the consequences of their actions, spectators can extend forgiveness and may be prepared to let actors try again. Thus what is *shown* is treated with a temporary respect akin to the willing suspension of disbelief that is offered actors in the theatre and that is generally extended to those we converse with, thereby allowing them to unfold what it is they have to present without fear of premature judgment or over-reaction. Time is thus also extended as well as space. Actors need to be able to trust that the world is a place 'fit for ... appearance' (Arendt 1958: 204) and spectators assure them of this by revealing themselves (Cavell 2003/1987: 103). However, there is no obligation on spectators to put up with a politics that they see as destructive, negative, counterproductive or just plain boring. Indeed to do so would be 'to continue ... sponsorship of evil in the world' (Cavell 2003/1987: 110).

The kind of judgment Arendt envisages for spectators is non-specialised. It is exercised 'freely' by anyone 'who knows how to choose his company among men, among things, among thoughts', that is, anyone who is capable of exercising discrimination in relation to the things they care about. All humans engage in this

kind of judgment: '[t]he fact that humans are able to communicate linguistically with one another provides … the clearest and most certain evidence that reliable and accurate judgment is possible' for without judgment, it would be impossible to distinguish the meaning of what is being said (Steinberger 1993: 157). It is through judgment that humans come to make choices about how best to act or not act or forestall action for the time being and adopt a 'wait and see' attitude. Judgment is not about 'truth' but about knowing 'how to take care and preserve and admire the things of the world' (Arendt: 225-6), including other people. It thus partakes of Woodruff's ethics of care.

However Goffman's work indicates that spectators generally exercise judgments regarding 'the clash between appearance and reception' (Bickford 1997: 90) through '*disattention*' (Klapp 1990: 630), tact towards actors (Goffman 1959: 137) or 'systematic impoliteness' (Goffman 1983: 13) rather than discrimination, and more often 'on the run' rather than through reflection (Deutscher 2007: 134). They ignore actors rather than account to them for their decision to cease paying attention. Both Arendt and Cavell would see this as a dereliction of duty in relation to politics because spectators may *need* to reject the work of actors in the name of justice or freedom, or simply a more positive and inclusive political vision. Life under scrutiny may be more bearable if it is accepted that 'the honest and just bounds of observation by one person upon another, extend no farther but to understand him sufficiently, whereby not to give him offence' but not at the expense of failing 'to give him faithful counsel, or whereby to stand upon reasonable guard and caution in respect of a man's self' (Bacon 1866/1605: 20). An ethics of spectatorship must extend further than just allowing spectators judgment if all that judgment offers is disattention and tact. This is to 'exit running' (Cavell 2003: 110).

In any case, although judgment has always been considered something that theatre spectators do, theatre theory reveals a long history of concern about the capacity of spectators to exercise it reasonably. In general, theorists and practitioners reflect a jaundiced view of ordinary spectator judgment, which could be as 'brutal as the death sentence' (Zola 2000/1873: 354). Practitioners generally '[m]ourns a thin Pit, yet dreads it when 'tis full' (Trapp, Prologue, *Abra Mule*

(1704) cited in Scouten 1962: clviii). Plato specifically condemned judgment by clamour. It simply encouraged both practitioners and spectators to break the rules. Few theorists and practitioners stand up for the ability of ordinary spectators to judge appropriately, although they rarely go as far as Yeats in coming onstage and bellowing that they had 'disgraced' themselves 'again' (cited in Kershaw 2001: 138). Much like political theorists, most see judgment as one of the things spectators must be *taught*. It is 'always a question of showing the spectator what she does not know how to see' (Ranciere 2009/2008: 29-30).

Both Arendt and Rancière do however provide two quite similar criteria by which *political* action should be judged, and there seems to be no reason why 'ordinary' spectators could not apply them since they are centrally involved in enjoying the conditions that enable political life. For Arendt, any political action should be judged according to the degree that the freedom for *future* action is opened up or shut down (Heather and Stolz 1979: 16). The kind of bureaucratic actions engaged in by the Nazis clearly fail this test since they were aimed at depriving substantial numbers of people of this freedom, but so would the responses that declared that demonstrators against Australia's involvement in the Iraq War were supporting Saddam Hussein and his regime by their protests (Riley 2003). These too were aimed at limiting freedom – the freedom of those opposed to the war from having their dissent recognized as a legitimate political response to *their* government's policy.[5]

For Rancière, it is a necessary condition of a *democratic* system that a space of appearance can be grasped and utilised by anyone who lives within that system. Democracy in a sense guarantees that such a space should be equally available to all. Access to it is therefore a measure of the promise of equality to which a democratic system claims to be committed. More than that, however, the criterion for judging what appears in the space is the degree to which what appears draws attention to areas in which the state contravenes its own principles and declarations – for example by violating a convention to which it is a signatory or upholding a law discriminately. The eruption of refugee protests in a state such as Australia can therefore be judged on the basis of Australia's signature to the

[5] The Howard government utilised talk-back radio in particular to peddle this line.

United Nations conventions on refugees. Similarly, protests over the intervention into indigenous Australian lives could be judged on the basis of the specific waiving of anti-discrimination legislation that is simultaneously upheld for non-indigenous members of the population.[6]

Gold's *Covenantal Ethics*

> [I]t is difficult to articulate the harm entailed by surveillance
>
> (Kohn 2010: 572).

Woodruff and Quinn require spectators to show care in relation to the efforts of actors, and Arendt and Rancière provide principles by which spectators can judge performances, but what can be required of spectators in relation to those they behold when appropriation rather than performance is the basis of their observation, that is when spectators rather than those under observation, as an act of power, designate that the beheld are performing? Anthropology, which is dedicated to the comparative observation and study of human activity carried out by groups it designates as 'other', has struggled to come to terms with appropriation. The problem afflicts all anthropological activity but is particularly acute in relation to visual ethnography where observers take photographs of indigenous people and then weave these images into stories of the observer's own making as data to support their findings. Photography can be one of 'the most aggressive and threatening of data-gathering techniques' (Gold 1989: 100) particularly because the belief that photographs 'are objective and truthful records' remains widespread (Sturken and Cartwright 2003: 17).

Anthropologists and sociologists who are engaged in similar work have responded to the problem of appropriation in a number of different ways. Some have attempted to deflect their own spectatorship by studying pre-existing photographs. This merely relieves the researcher of the responsibility for having

[6] Note that Rancière does not restrict such considerations to *citizens*. Any member of the population of a democratic state should have the ability to challenge the way the commitments of the state are practiced, particularly when those practices may intend to prevent them from being counted amongst the people for whom the state cares.

procured the images. Others have engaged in a search for social theory that would support and justify the continued taking of photographs. This has occurred particularly in relation to the recording of poor social conditions. The appropriation of visual glimpses of people in these circumstances can supposedly be justified on the basis that the photographer/researcher 'should expose social problems in order to educate the public, in order to change society' (Harper 1998: 28). Like 'fledgling Marxists' who justify their intervention in the lives of the proletariat on the basis of arming them for struggle (Rancière 2009/2008: 18), researchers here try to justify their appropriation by recasting it as a form of political action performed on behalf of the appropriated. However, to achieve this end, the images produced must be harrowing for those they are intended to affect and who generally are outside the group portrayed. This tends to reduce the group to their 'unacceptable' conditions, stereotyping them in harmful ways. Images of indigenous youths engaged in petrol-sniffing in Australia have worked in just this way. Still other researchers have tried to embed themselves into the communities they wished to study so that they become 'participant-observers'. As such they may well offer some compensatory benefits to the group: access to the wider world; a way of seeing themselves; an opening up of embedded and perhaps stultified customs and habits etcetera (Simmel 1971/1908). However, none of these tactics adequately address the problem of appropriation, which can occur outside any interaction or opportunity for negotiation with the beheld.

Contemporary anthropological research now generally entails the consent of the group to be studied. Gold argues, however, that visual ethnography requires more than just consent. What is required is some promise by observers about what is to be done with what can only ever be a partial account of the lives of the beheld but which will be made to serve the interests of the observer. He proposes a *covenantal ethics* (Gold 1989: 107). A covenant is a promise made with a largely unknown other *subject* who has the capacity to harm (in the past generally a God). It is different to a contractual agreement because it recognizes that not only is the subject always more than can be observed, but that they have within *their* power the ability to thwart what can be seen. A covenantal ethics thus reverses the long-standing relationship in anthropology in which the visiting observer holds the position of power. It also reverses the relationship to promising

proposed by Arendt. It recognizes from the beginning that observers can never know all that there is to know (Fairchild, Bayer, and Colgrove 2007; Gilliam 2005) and that the only way they can be sure that their observations will not provide *false* information is to make a promise regarding the way their appropriations will be used. In return the subjects of observation agree, as an act of 'grace'(Maston 1967: 17), to allow themselves to be glimpsed. A covenantal ethic thus recognizes both the partiality inherent in any observation and the limits of spectatorship (Gold 1989: 104-5) as well as meets Cavell's demand that spectatorship reveal itself to those observed: 'there must be in any 'encounter' the recognition that we are all looking at each other' (Pagden 2000: xxxiv).

Gold lists a number of 'techniques' that might be used under this ethic. They reveal appropriation as a technical as well as moral issue, one that requires skill and inventiveness to negotiate (Rancière 2009/2008: 83-105). Gold's techniques provide a significant challenge to those who would use the theatre metaphor as a means of acquiring 'knowledge' about those they observe. They include:

- collection manners that do not alienate subjects;
- attention to subject reactions during the process;
- guarding against the imposition of obligation on the subject;
- requests for feedback, especially in relation to the selection of images to be used;
- contextualising images to avoid stereotyping;
- taking special care when dealing with vulnerable groups with limited self-determination;
- encouraging subjects to use the technology themselves to benefit themselves and their communities.

'At the heart of a covenant is an exchange of promises, an agreement that shapes the future between the two parties [that] emphasizes gratitude, fidelity, even devotion, and care' to the more vulnerable party (May 1980: 367).

Film-makers Aldenhoven and Carruthers, as well as many users of the theatre metaphor and performance auditors in public policy accountability practices, clearly fail this test of ethical spectatorship. Their '*that's how it is*' position, which Boltanski specifically ties to so-called 'factual descriptions' in which 'mastery is distributed entirely on the side of the subject who is describing' (Boltanski 1999: 23-4, 33) is untenable under this ethic.[7] It is also likely that the call to utilise empathy more in anthropology, as argued by Hollan and Throop (2008), would fail this test as well, particularly as it is not clear whether empathy does provide a mechanism for understanding the other, or simply a mechanism for understanding the self in relation to the other. Empathy that ignores the desires of the beheld or simply assumes that these can be known through a one-sided, unequal or discontinuous relationship remains appropriative. Empathy 'requires ongoing dialogue for its accuracy' for only the beheld can say that the spectator has achieved 'a first-person-like understanding' of their experience, and this can only happen if they are 'willing and able to be understood' (Hollan 2008: 476, 480-4). Beholders 'should assume neither that they are mind-readers nor that their experience of understanding the [other] will be matched by the [other] feeling understood' (Elliott et al. 2011: 48).

In the end Gold believes that nothing can guarantee appropriate appropriation: 'no code, outlook, or technique insures that all ethical problems will be resolved'. The very idea of a 'technique' works against it because to think of spectatorship in terms of technique is itself to keep something back from those under scrutiny. Gold tries to overcome this with one final 'technique': the readiness to 'alter or abandon the use of visual methods if [observers] have good reason to believe subjects are being adversely affected' (Gold 1989: 107). This is what Agee and Evans chose to do when it became apparent that the task they had been given to 'document' a celebratory 1940s America was in fact a request to overlook the deep disparities between what America promised *all* its people and what it actually delivered to many of them. They altered the task they had been set to one in which an ethical relationship with those they photographed was woven into their work, and signalled their position in relation to their task by using the ironic title *Let Us Now Praise Famous Men* for their subsequent publication

[7] Original emphasis.

(Agee and Evans 1960/1941).[8] However, even this technique cannot prevent appropriation because the onus for 'good reason' appears to stay with the observer, and the theatre metaphor indicates that observers ought not to be trusted with this responsibility. Unless the glance is mutual, each remains concealed from the other (Simmel 1969/1908: 359) and all one is left with is 'the continual disappearing act of the subject' on both sides of the ontological divide (Kershaw 2003: 611).

Nevertheless, a covenantal ethics at least recognizes that a spectatorship that appropriates others as 'objects' never really achieves the knowledge that it seeks because these 'objects' are themselves subjects who have the capacity to deflect and thereby thwart spectators. It recognizes, for instance, that 'most ... do not want or need to be understood by outsiders; ... do not want to be key informants for [outsiders]; ... do not want their voice amplified by others; and ... do not think of themselves as in need of cultural advocacy by outsiders' (Valentine 2002: 281). It thus addresses the imbalance between spectators and the beheld not by insisting that spectators become actors or by relegating spectators to the sidelines, but by drawing attention to the *limits* of spectatorship even as it acknowledges spectatorship as an inevitable activity, a result of living in a world of appearance. It insists that 'whatever it is we see, there is more than meets the eye' (Blau 1990: 223) and that to try and 'catch sight suddenly of a landscape or a human being as they exist when we are absent … is an impossible dream' although 'we have all cherished' it (de Beauvoir 1965: 5). Perhaps the best that an ethical spectator can do is to subject what they think they know of the other to the test of the other's scrutiny for 'we stand in need of the other' (Deutscher in Saunders 2007) to verify what we know. Boltanski suggests a further response in relation to distant suffering: to speak out about what they see and how they feel about it. This takes courage because it makes the spectator's position vulnerable to challenge, but it also opens up the possibility of gathering sufficient support from like-minded others to effect a change on what they see. Obligation thus does fall on spectators, but not the obligation to turn themselves into 'actors'. It is inherent in spectatorship itself. A political spectatorship that took this obligation

[8] Needless to say it was not the best-selling coffee-table pictorial atlas which had been commissioned and it took some time to find a willing publisher.

seriously might well overcome the harmful aspects of appropriation as well as help to bridge the 'moat' dividing political actors from those who watch them and reduce the disdain that is apparent on both sides.

Chapter 10: Conclusion

Image has been removed as it contains copyright material.

Figure 10.1 Observation (Image from Open Channel http://www.openchannel.org.au/mom/index.html)

> [A]sking unfamiliar questions of a familiar discourse can open up both new avenues of inquiry and re-open others confined to the 'dustbin of history' (Kelly 2006: 53).

The aim of this thesis has been to bring spectatorship into view as a topic of concern for political theory. It has tried to do this by taking the long-standing metaphor *politics is theatre* seriously, and tracing a somewhat convoluted path through metaphor and theatre theory. In the process it has revealed that the theatre metaphor is overwhelmingly an elite spectator's metaphor that is used to cast judgment on what this spectator sees. Spectatorship here is a form of power exercised through psychological distance. Furthermore, it can be an appropriative power that retains those it observes as objects for the spectator's 'willing and trafficking' (Heidegger 1978/1947: 223). This alone should make spectatorship of central concern to politics.

These findings also indicate that metaphor analysis should not be relegated to the edges of political theory any more than spectatorship should be. Metaphor analysis can provide a useful way to broach a topic that seems to be unapproachable. It can also provide additional insights about phenomena that are otherwise

unavailable. Because metaphors treat phenomena in a relational way, they provide a back-door into a phenomenon through its relationship with its comparison. In this case, although theatre also seems to oscillate between despair over and fear of spectators, it recognizes them as essential to its existence. When politics is considered theatre, the metaphor brings spectatorship into politics. It also directs how this political spectatorship is to be considered: as *constitutive* of politics, as it is in theatre. Pushing the metaphor in conjunction with theatre theory opens up the possibility of a different kind of politics: a form of representative democracy that incorporates spectatorship in a vital and constitutive way.

However the implications of distance in both metaphor and theatre pose a challenge for democratic theory that is committed to turning spectators into actors. Not only does politics as theatre insist on a gap between spectators and actors, the study of distance indicates that this gap between actors and spectators cannot in any case be overcome by turning spectators into actors. This is firstly because at an ontological level, all humans are spatially separated and are both actors and spectators for each other and secondly because spectators are already active. Distance conventions simply allow sufficient separation between actors and levels of activity to make it seem as if some are acting while others are merely looking on. Spectators are only ever 'partially and temporarily separated from the playing field' (Deutscher 2007: 59) and their perceived passivity is only relative.

Here the value of historical analysis is revealed. Attitudes towards spectatorship turn out to be historical in nature rather than a reflection of something eternal and essential in the spectator. The desire to control spectators in the theatre developed from their unrestrained and enthusiastic involvement in what they were seeing. The subsequent desire to awaken them came about largely in response to spectators learning too well the conventions, regulations *and pleasures* of a certain kind of theatre that restricted their capacity to move but compensated for this by increasing their focus and therefore the intensity of the theatrical experience. Spectators, however, have the capacity to respond differently depending on the conventions, regulations, divisions of spatial arrangements and kinds of theatre cued

by performers (Coppieters 1981; Fischer-Lichte 1997). One capacity of spectators that must now be beyond doubt is their willingness and ability to adjust to what is demanded of them, often with great enthusiasm, even glee.

History also indicates, however, that while spectating may be a variable form of activity in its own right, the separation between actors as *performers* and spectators can never be bridged without loss because they essentially involve two different modes of activity (Arendt 1980/1954: 217). To turn spectators into actors ends the possibility of judgment other than by the standard of utility, while to turn actors into spectators ends the possibility of public action. Paradoxically, turning spectators into actors can also mean the loss of action, because to perform requires a 'space of display' (Arendt 1980/1954: 218). This was made evident in the theatre where efforts to create participatory theatre by enticing spectators to become actors led to the disappearance of theatre into ritual, orgy or therapy (Blau 1989a), but also in revolutionary politics. Both offer a salutary warning to participation enthusiasts in politics who would insist that all be actors. Far from rescuing politics, turning spectators into actors can risk its loss.

In reviewing the literature on the relationship between mediated politics and citizenship, Graber argues that 'outdated paradigms of citizenship that ignore the information-processing capabilities of human beings' must be abandoned (Graber 2004: 545). Given that the gap between actors and spectators is only one of degree and convention, recognition of spectatorship requires the abandonment of the model of politics that opposes active citizenship to spectatorship. Recognizing citizenship only in terms of apparently active citizens leads to the obscuring, and sometimes the outright denial, of spectatorship. Under that paradigm it is impossible to see how the 'information-processing capabilities' of everyday spectators can contribute to a better appreciation of political action. It is also impossible to see how the same capabilities in the hands of powerful but hidden spectators damages citizen/actors by turning them into actor/objects. Consumer activists seem to be way ahead of theorists in perceiving how the soft surveillance involving volunteered information, automated recognition systems and the design of public spaces, for instance, works to harm the

beheld by reinforcing and reproducing social divisions and disadvantage (Lyon 2007: 116). Lyon suggests theorists themselves need to develop 'a kind of 'counter-surveillance imagination' in order to be able to conceptualise the new kinds of politics that surveillance now requires (Lyon 2007: 116). Part of this shift would require a consideration of how *political* activity entails spectatorship both as tool and target.

There are three points where spectatorship can be most powerful, and therefore of most concern to political theory, while paradoxically seeming most inert:

- in the refusal to grant recognition and therefore visibility;
- in the imposition of a certain kind of visibility in order to grant recognition;
- in the instrumental use of what lies within the spectator's field of vision.

All are forms of despotism (Hundert and Nelles 1989) that can make public life torturous for those affected. Politicians whose careers depend on being visible know the cost of having visibility withdrawn, turned against them or simply not 'conferred' (Brighenti 2007: 335). So too do political demonstrators when their actions are recognized only as *expressive politics* rather than actions that are intended to influence onlookers. These powers of spectatorship are inherently political because: '[i]f there is someone you do not wish to recognize as a political being, you begin by not seeing them as the bearers of politicalness' (Rancière 2001: S23). This means that Boltanski's solution to morally acceptable distant spectatorship – the demonstration – can easily be thwarted by other, more powerful spectators who simply refuse to see 'politicalness'. This was the fate of Merlin Luck when he used his eviction from *Big Brother* in order to make his position on Australia's treatment of refugees visible: Clegg (2005a) focused on how he got into the show; Senator Vanstone 'questioned his facts and his right to enter into the debate'; the show's host 'was outraged because he deviated from the scripted questions and the show's running order' (Kenny 2004:

11) and the 'Newsmakers 2004' feature in *The Bulletin* (14th December) focused on his 'spelling mistake' (*The Bulletin* 2004).[1]

Image has been removed as it contains copyright material.

Figure 10.2 Merlin Luck using his eviction from *Big Brother* to make himself 'present' as a political spectator with regard to Australia's treatment of refugees; image by Channel 10 (Clegg 2005a)

Opening up politics to a full recognition of spectatorship and the implications of both physical and psychological distance need not be seen as a limitation on politics. Rather it would help to make sense of some of the anomalies and failures of politics and explain the catastrophic consequences of attempting to close the gap between represented and representative in the name of transparency. The problem of *trying to see* would also come into view as a problem for accountability. It is possible, as those searching for deception during the French Revolution or for weapons of mass destruction in Iraq between 2001 and 2003 discovered too late, that what one is assiduously seeking may *not* exist if it cannot be seen. Of course, if people cannot scrutinize things they cannot see, the obvious thing to do if one doesn't want something scrutinized is to hide it, but both the French Revolution and the search for weapons of mass destruction provide easy illustrations of how searchers can convince themselves of the existence of something simply because they want to

[1] The 'E' actually fell off Luck's sign as he pulled it out from under his t-shirt.

or fear seeing it. Accountability, democratic or otherwise, requires seeing and visibility but it also requires a readiness to believe what one *actually* sees.[2] A *reasonable confidence* in spectatorship's on-going ability to provide adequate answers for most human needs would provide at least some safe-guard against phantoms and moral panics instigated by inappropriate predictive analogies. While there is no doubt that humans can be mistaken about what they see, particularly under traumatic circumstances (Lithwick 2009: 17), the long-standing prejudice in Western theory and philosophy against looking at what is before one's eyes in order to search for whatever lies behind it in the belief that 'ordinary judgments are *always* mistaken' (Warnock 1967: 4) is a prejudice that favours 'experts' to correct these judgments. Elite users of the theatre metaphor perpetuate this prejudice by relegating the beheld to objects, thus removing the possibility of being refuted.

This is not to say that all forms of spectatorship will be of a similar quality any more than all forms of action are equal in their efficacy, quality or value, but who decides these value issues is a question that should be worked out *between* spectators and the observed. The questions Philp (2009) raises regarding accountability − what does it mean for A to be accountable? how are they to be accountable? to whom? and for what? − are thus good starting points for questions relating to spectatorship of all kinds:

1. *what does it mean* for a person to be observed?
2. *how* is a person to be observed?
3. *for whom* are they to be observed and on what grounds?
4. *who* is to be observed?
5. *what* aspect of the person is to be the subject of the observation?

Each of these questions has a corollary:

1. *who decides* what the normative implications of observation entail?
2. *who decides* how a person is to be observed and by whom or what?

[2] What was clearly to be seen in Iraq was that there were no weapons of mass destruction *to be seen*.

3. *to whom* is the result of this observation to be given?
4. *who decides* who is to be observed and why?
5. *who decides* the limits of this observation and how is it to be related to the person?

Addressing these questions would go some way towards meeting Gold's covenantal principles:

1. collection manners that do not alienate subjects;
2. attention to subject reactions during the process;
3. guarding against the imposition of obligation on the subject;
4. requests for feedback;
5. contextualising to avoid stereotyping;
6. taking special care when dealing with vulnerable groups with limited self-determination;
7. encouraging subjects to use the processes themselves for their own benefit;
8. withdrawal where domination occurs (Gold 1989).

Surveillance, performance auditing, accountability and transparency should all involve these kinds of questions and conditions but, without a full recognition of spectatorship, none of them can even begin to be addressed meaningfully let alone be held to an ethical form of spectatorship. This is to allow powerful spectators to continue their activities *un*accountably.

Further, a democratic political system that utilises powerful and appropriative forms of spectatorship even as it chastises citizens for being spectators rather than actors is actually *disempowering* citizens. The increasing use of visual media makes spectatorship more and more a key part of political participation whether or not political theory takes spectatorship seriously. New forms of visual media are becoming tools of spectator/activists often long before politicians or theorists get the hang of them. 'Citizen reporters' are already providing the world with photographs

of political events as they unfold (Cha 2005) and engaging in their own surveillance. Politically committed individuals have become adept at using media opportunities to press their political claims or to engage in 'culture jamming' (Clegg 2005b: 10; Sharkey 1993).[3] Television has also widened the range of issues that can be considered valid subjects of interest and concern. Not only does political interest no longer end 'at the water's edge' (Aldrich et al. 2006: 477; Arvanitakis and Marren 2009; Sharkey 1993) even though much of the participation literature does (Pritchard 2007b), distant spectatorship is an increasing feature of a political life:

> To the extent that today's citizens are … ensconced in a world comprised of television's split screens, zoom lens and instant replay and the computer terminal's graphics, spread sheets, databases and search and revise routines, it is difficult to imagine that the capacities that they bring to politics remain unaffected (Rosenau 1995: 26).[4]

To not recognize the spectatorship involved in these activities under a discourse of participation, particularly where this discourse is tied to electoral politics, is to reduce those engaged in them to *unvisibility* while leaving politics open to surprises.

Bringing spectatorship into focus in political theory will allow distance to be considered as a form of power. Distance between spectators and actors needs to be managed because it has social and moral as well as political significance. Too small a gap leads to a loss of perspective and the likelihood of injury. Spectators and actors can be 'like soldiers fighting in a narrow valley: they see nothing but what is close

[3] 'Culture jamming' uses elements of popular culture for political protest, as Luck attempted to use *Big Brother*. It originated in efforts by New York guerrilla artist Rodriguez de Gerada to modify existing bill-board advertising in order to parody them or 'talk back' to them to make a political comment, creating 'a climate of semiotic Robin Hoodism' (Klein 2000: 279-80).

[4] Based on UNESCO statistical reports, Rosenau produces tables that indicate the phenomenal growth in access to television receivers throughout the world. Between 1965-1985, developing countries' access to such technology increased from 11 million to 130 million; the number of radio receivers increased from 75 million to 517 million in the same period (1995:21;24). Education underwent 'phenomenal growth' since 1945 in all parts of the world and at all levels (1995:27). Rosenau is positive about this development, but not all theorists are (Street 2004).

around them, and that imperfectly, as everything is in motion' (Trollope *La Vendée* 1850 in von Rosador 1988: 14). The right distance can allow spectators to 'see what an action really is' because they can see it 'contextualised, embedded in the story of which it is an essential part' (Rorty 1992: 7) while leaving actors to work unhindered. They can also see abuses of power and call them to account without becoming implicated in them (Grant and Keohane 2005: 32). On the other hand, too great a gap can lead to the fragmentation of the space of appearance, the possibility of 'observations made in cold blood' (Kariel 1970: 1093) and the unbridgeable 'moat' of suspicion and defence that is currently all too apparent on both sides (Allen and Birch 2011) in many modern liberal democratic states.

While some distance is unavoidable simply because humans exist in a 'realm of appearance', the fact is that scrutiny of others, for whatever reason, can be rewarding and even pleasurable for the observer irrespective of the situation of the observed or the 'truth' of what they think they see. Although spectators may offer sympathy, there is no guarantee they will do so. They may instead appropriate what they observe for whatever purpose suits them, including disdain (Balme 2005; Fortier 2002: 3-4). They may also transfer their own sentiments onto 'the biological innards' of the observed (Goffman 1974: 547) thereby deflecting accountability and agency for those sentiments away from themselves (Arendt 1958: 227). This makes actors doubly vulnerable, firstly by the sheer fact of visibility as objects, and secondly through the attribution of motives and feelings that they may not have but cannot, and perhaps must not refute (Gilliam 2005: 82). The actor 'must be thinking all the while of his appearance because he knows that all the while the spectators are judging of it' (Lamb 2000/1811).

Objectification is an inevitable effect of vision at a distance but to insist that those living entities that one sees *remain* objects, even in the name of science, is not so-called objectivity but an exercise of power against the beheld, particularly when this insistence is geared towards the appropriation of them for the spectator's purposes. This power is evident in the difficulties some people have in over-riding data images of themselves held by influential institutions and organizations,

particularly when those organizations come to define what that data means (Andersson and Heywood 2009). Distance is the fundamental condition for the operation of this power for it is distance that allows spectators to ignore the ways in which the observed are always more than can be appropriated. In the end it is not objectivity that is generated by this kind of spectatorship but error because '[c]onditions which interfere with the interchange of subject and object ... diminish the objectivity of the subject' rather than enhance it when the object is not permitted to correct the perceptions of the observer (Deutscher 1983: 136).

Spectatorship is of crucial concern to politics because of the way it is implicated with power. Political theory needs to address the gap between spectators and actors because of these implications, for ordinary spectators are vulnerable to powerful spectators who have an interest in turning them into actors. Although history shows that this is likely to be a counterproductive exercise, participation-speak serves to render these powerful spectators invisible. Recognizing rather than discounting spectatorship will allow political theory to come to terms with ordinary spectators in ways that are constructive rather than punitive, and with *all* spectators in ways that are tuned to 'care for the world' – the common ground spectators and actors share. To this end:

> We do not have to transform spectators into actors ...
> We have to recognize ... the activity peculiar to the spectator
> (Rancière 2009/2008: 17).

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Appendix A

Etymology – *Theatre* and Related Terms

List 1 Common ‘theatre’ terms – brief etymological history

Table 1 The word ‘theatre’: a brief etymological history of its meanings and derivations in English

The tables summarise a review of the original usage of so-called theatre terms in English. The purpose of the study was to establish whether or not the terms should be considered theatre metaphors.

Referencing: references for the etymological table are provided in endnotes. List 1 uses author/year in text referencing. A bibliography is provided.

Appendix A List 1: Theatre-related terms - etymology

A. From life to theatre

- ***Act***

  First recorded use in Chaucer's *House of Fame*, about 1380, borrowed from Old French *acte*, from Latin *āctus*, meaning 'a doing' and *āctum* meaning 'a thing done', both from *agere*, the Greek word for do, set in motion, drive. (Similarly for 'action') (Barnhart 1998: 10).

- ***Actor***

  First appeared in English in the Wycliffe Bible in 1384, borrowed from Latin *āctor*, meaning an agent or doer. The Romans used the word *histrio* to mean what we now call a (male) stage performer, or *cōmoedus* or *tragoedus* if distinguishing between comic or tragic actors. Female actors were called *mima*. The Greeks used the word *mîmos* for imitator or actor, from their words for to imitate (*mīmeîs-thai*) and imitative (*mīmētikós*), also hypokritai

  From life to theatre: **1581**: As one who acts in plays, *actor* was not used in English until 1581 (in Sidney's *Defence of Poesie*). The word *actress* first appeared in 1589 and meant a female 'doer' or agent, not a stage performer. Female stage performers were also called *actors* until 1666. (Barnhart 1998: 10).

- ***Agent***

  First recorded English use in 1471 in Ripley's *The Compend of Alchemy*, probably borrowed from Latin *agentum*, from *agere*, to do, act, lead, drive and from the Greek *ágein*, to lead. (Barnhart 1998: 19).

- ***Agency***

  First recorded use in English in 1658, borrowed from the Latin *agere.* This word was 'in the air' in cultivated circles in mid-17th Century Europe. (Barnhart 1998: 19).

- *Audience*

  Appeared in English around 1387 from the Anglo-French *audience*, from Old French, a learned borrowing from the Latin *audientia*, meaning a hearing, itself taken from *audire*, to hear, and cognate with the Greek *aiein*, to hear (Barnhart 1998: 64). It is as likely to have arisen from accounting processes, which were carried out verbally because so few could write, or from legal proceedings in which appellants had a right to be heard. When it appeared in English, the word meant 'an opportunity to be heard', only later coming to mean 'a group of listeners' (Pearsall 1999: 64). Consequently its use in relation to theatre was probably initially metaphoric, and could only have arisen when it became both possible and important to *hear* the words being spoken by the performers. As late as 1877, a standard Latin dictionary for schools, provided no connection between audience and theatre (Chambers and Chambers 1877). Plays were *spectaculum* or *fabula*, attended by spectators.

- ***Cast:***
  has long meant 'to throw', and is still used in this sense today. Its theatrical meaning derives from C17th, as so many theatrical terms do, and is considered a 'special use' of its original meaning (Pearsall 1999: 219).

- ***Character:***
  initially meant mark or symbol. Came into English around C14th. Dryden applied the term to mean 'a person in a play or book' in 1664 (Barnhart 1988: 160).

- ***Burlesque***
  Literary or dramatic parody 1667, from earlier adjective (1656) meaning droll or jocular, borrowed from French. The verb 'to burlesque' meaning to parody or caricature dates from 1676.The modern sense of a variety show frequently with striptease acts appeared in 1870 in American English (Barnhart 1988: 127)

- ***Drama***
  From the Greek word *drama* meaning play, action, deed, from *drân* meaning to do, act or perform. First came into English as *drame* as a term for play or action in **1515** (Barnhart 1998: 299). Ben Jonson wrote it as *drama* in 1616. First used to mean a serious play not necessarily a tragedy by Diderot. The Romans took the word *drama* directly from the Greek. They applied the word *fabula* to spectacle and stories until the time of Cicero, when it became more or less interchangeable and synonymous with *drama* (Christian 1987). Plays could still be called *fabula* or *carmen* in Latin to the late 19th century.

  - ***Dramatic***
  - Into English 1589 in Puttenham's *The Art of English Poesi*.

  - ***Dramatist***: into English in 1678

  - ***Dramatize***: into English around 1780-83

- ***Farce***
  A play of ridiculous situations and absurd people meant to be funny (Barnhard 1988: 369). From Old French *farcir* meaning to stuff – taken into English in 1530 to mean an interlude in a mystery play (stuffing) – related to the Greek word *phrássein* to fence in , hedge round or fill full (Barnhart 1998: 369).

- *Perform*
  to carry out, accomplish, or fulfil (an action, task, or function)
  to work, function, or do something to a specified standard
  to yield a profitable return
  to present to an audience (Pearsall 1999: 1060)
  Originally from Old French *parfournir*: to furnish/provide through/ to completion
  1300: to do, carry out, go through or render (borrowed from *parfournir*).

- ***Performance***
    - an act of performing a play, concert, or other form of entertainment
    - a person's rendering of a dramatic role, song, or piece of music
    - a display of exaggerated behaviour; an elaborate fuss
    - the action or process of performing a task or function
    - the capabilities of a machine or product
    - the extent to which an investment is profitable
    - an individual's actual use of language, including hesitations and errors (Pearsall 1999: 1060)

  C1500: performing or thing performed
  1709: a public exhibition or entertainment (Barnhart 1998: 777)

- ***Performer***

  1711: one who performs in a public exhibition or entertainment (Barnhart 1998: 777)

- ***Performative***

  C20th: Denoting a statement by means of which the speaker performs a particular act (linguistics/philosophy) (Pearsall 1999: 1060), although Hobbes had recognized the phenomenon of utterances as actions (Blackburn 1994: 282).

- ***Play***

  1200: game, martial sport, joke, revelry
  1325: dramatic or theatrical performance (Barnhart 1998: 804)

- ***Player***

  c. 1340: a reveller (Barnhart 1998: 804)

- ***Public***

  1394: open to general observation, sight or knowledge (*pupplik*)
  c1500: *publike*: public view, place open to all persons
  1600: revival of Latin spelling: *public*
  1665: people in general (Barnhart 1998: 859)

- ***Publicity***

  1791: condition of being public
  1826: advertising, making something known (Barnhart 1998: 859).

- ***Purpose***

  First recorded use as a noun in English about 1300 to mean intention, aim or goal. Used as a verb in 1380 by Chaucer in his translation of Boethius' *De Consolatione Philosophiae*, and as an adverb, *purposely*, by Shakespeare in 1590 in *Comedy of Errors*. Came into English via Old French, from the Latin *prō* (forth) and *prōpos* (part of the word for 'put forward' (Barnhart 1998: 866).

- ***Role***

  'Role' as the part an actor plays was once the metaphorical application of the term for the scroll (rolled paper) on which instructions, proclamations

or speeches were written, itself a metaphorical application of the term 'rolle' meaning to roll over. The bread rolls we eat unthinkingly were similarly the metaphorical application of the term 'rolle' because in making them, the dough was rolled over. The term 'role' has since been applied metaphorically to describe both how we change our behaviour according to the context in which we find ourselves, and to the parts played by those people who take on the job of politician. In this application, we are drawing on the theatrical term to suggest that what we do or what politicians do is an 'act', something which is not 'real' – yet in bringing the term out of the theatre, we are in fact returning it to an earlier relationship with the idea of acting – meaning simply to do.

c460BCE: In *Trojan Women*, Euripides compared the human heart to a written scroll which is rolled up (Curtius 1990/1948: 304n2). Scroll was the term from which the word *role* was devised.
1606: part or character played by a person in society or life, from **roll** (of paper) on which the part was written (spelt *rolle* until 1790-91, when it was changed to the French *róle*. The word *rolle* referred to the technique of making a bread-roll by turning the bread over) (Barnhart 1998: 935).
1790-91: the word was first recorded as meaning an actor's part in a drama.

- ***Script***

  A piece of writing. First used to mean a manuscript of a play in **1883**. First used as a verb to mean the writing of a play (to script) in 1935 (Barnhart 1988: 973).

- ***Soliloquy***

  Word coined by St Augustine to mean speaking to oneself – used in his *Liber Soliloquiorum* – taken into Middle English in that meaning with the translation of St Augustine's book in 1380, but not in common use until 1604. First recorded use to mean a literary or dramatic monologue (i.e. taken up into the theatre) in 1640 (Barnhart 1998: 1032)

- ***Stage***

  About 1250, a story or floor of a building, later, raised platform for public performance; step in a sequence (before 1325, in *Cursor Mundi*); borrowed from old French *estage* a story, floor, stage for performance, from vulgar Latin *staticum* a place for standing, from Latin *statum*, past particle of *stāre,* to stand. The specific sense of the theater, the actor's profession is found in 1589. The sense of period of development or time in life is first recorded in Shakespeare's *Pericles* (1608). The meaning of to put into a play is first recorded in Ben Jonson's *The Poetaster* (1601); that of put (a play etc) **on** the stage in 1879, and the general sense of mount or put on (an action, spectacle, etc) in 1924. Stage-coach – as a vehicle doing part of a journey dates from 1658 (Barnhart 1998: 1056).

- *Spectacle:* from the Latin *specere* (to look) and *spectare* (to view, to watch) i.e. similar to the Greek *thea* (to see, to behold).
  1340: *spectakit* public entertainment
  pre 1586: *spectator – onlooker, observer*

1709: *spectate* the verb, meaning to look
OED definition (1999): a visually striking performance or display (Pearsall 1999).

- ***Theatre***

from life to theatre (see Table 1):
Greek: a place for viewing
For early Latin writers, *theatron* could be translated as either 'theatre' or 'spectacle'. It was this latter use which was recorded by Isidore of Seville in his *Etymologies*. Theatre thus became associated with, and mistaken for, *amphitheatron,* a move which brought the ill-repute of events which occurred in amphitheatres such as The Colosseum into association with theatre. Theatres, in the absence of any actual theatre, became known as *places* of orgies and gross spectacles, contributing to the disrepute in which theatre has continued to be held to this day. During the Middle Ages, the term *theatrum* was also used to designed a market-place where goods were laid out for display, an assembly area, a complete treatment of a topic (The Theatre of Women's Fashion *Gynaeceum sive theatrum mulierum* by Jost Amman 1586, Frankfort), a scholarly scheme or a philosopher's system (see Bernheimer 1956: 226).
c1374: a place constructed in the open for viewing dramatic plays or other spectacles (Chaucer *Boeth*) OED 1933: XI: 261). The first mention of the word in English (by Chaucer c1374) referred to 'an open-air place for viewing plays and other spectacles' (Barnhart 1998: 1131)
1382: a 'comune biholdiying place' (a Wycliffite Bible manuscript – see McGillivray 2007: 192n11 and West 1999: 247). **NB: the emphasis was on the act of seeing C15th**: The word *theatre* was 'an unfamiliar one. But it is not just a question of the word, the concept of theatre does not seem to have existed. Putting on plays was rather one of a variety of ways of telling stories and entertaining … The word "theatre" in England is really one of those that the Renaissance used to recover the lost Classical past; and the idea of "theatre" as a branch of the arts is one that does not develop until the seventeenth century' (Meredith et al 1985: 2 in McGillivray 2007: 192).
1560's: the title of a book with images e.g. *The Theatre of Women's Fashion* (*Gynaeceum sive theatrum mulierum*) by Jost Amman 1586, Frankfort; this understanding continued well into C17th: 1605: *Theatrum anatomicum* by Gaspard Bautin (1560-1624), on modern anatomy; *Theatrum of Great Britain* (1610) by John Speed, a collection of maps; *Theatrum botanicum* (1640) by John Parkinson, a herbal.
1565: *theatrum* is defined by Thomas Cooper in his *Thesaurus Linguae Romanae et Britannicae* (1565) as 'Sometime the multitude that beholdeth. Sometime the sight or play set forth in that place' (Cited in West 1999: 282n31). West argues that this indicates that there was no radical separation between spectators and performers at the time, which goes some way towards explaining the 'radical effectiveness' of Elizabethan theatre.
1577: a building where plays are shown
1581: a place of action
1589: defined by John Rider in his *Bibliotheca Scholastica* as a 'looking place' and placed under the conceptual heading of 'To looke' rather than under 'Stages to see plaies' (West 1999: 248).

1668: plays, writing, production, the stage
1829: the rediscovery of the Greek theatre at Epidaurus, part of the Sanctuary of Asklepios; excavated 1870-1926 and restored 1954-63.
1850s: excavation of The Odeon of Herodes Atticus
1893: excavation of Delphi began
1999: (OED) (1) a building (2) writing/production of plays (3) a play or other activity (4) a room for lectures (5) an operating room (6) the area in which something happens. Theatre is still essentially a space in which spectacles occur. Uses of the term to relate to plays etc are derived/shorthand.
2007: discovery of another Greek theatre under a suburb of Athens

- ***Theatrical***

  Greek: to do with show/showing
  From life to theatre: **1558**: connected with the theatre
  1657-1683: dramatic performance
  1995: ''Theatrical' is used in a flexible sense, and is applied to the civic rituals and public spectacles of the capital (e.g. the execution of King Charles I) as well as to the elite and the popular theatre': a period is 'theatrical' because of 'the sheer range of spectacles and experiences enacted' … this range of activities 'testifies to the existence of a theatrical culture of conscious dramatisation on all of the public stages' (Smith, Strier, and Bevington 1995: 14) [a circular definition: they see a period as theatrical and then claim that the events they describe reveal 'a theatrical consciousness' in the participants!

- ***Thespian***

  1675: to do with drama, especially tragedy
  1827: actor/actress (Barnhart 1998: 1133)

B. From Theatre to Life

- ***Scene***

  First recorded use in English in 1540 to mean part of an act of a play as well as stage scenery (as Burke uses it). Borrowed from Middle French *scène* and from the Latin *scaena* to mean scene, stage, from the Greek *skēné* meaning 'tent' (military) and later 'stage' (Christian 1987). The development of the term into *scenery* (stage representations of a scene) occurred as late as 1774, and did not appear to have been applied to natural features of the landscape until about 1784. This it may be one of the few terms to come from the theatre into everyday life, rather than the other way around. It is first recorded in English to mean natural scenery in Dickens' *American Notes* (1842). (Barnhart 1998: 966).

- ***Tragedy***

  Into English about 1375 (as *tragedie*) – a play or other serious literary work having an unhappy ending (used by Chaucer), borrowed from the French which was borrowed from the Latin *tragoedia* a tragedy or a lofty style, or a great commotion or disturbance. From the Greek *tragōidíā* meaning a dramatic poem or play in formal or stately language and action

having an unhappy resolution – literal meaning: a goat song – possibly because the actors or singers wore goatskins – or were awarded a goat as a prize.
The figurative sense of an unhappy event, calamity, or disaster is found in 1509 (Barnhart 1998: 1157).

- ***Tragic***

  1545: calamitous, disastrous, fatal; shortened form of earlier *tragical* (1489) modelled on Latin *tragicus* – of or pertaining to tragedy; literally, of or pertaining to a goat, and probably to a satyr impersonated by a goat singer or satyric actor from *trágos* meaning goat from *tragein* meaning nibbler.
  The sense of pertaining to tragedy as a part of drama, of the nature of or acting in tragedies, is first recorded in English in 1563. The original meaning of this word in English was influenced by the figurative sense of *tragedy* (Barnhart 1998: 1157).

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Appendix A Table 1: The word 'theatre': a brief etymological history of its meanings and derivations in English[1]

Shading indicates first known use.

DATE	WORD	MEANING	USER	IN
Origins: Greek word designating 'a seeing place' from the word *thea* – to see.[2] Came into Latin as *theatrum* also as 'a place where spectacles are seen.' Cicero used the word to mean playhouse or theatre, as well as the spectators therein. He also used it to refer to 'a space and opportunity for the display of one's powers.' Virgil used theatrum to refer to 'a place where public games are held, a place of exhibition', and Quintilian used the word to refer to the audience.[3]				
c1374	theatre	1. a place constructed in the open air for viewing dramatic plays or other spectacles	Chaucer (trans)	Chaucer's translation of Boethius' *Consolation of Philosophy*
c1380 (spelling): theatre *or* teatre				
1382	theatre	2. a 'comune biholdyng place'	Wyclif Bible	Acts XIX, 29[4] (note the emphasis on the act of seeing).
c1386	theatre	3. an amphitheatre	Chaucer	The Knight's Tale (*Canterbury Tales*)
C15th: The word *theatre* was 'an unfamiliar one. But it is not just a question of the word; the concept of theatre [as we know it] does not seem to have existed. Putting on plays was rather one of a variety of ways of telling stories and entertaining … The word "theatre" in England is really one of those that the Renaissance used to recover the lost Classical past; and the idea of "theatre" as a branch of the arts is one that does not develop until the seventeenth century'.[5] However, in Italy between the discovery of Vitruvius' work in 1414 and 1585 when the Teatro Olimpico was built in Vincenza, 'the best part of a century of experimentation in building theatres according to the sketchy principles outlined by Vitruvius' took place.[6] In **1473**, a temporary wooden theatre was built in Rome for a wedding celebration: 'with strong beams of wood … we prepared a tall theater',[7] one of a number of temporary theatres built before 1585. In Italian as in English *teatro* referred 'to the seating arrangements of the audience. A "teatro" was a "place for watching" and the term was commonly applied to the specific place *from* which one watched'.[8] **1550-1700** (dominant spelling: theater). McGillivray argues that 'already in the sixteenth century "theatre" did not simply stand for an art form, but was a term to which values had been assigned'[9] but as we can see, theatre continued to mean a large number of things not necessarily related to theatre as an art form – nor was the art form recognized as 'theatre' in C16th. In the C16th in both England and Europe 'theatre' 'referred simply to a place which allowed people to watch anything being displayed' and 'come to know the world'. The emphasis was on the act of **seeing**. McGillivray claims that social life was theatrical prior to the development of specific spaces called theatres. West also argues that the idea of theatre in philosophy existed before theatres themselves did and suffered in its aims of education and enlightenment in its intersection with the reality of theatre and the need to entertain in order to keep the audience's attention.[10] In **1545**, Charles Estienne published a textbook on the theory and practice of dissection in which he describes an ideal form of anatomy theatre based on Vitruvian principles because 'anatomy was comparable to any other public show and a dissected human body to "anything that is exhibited in a theatre in order to be viewed"'.[11] **1557**: An **anatomy theatre** was constructed in London 19 years before Burbage's playhouse.[12]				
1558	**theatrical**	1. pertaining or connected with the theatre or 'stage' or with scenic representation[13]		
1566	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual. (This use continued until well into C18th).[14]	J. Alday (trans)	Alday's translation of Boaystuau's *Theatrum Mundi, the Theatre or rule of the world, wherein may be sene the running race and course of everye man's life, as touching miserie and felicity*

1576: the first English playhouse built				
1577	theatre	5. an edifice specially adapted to dramatic representations; a playhouse 1577: theatre-houses	Northbrooke	*Dicing* (1579)
1581	theatre	6. something represented as a theatre … in relation to a course of action performed or a spectacle displayed *especially* a place or region where some thing or action is presented to public view (literally or metaphorically)		*Confer* 11 (1584): 'They … are set before all mens eyes, and in the middest of the Theatre of the whole world'.
1587	theatre	7. a temporary platform, dais, or other raised stage for any public ceremony	Fleming	*Contn. Holinshed*: 'It was found better for them by the aduise of the prince of Orange … to tarie for his highnesse upon a theater which was prepared for him
1589	theatre	2. a 'comune biholdyng place'	George Puttenham	*The Arte of English Poesie*: '*theatrum,* as much to say as a beholding place'.[15]
1589	theatre	8. the stage or platform on which a play is acted	Rider	*Bibl. Schol.*: 'A theater, or scaffold whereon musitions, singers, or such like shew their cunning, *orchestra*
1594	**theatral**	1. of or pertaining to or connected with the theatre, theatrical, dramatic	R. Ashley (trans)	*Loys le Roy*: 'They pardoned Roscius, the Author of the Law Theatral
1596	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual.	Jean Bodin	*Universae Naturae Theatrum*[16]
1599	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual.	R. Allot	*Wit's Theater of the Little World*
C17th: theatre/*theatrum* retained its broad meaning of 'seeing-place'.[17]				
1600	theatre	6. something represented as a theatre … in relation to a course of action performed or a spectacle displayed *especially* a place or region where some thing or action is presented to public view (literally or metaphorically)	Shakespeare	*As You Like It*
1602	theatre	9. a theatreful of spectators, the audience or 'house' at a theatre	Shakespeare	*Hamlet*
1606	theatre	10. a thing displayed to view; a sight, scene, spectacle; a *gazing-stock*	Sylvester	*Du Bartas*: 'All cast their eyes on this sad Theater.'
1611	theatre	4. a book giving a 'view' or 'conspectus' of some	Speed	*The Theatre of the Empire of Great*

		subject; a textbook; a manual.		*Britaine: Presenting an exact Geography of the Kingdomes of England, Scotland, Ireland, and the Iles adjoining.*
1613	theatre	11. a room or hall fitted with tiers of rising seats facing the platform, lecturer's table or president's seat, for lectures, scientific demonstrations, etc.	Purchas	*Pilgrimage*: 'That is now rather become a Sepulcher of Science, then a Theater, there being not above five Students'.
1615	theatre	12. a place where some action proceeds; the scene of action	G. Sandys	*Trav.*: 'The most renowned countries and Kingdoms … the theaters of valour and heroical actions…'
1616 London theatres were still an 'unusual landmark'.[18]				
1621	theatre	7. a temporary platform, dais, or other raised stage for any public ceremony		*Execution at Prague*: 'The theatrum, or scaffold of timber, which was to be erected, and whereupon the … execution of the prisoners was to be performed.'
1639	theatre	6. something represented as a theatre … in relation to a course of action performed or a spectacle displayed *especially* a place or region where some thing or action is presented to public view (literally or metaphorically)	Fuller	*Holy War*: 'Asia, the theatre whereon they were acted is at a great distance'.
1640	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual.	Parkinson	*Theatrum Botanicum. The Theater of Plantes, or An Universall and Compleate Herball*
1640	theatre	10. a thing displayed to view; a sight, scene, spectacle; a *gazing-stock*	Peter Leighton	Chandler: *Hist. Persec.* (1736): 'He was made a Theatre of Misery to Men and Angels.'
1640	theatre	13. dramatic works collectively		Bromes: *Antipodes*
1641	theatre	11. a room or hall fitted with tiers of rising seats facing the platform, lecturer's table or president's seat, for lectures, scientific demonstrations, etc.	Evelyn	*Diary* 28 August: 'I was much pleased with a sight of their Anatomy schole, theater, and repository adjoyning'.
1645	theatre	14. a circular basin of water	Evelyn	*Diary* 5 May: 'A stream precitating into a large theater of water … In one of these theaters of water is an Atlas spouting up the streame to a very great height.'
1646	theatre	10. a thing displayed to view; a sight, scene, spectacle; a *gazing-stock*	Evance	*Noble Ord.*: 'If there be any that are made a Theature unto the world … it is such as Paul

1647	theatre (theature)	8. the stage or platform on which a play is acted	Trapp	*Comm. Rom.*: 'Clearly seen: As in a mirror or as on a theatre'.
1647	**theatrically**	1. in a theatrical manner or style	Trapp	*Comm.Epistles*: 'The Pharisees … did all theatrically, histrionically, hypocritically, to be seen of men.'
Mid 1600's: *theatrical* takes on 'an additional meaning of simulation, artificiality, and affectation. Thus, besides evoking and referencing stage performances, it indicated role-play off the stage'.[19]				
1649	theatrical	2. that 'plays a part'; representing or exhibiting in the manner of an actor; that simulates, or is simulated, artificial, or affected, assumed	John Hall	*Motion to Parl. Adv. Learn*: 'Man in businesse is but a Theatrical person, and in a manner personates himselfe'
1652	theatre	15. a natural formation or place suggesting such a structure	Donne	
1654	theatre	12. a place where some action proceeds; the scene of action		*Martini's Conq. China*: 'Which country was the Theater of all his Brutalities.'
1656	**theatric**	1. suggestive of the theatre (theatrical)		*Artif. Handsom*: 'What is there in any civil order … which doth not put on something Theatrick and pompous'
1657	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual.	S. Purchas	*A Theatre of Politicall Flying-Insects*
1657	theatrical	3. the performance of stage plays		
1657-83	theatrical	4. a dramatic performance[20]		
1659	theatre	8. the stage or platform on which a play is acted	Stanley	*History of .Philosophy*: 'Some plead in the Forum, others act on the theater'.
1665	theatral	1. of or pertaining to or connected with the theatre, theatrical, dramatic	Braithwait	*Comment Two Tales*: 'He … in Theatral actions personates Herod in his Majesty.'
1668	theatre	16. dramatic performances as a branch of art, or as an institution; the drama	Dryen	*Ess. Dram, Poesy*
1667	theatre	15. a natural formation or place suggesting such a structure	Milton	
1678	**theatrize**	1. to make a spectacle or show of	J. Brown	*Life of Faith* (1824): 'They were exposed to … public shame … when made open spectacles and theatrized.'
1679	theatrize	1. to make a spectacle or show of	J. Brown	*Life of Faith* (1824): 'We read of some … who were theatrized, brought to open

				scaffolds.'
1680	theatre	7. a temporary platform, dais, or other raised stage for any public ceremony		*London Gazette No 1475:* 'Then his Lordship conducted their Royal Highnesses to the Hall, at the South end whereof, was erected a Theater of 42 Foot in length, and 40 in breadth, covered with Carpets and rising five steps from the ground.'
1684	theatre	6. something represented as a theatre … in relation to a course of action performed or a spectacle displayed *especially* a place or region where some thing or action is presented to public view (literally or metaphorically)	T. Burnet	*The Earth*: 'Earth was the first theater upon which mortals appear'd and acted'.
1691	theatrical	2. that 'plays a part'; representing or exhibiting in the manner of an actor; that simulates, or is simulated, artificial, or affected, assumed	Boyle	
C18th: the term *theatre* began to be restricted to mean a particular institution, its buildings and its products i.e. efforts were made to *limit* the term.[21]				
1702	theatrically	1. in a theatrical manner or style; in relation to the theatre; dramatically; as a public spectacle	Pope	*Imit.Earl.Dorset, Artemisia*: 'Her voice theatrically loud…'
1704	theatre	4. a book giving a 'view' or 'conspectus' of some subject; a textbook; a manual.	R. Monteith	*A Theater or Mortality; Or, the Illustrious Inscriptions … upon the several Monuments … within the Grey-friars Church-Yard [etc] of Edinburgh*
1706	theatric	2. of or belonging to, or of the nature of the theatre	Steele	
1706	theatric	3. artificial	Steele	
1709-10	theatrical	5. having the style of dramatic performance; extravagantly or irrelevantly histrionic; 'stagy'; calculated for display, show; spectacular	Steele and Addison	*Tatler No 136*: 'His Theatrical Manner of Making Love'.
1711	theatrical	2. that 'plays a part'; representing or exhibiting in the manner of an actor; that simulates, or is simulated, artificial, or affected, assumed	Shaftesbury	*Characteristics of Men, Manners, Opinions, Times* (1711): 'The good painter must … take care that his Action be not theatrical, or at second hand; but original and drawn from Nature her-self'[22]
Shaftesbury's concern with the theatrical marks a period when the issue of spectatorship becomes problematized. Fried argues that Shaftesbury, Defoe and other eighteenth century writers, including Diderot some fifty years later, had 'an obsessive concern with the problem of *theatricality*, by which they meant the implications of an awareness of audience.[23] The theatre at the time demonstrated a constant awareness of the audience, which, they believed, led to dramatists and performers writing and playing to the				

audience rather than maintaining coherency (or at least the illusion of it) in the scene. Both Shaftesbury and Diderot (who drew on Shaftesbury's work) argued that paintings which demonstrated this awareness of the beholder were second-rate (theatrical) and that this interfered with the naturalness of the scene, making it 'mannered', 'false and petty' (Diderot) and interfering with its ability to portray action convincingly. Thus, the issue of how to observe *without* affecting the scene so that the behaviour of those in the scene remained natural became critical. Steele and Addison's 'Spectator' insisted on remaining anonymous in order to prevent the observed becoming aware they were being scrutinised. [It is easy to see how paranoia can become a companion to spectatorship in a society of spectators, as it did during the French Revolution}.				
1711	theatrize	1. to make a spectacle or show of	Hickes	*Two Treat. Chr. Priesthood* (1847): 'He endeavours to expose and theatrize us.'
1712	theatrical	6. (perjorative) studied, artificial, 'second-hand'	Shaftesbury	*Second Characters, or The Language of Forms* (1712): 'studied action and artificial gesture may be allowed to the actors and actresses of the stage. But the good painter must come a little nearer to the truth, and take care that his action be not theatrical, or at second hand; but original, and drawn from nature herself'.[24]
1720-1750: 'theater' dropped in favour of 'theatre' in England				
1720	theatre	12. a place where some action proceeds; the scene of action	Ozell	*Verlot's Rome*: 'The Theatre of a Civil War.'
1727	**theatricalness**	1. the quality or condition of being theatrical	Baily	*Theatricalness*: 'the being according to the Custom or Manner of the Theatre
1743	theatrical	2. that 'plays a part'; representing or exhibiting in the manner of an actor; that simulates, or is simulated, artificial, or affected, assumed	(appears in French as a perjorative)	*Dictionnaire de Trévoux*: 'The gravest fault of a dramatic poem is to have only *theatrical* passions, passions that are not natural, that are seen only on stage)[25]
1755	theatral	1. of or pertaining to or connected with the theatre, theatrical, dramatic	Johnson	
1758	theatrical (*le théâtral*)	7. (perjorative) theatrical drama and painting are works which play to the beholder or audience (a problematization of the spectator which also affected Shaftesbury).	Diderot	*Entretiens sur le Fils natural* (1757); also in *Discours de la poésie dramatique* (1758) and *De La Manière* (1767)
1760	theatric	1. suggestive of the theatre (theatrical)	Walpole	*Four C. Eng. Lett* (1880): 'It was very theatric to look into the vault, where the coffin was, attended by mourners with lights.'
1764	theatric	4. resembling a theatre or amphitheatre in shape or	Goldsmith	*Travels*

		form		
1774	theatre	12. a place where some action proceeds; the scene of action	J. Adams	*Fam. Lett.* (1876): 'To-morrow we reach the theatre of action.'
1777	theatrical	suitable only for the theatre	(used in France as a perjorative)	*Dictionnaire de l'Académe françoise*: a mode of action or expression which is suitable only for the theatre[26]
1778	**theatricalize**	1. to make or render theatrical	Mme. D'Arblay	*Diary* September: 'I shall occasionally theatricalize my dialogues'
1781	theatric	4. resembling a theatre or amphitheatre in shape or form	Mason	*English Gardens*
1788	theatric	1. suggestive of the theatre (theatrical)	Mme. D'Arblay	*Diary* (1876): 'So theatric an attitude'.
1794	theatricalize	2. to act on the stage; to attend or frequent theatrical performances	Coleridge	*Letters to Southey* (1895): 'It is an Ipswich Fair time, and the Norwich company are theatricalizing.'
1798	theatre	6. something represented as a theatre … in relation to a course of action performed or a spectacle displayed *especially* a place or region where some thing or action is presented to public view (literally or metaphorically)	Washington	*Letter & Writings* (1893): 'The propriety of my again appearing on a Public theatre, after declaring the sentiments I did in my Valedictory address …'
1809	theatric	2. of or belonging to, or of the nature of the theatre	W. Irving	
1812	theatric	2. of or belonging to, or of the nature of the theatre		*The Examiner* 21 September
1815	theatrical	8. matters pertaining to the stage and acting		
1816	theatric	3. artificial	J. Gilchrist	*Philos. Etym*: 'A poor dull servile, imitative, theatric set of artifical creatures, strutting about the stage of life in pompous insignificance'.
1825	**theatralize**	1. to adapt for performance on the stage	Carlyle	*Schiller*: 'Schiller had engaged to theatralize his original edition of the *Robbers*'.
1830	theatrical	2. that 'plays a part'; representing or exhibiting in the manner of an actor; that simulates, or is simulated, artificial, or affected, assumed	Macaulay	
1833	theatricalize	2. to act on the stage; to attend or frequent theatrical performances	E. FitzGerald	*Letters* (1889): 'He and I have been theatricalizing lately. We saw an awful Hamlet the other night.'
1835[27]	**theatricality**	1. a spectacle	Carlyle	*French Revolution*: 'For the present she

				gazes, nothing doubting, into this grand theatricality'[28]
1835	theatricality	2. the quality or character of being theatrical (insincere or artificial)	Carlyle	*French Revolution*: 'By act and word he strives to do it, with sincerity if possible; failing that, with theatricality'.[29]
1835	theatricality	3. the expression of a people's temperament or spirit	Carlyle	*French Revolution*: 'For the theatricality of a People goes in a compound-ratio: ratio indeed of their trustfulness, sociability, fervency'.[30]
1835	theatricality	4. expressions which indicate distraction (stammers, babbling)	Carlyle	*French Revolution*: 'Pardonable are human theatricalities; nay perhaps touching, like the passionate utterance of a tongue which with sincerity stammers; of a head which with insincerity babbles. – having gone distracted'.[31]
1835	theatricality	5. something unreal made manifest	Carlyle	*French Revolution*: 'In the month of June next, this Camp of Jales [which had 'waned faint and again waxed bright' but remained unpersuaded] will step forth as a theatricality suddenly become real; Two thousand strong … with flags flying, bayonets fixed'.[32]
1835	theatricality	6. exaggerated but not necessarily untrue; melodramatic	Carlyle	*French Revolution*: 'Journgniac's … defence generally … is long-winded; there is a loose theatricality in the reporting of it, which does not amount to unveracity, yet which tends that way'.[33]
1836	theatricality	1. the quality or character of being theatrical (insincere or artificial)	Jane Carlyle	*Letter to Eliza Stodart* 29 February: 'When I fly into any ones arms *now* and "*swear everlasting friendship*" it is always with a secret misgiving, and a secret and almost risible conscious of a certain *theatricality* in the transaction'.[34]
1839	theatrize	2. to act theatrically; play a part		*Watchman* 18 September: 'The Pope's militia … can splendidly theatrize in

				Protestant England.’
1840	theatricality	7. a theatrical personage; someone given to insincerity	Carlyle	*Heroes*: ‘This Mahomet … we will in no wise consider as an Inanity and Theatricality’.[35]
1852	**theatricize**	1. to make or render theatric or ‘stagy’		*Fraser’s Magazine*: ‘theatricized Stolzenfels as a glaring example of the monstrosity which may be bred from restoration with its pasteboard battlements and tawdry gothic ornaments’.
1854	**theatricalism**	1. the practice of what is theatrical; theatrical style or character; ‘staginess’	L.D. Coleridge	*Life*: ‘The dangers of sentimentalism and theatricalism in religion …’
1855	theatric	2. of or belonging to, or of the nature of the theatre	Milman	
1859	theatrical	9. a professional actor		
1865	theatricalness	1. the quality or condition of being theatrical	Bagehot	*Fortn. Rev.* : ‘A change of government is one of those marked events which by its suddenness … its theatricalness, impresses men more even than it should.’
1866	theatricality	8. a theatrical matter; a dramatic performance	Carlyle	*Reminiscences* (1866): ‘I remember once taking her to Drury Lane Theatre … of the theatricality itself that night, I can remember absolutely nothing.’[36]
1869	theatric	1. suggestive of the theatre (theatrical)	McCarthy	*Own Times*: ‘He was picturesque and perhaps even theatric in his dress and bearing.’
1872	**theatricism**	1. a manner or mode of action suited to the stage; artificial manner		*Daily News* 12 April: ‘The superb theatricisms (if we may employ such a word) of the elder Pitt and the sonorous solemnities of the younger’.
1875	**theatricalization**	1. the process of making theatrical; dramatization	Howell	*Foregone Conclusions*: ‘Terris was an uncompromising enemy of the theatricalization of Italy.’
1880	theatricality	1. the quality or character of being theatrical (insincere)	R.L. Nettleship	*Hellenica*: ‘A tendency to theatricality and effusiveness’.
1880	theatricism	1. a manner or mode of action suited to the stage; artificial manner	McCarthy	*Own Times*: ‘The monstrous excesses, the preposterous theatricism of the Paris

				Commune.'
1884	theatricalism	1. the practice of what is theatrical; theatrical style or character; 'staginess'	Hales	*Notes and Essential Shakespeare*: 'There is nothing normal or calm, but incessant eccentricity and theatricalism…'
1888	**theatreize**	3. to make theatrical or dramatic; to dramatize		*Scribner's Mag.* October: 'It became necessary to 'theatreize' or idealize history'.
1889	theatricality	1. the quality or character of being theatrical; theatricalness		*Times* 27 February: 'The absurd theatricalities with which the … campaign is now mainly carried on'.
1892	theatricality	7. a theatrical personage		*Review of Rev. January:* 'Two such theatricalities with which the … campaign is now mainly carried on'.
1894	theatre	9. a theatreful of spectators, the audience or 'house' at a theatre	Gladstone	*Hor. Odes*: 'The theatre thrice clapped you then
C20th: 19th century efforts to limit the concept of theatre begin to unravel as the boundaries of the concept are broadened. By the end of the twentieth century, theatre is an art form, a genre of cultural performance, a medium and a form of communication, and the field of theatre is seen as interdisciplinary.[37]				
1904	theatral	1. of or pertaining to or connected with the theatre, theatrical, dramatic		*The Times* 16 August: 'Impressiveness … depends … on the vast extent and theatrical disposition of the whole.'
1909	theatricalize	1. to make or render theatrical		*Daily Chronicle* 9 September: 'As Lamb has said, any attempt to theatricalise the grandeur of Shakespeare's conception must fail.'
1975	theatre	2. a 'comune biholdyng place' (a viewing place)	Joseph Butwin	'The French Revolution as *Theatrum Mundi*: theatre is used in the Greek sense of 'a viewing place', and is distinguished from 'drama': it is about watching.[38]
1981	**theatrality**	1. 'those[semiotic] processes by which theater can be defined as a unique artistic form'[39]	Jean Alter	'From Text to Performance: Semiotics of Theatrality': 'The neologism "theatrality" will be used here instead of the more normal term "theatricality" [because] 'The very concept it identifies is relatively new and not uniformly defined, and within its linguistic and conceptual confusion, "theatricality" already has undesirable

				connotations which "theatrality" may help to avoid'. The word is 'inspired by the French "théâtralité" which, in modern critical practice, antedates "theatricality", and has gained widespread acceptance'.[40]
1997	theatre	13. an art form 14. a genre of cultural performance: 'the performative genre *par excellence*'.[41] 15. a medium 16. a mode of performance 17. a mode of being 18. a form of communication 19. a signifying practice	Erika Fischer-Lichte	*The Show and the Gaze of Theatre: A European Perspective* (1997): 'Exchanges taking place between all kinds of media, art forms, cultural performance, institutions, everyday life, and theatre are renegotiating the concept of theatre … the boundaries between theatre and other cultural domains' are being reassessed in 'a process which constantly redefines the whole concept of theatre' which can no longer be defined solely as 'the performative mode'.[42]
2004	theatre	12. a place where some action proceeds; the scene of action	Weber 2004	'Whatever else it is, a "theater" is a place … in which events take place'.[43]

[1] Unless otherwise noted, material derives from *Oxford English Dictionary* 1933, Volume XI: T-U, Oxford, Oxford and the Clarendon Press, and Barnhart, Robert K., ed. 1998. *Chambers Dictionary of Etymology*. Edinburgh: Chambers.
[2] Lobkowicz, Nicholas. 1967. *Theory and Practice: History of a Concept from Aristotle to Marx*. Notre Dame, London: University of Notre Dame Press.
[3] Chambers, William, and Robert Chambers. 1877. *School Dictionary of the Latin Language*. London and Edinburgh: William and Robert Chambers. 380
[4] Quoted in Meredith, Peter, William Tydeman and Keith Ramsay 1985, *Acting Medieval Plays*, The Honeywood Press, Lincoln Cathedral Library Publications; cited in McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008].192
[5] Meredith et al 1985: 2 in McGillivray 2007: 192
[6] McGillivray 2007: 194
[7] Porcellio Pandonis, quoted in Light, Meg 1996, 'Elysium: A Prelude to Renaissance Theater', *Renaissance Quarterly* 49(1). 7; cited in McGillivray 2007: 194.
[8] McGillivray 2007: 195
[9] McGillivray 2007: 21

[10] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287. See also McGillivray 2007: 26-8
[11] Ferrari, Giovanna 1987, 'Public Anatomy Lessons and the Carnival: The Anatomy Theatre of Bologna', *Past and Present* 117; cited in McGillivray 2007: 200-202.
[12] McGillivray 2007: 200-202
[13] Barnhart, Robert K., ed. 1998. *Chambers Dictionary of Etymology*. Edinburgh: Chambers.1131
[14] Schramm, Helmar 1995, 'The surveying of hell. On theatricality and styles of thinking', *Theatre Research International* 20(2), pp. 114-119; p. 115.
[15] Cited in Vickers, Brian. 1971. 'Bacon's Use of Theatrical Imagery'. *Studies in the Literary Imagination* 4 (1) pp. 189-226. 214.
[16] Blair, Ann 1997, *The Theater of Nature: Jean Bodin and Renaissance Science*, Princeton, Princeton University Press.
[17] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.12
[18] McGillivray 2006: 26
[19] Davis, Tracy C. 2003. 'Theatricality and civil society'. In *Theatricality*, edited by T. Postlewait and T. C. Davis. Cambridge, UK: Cambridge University Press, pp. 127-155.128
[20] Barnhart 1988: 1131.
[21] Fischer-Lichte 1997: 12
[22] Balme says that the 1989 *Oxford English Dictionary* records this as the first documented use of *theatrical* (See Balme, Christopher. 2005. 'Metaphors of Spectacle: Theatricality, Perception and Performative Encounters in the Pacific'. *metaphorik.de* August www.metaphorik.de/aufsaetze/balme-theatricality.htm accessed 22/07/2005.).
[23] Fried, Michael. 1980. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: California University Press.
[24] Quoted in Fried, Michael 1980: 218n132. This use was taken into French by Diderot who was familiar with Shaftesbury's work, and 'virtually paraphrases portions' of *Second Characters* (Fried 1980: 209n56).
[25] Fried, Michael 1980: 218n132
[26] Fried, Michael 1980: 218n132
[27] The usual date for Carlyle is 1837, when *The French Revolution* was published however the manuscript of Volume 1 was accidentally burned whilst in the care of John Stuart Mill in 1835. Carlyle had to rewrite it, suggesting that he coined the term earlier than 1837.
[28]Carlyle, Thomas. 1906/1837. *The French Revolution*. 2 vols. Vol. II. London: Macmillan and Co. Limited. 332-3
[29] Carlyle 1906/1837: 332-3
[30] Carlyle 1906/1837: 334
[31] Carlyle 1906/1837: 336-7
[32] Carlyle 1906/1837: 44
[33] Carlyle 1906/1837: 152
[34] From *The Carlyle Letters* online, Duke University press 2008, http://carlyleletters.dukejournals.org/ accessed 28/04/2008.
[35] Carlyle, Thomas. 2008/1841. *On Heroes, Hero-Worship and the Heroic in History*. Boulder, Colorado: NetLibrary: Champaign, Ill: Project Gutenberg http://www.netlibrary.com accessed 28/04/2008.
[36] Davis 2003: 145
[37] Fischer-Lichte 1997: 12

[38] Joseph Butwin 1975, ‘The French Revolution as *Theatrum Mundi*, in *Research Notes* 43(3), pp. 141-152.
[39] Alter, Jean. 1981. 'From Text to Performance: Semiotics of Theatrality'. *Poetics Today* 2 (3: Drama, Theater, Performance: A Semiotic Perspective) pp. 113-139.113
[40] Alter 1981:113
[41] Fischer-Lichte 1997: 16
[42] Fischer-Lichte 1997: 12-19
[43] Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press. 97-8

Appendix B

Summary Tables

These tables represent either a summary or a refinement of aspects of the primary analyses undertaken in the tables in Appendices C to F on the accompanying CD.

Appendix B Table 1: Sources of theatre theory

COUNTRY	To 1 CE	1CE-1200	1200-1250	1251-1300	1301-1350	1351-1400	1401-1450	1451-1500	1501-1550	1551-1600	1601-1650	1651-1700	1701-1750	1751-1800	1801-1850	1851-1900	1901-1950	1951-2000	2001-2008
Greece	■	■																	
Rome	■	■																	
India		■																■	■
Syria		■																	
Constantinople (Byzantium)		■																	
Hippo (now Algeria)		■																	
Spain		■		■					■	■	■						■	■	
Germany		■									■		■	■	■	■	■	■	
Italy					■	■		■	■	■	■		■	■	■		■	■	
Japan								■										■	■
France									■	■	■	■	■	■	■	■	■	■	
Belgium									■							■		■	
England									■	■	■	■	■	■	■	■	■	■	■
Holland											■						■		■
China												■							
Scotland													■	■				■	
America – Euro														■	■	■	■	■	■
Ireland														■		■	■		
Austria															■	■		■	
Russia															■	■	■	■	
Poland															■	■	■	■	■
Denmark															■				
Switzerland																■		■	
Sweden																■			■
Latin America																■		■	
America – African																	■	■	■
Hungary																	■		
Moravia																	■		
Czechoslovakia																	■	■	
Rumania																		■	
Canada																		■	■
Mexico																		■	
New Zealand																		■	
Brazil																		■	
Nigeria																		■	
Australia																		■	■
Iran																		■	
America – Asian																			■

Appendix B Table 2: 'Universals' of Performance - summary

PERFORMANCE IS:	SUB-THEMES IDENTIFIED	NO OF AUTHORS[1]	TOTAL[2]
An 'ado' (a complete/d entity) (Blau)	Productive	6	53 22%
	An accomplishment	49	
Conscious of itself as performance (Blau)	A separation/estrangement (from everyday/everyone)	16	44 19%
	Reflexive: (conscious of itself as performance)	37	
	Liminoid	3	
Involves management of time (Blau)	A process which has an end point/is complete/d	22	25 11%
	Temporal	8	
Purposeful/ Intentional (Blau)	Deliberate/planned/designed/staged	12	126 53%
	Prepared, rehearsed	34	
	Goal-oriented/end-determined	16	
	Strategic	34	
	Designed to meet a standard/image	52	
	Purposeful	75	
	Issues a challenge	4	
Site Specific and Context dependent (Blau)	Context dependent	33	65 27%
	Contingent	25	
	Risky	31	
	Ephemeral	13	
Visible: appearance dominates (Blau)	About visibility	53	121 51%
	A form of 'presencing' (making present)	47	
	A form of objectification	16	
	Semiotic/Signifying	12	
	Representational	7	
	Occurs in a social space	39	
	A way of seeing/looking	33	
	Exemplary	14	
	Noticeable when it fails	13	
Conventional (Blau)	Rule or convention governed (even if transgressive)	10	98 41%
	Reiterative	25	
	Citational	13	
	Framed as 'special'/'announced'	15	
	Recognizable as performance	4	
	Subject to expectations	53	
	Subject to regulation	32	
Entails a relationship with an audience/spectator/ observer (Blau)	A relationship (with the self or others as spectators)	58	96 41%
	Interactive	36	
	Negotiated	17	
	Transactional	2	
	Participatory	21	
	Co-operative	10	
	Coercive	17	
	Mediated	13	
	A mode of communication	19	
Affective	Affective	13	74 31%
	Integrative	12	
	Inclusive	6	
	Creates the illusion of inclusion	3	
	Transformative	33	
	Pleasurable	5	
	Possibly transgressive	27	
	Usually normative	4	

PERFORMANCE IS:	SUB-THEMES IDENTIFIED	NO OF AUTHORS[1]	TOTAL[2]
A form of behaviour	A sub-set of behaviour	2	94 40%
	Between behaviour and action	8	
	A public act or action	65	
	A natural way of expression	13	
	Gestural	16	
	Dramatic	6	
	Utopian	5	
	An oral presentation of some kind (including theatre)	20	
	Involves social ritual	14	
A practice (Blau)	A practice (not about text)	88	113 48%
	An embodied and articulated praxis	64	
	Exemplary	14	
Accountable	Designed/expected to meet a standard (explicit or implicit	49	87 37%
	Subject to evaluation/judgment	62	
	Measurable	33	
	Accountable to others	20	
	Concerned with democratic government	33	
Concerns power	A form of power	2	78 33%
	A form of politics	50	
	Contains configurations of power and authority	50	
	Appropriative	7	
	Coercive	17	
Constructs reality/the world	Generates reality/identity	67	76 32%
	Constructs knowledge	10	
	Related to discourse	17	
	Meaning-generating	8	
Functional	Functional	47	48 20%
	A vehicle/tool	7	
A theoretical instrument	A way of seeing/looking	3	101 43%
	A way of knowing	10	
	Reflexive/partially reflexive	36	
	A theory	17	
	A theory of action	14	
	A concept	56	
	A tool or vehicle	10	
	A movement	1	
	'Anti-disciplinary'	2	
	A *zeitgeist*	4	
	A cult	1	
	A Western concept	3	
	Essentially contested	18	
	Can be read as *text*	3	
Is derived from theatre	Performance is a theatre term	69	69 29%
Is not a theatre term	Performance is/was not a theatre term	44	44 19%

[1] Total number of authors: 236 (**NB** articles written by more than one author are counted as one author)
[2] Some authors recognize more than one sub-theme. They are counted once within a 'universal'.

Appendix B Table 3: 'Perfumance' - Performance/Performativity: range of literature

JOURNAL TITLE	FIELD of STUDY	SURVEYED AUTHORS
acciones y lugares	Theatre	Kirshenblatt-Gimblett 1999
American Anthropologist	Anthropology	Bauman 1975, Isbell 1998
American Educational Research Journal	Education	Pineau 1994
American Ethnologist	Ethnology	Schieffelin 1985, Brenneis 1987, Calkowski 1991
American Journal of Political Science	Political Theory	Jackman 1973, Lapinski 2008
Angelaki: Journal of the Theoretical Humanities	Political History	Kochhar-Lindgren 1999
Annual Review of Political Science	Public Administration	Thompson & Riccucci 1998
Annual Review of Sociology	Sociology	Orbuch 1997
Anthropological Quarterly	Anthropology	Buckner 2004
Anthropology Today	Anthropology	Brown & Theodossopoulos 2000
ARTnews	Theatre	1993
The Australian Journal of Anthropology	Anthropology	MacGowan 2000
Australian Journal of Public Administration	Public Administration	Tilbury 2006
Australian Policy Online	Political Commentary	Waterford 2007, Barker 2008, McKinsey 2008, Sodhi 2008
BJPIR	Cultural Studies	Street 2004
The Bulletin	Current Affairs	Shand 2006, Dredge 2007
Canberra Bulletin of Public Administration	Auditing	Barrett 2001
College Literature	Education	Rothenberg & Valente 1997
Communication Education	Education	MacKinley 2003
Communication Monographs	Rhetoric	Fine & Speer 1977; Erickson 2001
Criticism	Theatre History	Crane 2002
Current Anthropology	Anthropology	Stoeltje 1978
Democratic Audit of Australia	Political Theory	Brenton 2005
Democratization	Political Theory	Foweraker & Krznaric 2001
Discourse: Studies in the Cultural Politics of Education	Education	Meadmore & Meadmore 2004
Downbeat	Music	Aiges 1995
The Drama Review	Theatre	Schechner 1973
Economist	Economics	Economist 1990, 1991
Economy and Society	Economic Sociology	MacKenzie 2004
Encyclopedia of Public Administration and Public Policy	Auditing	Burke & Haynes 2005

European Journal of Political Research	Political Science	Lijphart 1994, Schmidt 2002
Eurozine	Cultural Theory	Friedman 2002
Evaluation	Auditing	Green 1999
glq: A Journal of Lesbian and Gay Studies	Queer Theory	Sedgwick 1993
Health Sociology Review	Health Sociology	Reiger & Dempsey 2008
Interdisciplinary Science Reviews	Philosophy of Science	Crease 2003
International Journal of Qualitative Studies in Education (QSE)	Education	Sanders 1999
International Social Science Journal	Political Theory	Sartori 1991, Welsh & Carrasquero 1995
Journal of American Folklore	Anthropology/Ethnography	Bauman 1986
Journal of Democracy	Political Theory	Pharr & Putnam 2000
Journal of Popular Music Studies	Ethnomusicology	Tang 2005.
Journal of Public Administration Research and Theory (JPART)	Public Administration	Lynn 2006
Language Arts	Education	McLaren 1988
Law and Policy	Public Administration	May 2008
MIA	Media Studies	Paget 2002
Modern Drama	Translation	Godard 2000
Music Educators Journal	Music Education	Hinkley 1998
New Republic	Political Theory	New Republic 1977
New York Times	Theatre	Watrous 1994, Laehmann-Haupt 1996
PAJ: Journal of Performance & Art	Fashion/Art	Chin 1998
Performance Research	Theatre, Cultural Studies	Harrop 2004, Bleeker 2005
Performing Arts Journal	Theatre, Performance Studies	Marranca 1987, Robinson et al 1987
Philosophical Quarterly	Political Philosophy	Parry 1967, Skinner 1971
PMLA	Theatre	Worthen 1998
Poetics Today	Theatre	Passow et al 1981
Policy Studies Journal	Public Policy	Darnall & Sides 2008
Political Studies	Political Theory	Gibson & Harmel 1998, Foweraker & Krznaric 2001, Newton 2008
Political Theory	Political Theory	Pocock 1973
Polity	Political Theory	Kulynych 1998
Public Administration	Organization Theory, Public Policy	Andrews, Boyne, Law, Walker 2008, Hajer & Uttermark 2008
Public Administration Review	Auditing, Public Administration/HR,	Schachter 1995, Wallace Ingraham 2005, Durant et al 2006; Pandey & Garnett 2006, Yang & Holzer 2006, Bourdeaux and Chikoto

	Organization Theory	2008, Garnett et al 2008, Kassel 2008
Public Culture	Cultural Theory	Gaonkar & Povinelli 1993
Publius	Public Administration	Rice & Sumberg 1998
Qualitative Inquiry	Auditing	Jackson 2004
Quality and Quantity	Public Administration	Farnsworth & Fleming 1975
Quarterly Journal of Speech	Oral Communication	Pelias & VanOosting 1987
Representations	Political History	Ahmed 2002
Research in Drama Education	Education	Thompson 2006
Review of Policy Research	Public Policy	Clarke & Chenoweth 2006
Social Text	Feminism, Sociology	Anderson 1998, Joseph 1998
The Sociological Review	Sociology	Ward & Winstanley 2005, Mallard 2007
Sociological Theory	Political Theory	Giesen 2005
The Speech Teacher	Oral Communication	Campbell 1971, Sandifer 1971
Studies in Comparative International Development	Political Science	Myers 1995
Studies in Philosophy and Education	Education	Stone 1999
Studies in Theatre and Performance	Theatre, Political Theory	Dimple 2004, Roms 2004
SubStance	Cultural Theory	Reinelt 2002
The Sydney Morning Herald	Law, Education	Schauble 2000, Roche 2006, Prichard 2008, Pandaram 2008, Lawton 2008, Hanlon 2008, Growden 2008, Reuters 2008, *Focus* 2008, Halloran 2008
TDR	Psychology	Fleche 1997
Text and Performance Quarterly	Theatre, Rhetoric, Cultural Theory, Political Theory, Ethnography, Education, Communication/Linguistics, Oral Communication	Benton 1993, Foster-Dixon 1993, Fuoss 1993, Jackson 1993, Reinelt 1994, Ward 1994, Cherwitz & Darwin 1995, Jarmon 1996, Gingrich-Philbrook 1997, Hawes 1998, Warren 1999, Langellier 1999, Lee 1999, Madison 1999, Papa 1999, Sadono 1999, Kane 2000, Gray 2001
Theatre Journal	Theatre	Blau 1983, States 1996, Dolan 2001, Reinelt 2001
Theatre Research International	Theatre	Fitzpatrick 1999
Theatre Survey	Theatre	Steadman 1992
Theory, Culture and Society	Queer Theory, Political Theory, Information Technology	Fraser 1999, Lloyd 1999, Mackenzie 2005
Today's Speech	Oral Communication	Campbell 1971
World Press Review	Economics	Giardinelli 2001
The Yale Journal of Criticism	Cultural Theory, Literature	Mounsef 2003, Walker 2003

Appendix B Table 4: Doing/Showing/Watching – using the theatre metaphor (detail)

Doing/Showing/Watching	**To 1CE**	**1CE-700**	**1001-1574**	**1576-1700**	**1701-1776**	**1777-1900**	**1901-1939**	**1940-1969**	**1970-1974**	**1975-1979**	**1980-1985**	**1986-1989**	**1990-1994**	**1995-1999**	**2000-2003**	**2004-2006**	**2007-2010**	**TOTALS**	**% of total**
Doing	10	7	2	21	2	12	13	32	15	12	12	9	16	13	23	20	22	241	42
- doing politics	-	2	1	6		5	3	5	6	8	4	1	4	4	9	10	16	84	14
Showing	2	6	7	8		2	3	2	1	1	-	7	7	8	3	6	2	65	11
- showing politics	-	-	3	5		2	1	1		-	-	1	1	3	3	5	2	27	5
Watching	3	2		3	5	2	1		2	1	1	1	5	7	3	4	1	41	7
- watching politics	-	-			2		1		1	1	-	-	2	3	-	1	1	12	2
Doing and Showing	-	2	8	12	3	6	4	6	3	3	16	7	5	16	8	8	6	113	20
- doing/showing politics	-	-	2	4	1	5		3	3	2	8	2	1	10	3	7	4	55	9
Doing and Watching	2	2	1	8	4	6	5	4	1	2	-	1	2	2	3	1	6	50	9
- doing/watching politics	-	-		2	1	3	1	2	1	1	-	-	-	1	1	1	3	17	3
Showing and Watching	1	1	1	2	2	2		1	1	-	-	-	-	1	-	-	2	14	2
- showing/watching politics	-	-		1	1	2				-	-	-	-	1	-	-	1	6	1
Doing, Showing and Watching	8	4	4	5	7	3	1	3	1	3	4	3	1	4	-	1	-	52	9
- doing/showing/watching politics	4	-	1	2	4	3		1	1	3	1	2	1	2	-	1	-	26	4
TOTAL RECORDS*	**26**	**24**	**23**	**59**	**23**	**33**	**27**	**48**	**24**	**22**	**33**	**28**	**37**	**51**	**40**	**40**	**39**	**577**	
Political entries	4	2	7	20	9	21	6	12	12	15	13	6	9	24	16	25	27	228	
Percentage (Political User/Total)	15	8	30	34	39	64	22	25	50	68	39	21	24	47	40	62	69		39
All Doing	20	15	15	46	16	27	23	45	20	20	32	20	24	35	34	30	34	456	79
All Watching	14	9	6	18	18	13	7	8	5	6	5	5	8	14	6	6	9	157	28
No of Publications listed	29	37	36	83	40	48	50	75	35	33	45	34	41	61	47	42	40	776	
- political	18	2	9	31	15	31	6	16	17	24	17	8	10	31	16	27	29	307	40
Theatre metaphor	8	8	10	14	15	21	7	15	8	2	11	9	7	18	12	13	13	191	33
- in Theatre Theory Tables	8	8	5	17	9	17	11	17	3	4	4	4	4	5	4	2	2	124	21
Positive view of theatre	3	3	6	10	7	11	19	9	4	7	4	1	10	17	5	14	7	137	24
- political use	0	0	1	3	2	6	4	1	1	5	3	1	-	5	-	10	2	44	7
Negative view of theatre	9	12	5	33	8	11	3	10	8	5	9	11	6	13	21	12	20	196	34
- political use	1	1	1	11	4	8	1	6	7	5	4	4	3	8	12	8	19	103	18
Neutral/ambivalent/can't say	14	9	12	16	8	11	5	29	12	10	20	16	20	21	14	14	12	243	42
- political use	3	1	5	6	3	7	1	5	4	5	6	1	6	11	4	7	6	81	14

Appendix B Table 5: Theatre as a metaphor: fields of use (detail)

FIELDS of STUDY in which the METAPHOR has been/is used Dates indicate date of first recorded use located	**To 1CE**	**1CE-1200**	**1201-1250**	**1251-1300**	**1301-1350**	**1351-1400**	**1401-1450**	**1451-1500**	**1501-1550**	**1551-1600**	**1601-1650**	**1651-1700**	**1701-1750**	**1751-1800**	**1801-1850**	**1851-1900**	**1901-1950**	**1951-2000**	**2001-2008**
Intellectual Life and Theory																			
- Philosophy	c400																		
- Scholarship	c400												1713						
- Critique																			
- Education									1548										
Cultural Life and Theory																			
- Theatre (drama/playwrighting/theory)	c450																		
- Performance Studies																		1977	
- Music										1597									
- Art/Aesthetics/Design											1634								
- Cultural Studies																1869			
- Film Studies																		1991	
- Literature	c300																		
- translation								c1473											
- publishing																			2007
- Religion/Theology	c500																		
Social Life and Theory																			
- Sociology/Social Science																1835			
- Social Psychology																	1923		
- Social Philosophy																		1981	
- Critical Sociology																		1985	
- Gender Studies																		1988	
- Criminology																			2002
- Anthropology																1890			
- Etiquette																			
Political Life and Theory																			
- Statesmanship/Rule	c400																		
- Political Philosophy	c400																		
- Political Theory																1852			

FIELDS of STUDY in which the METAPHOR has been/is used Dates indicate date of first recorded use located	**To 1CE**	**1CE-1200**	**1201-1250**	**1251-1300**	**1301-1350**	**1351-1400**	**1401-1450**	**1451-1500**	**1501-1550**	**1551-1600**	**1601-1650**	**1651-1700**	**1701-1750**	**1751-1800**	**1801-1850**	**1851-1900**	**1901-1950**	**1951-2000**	**2001-2008**
- Political Science																		1970	
- Political Sociology																		1997	
- Political Communication																		1996	
- Political Education																			2005
- Revolutionary Politics/Political Activism										1583									
- Public Opinion/Polling																		1988	
- Public Policy																		1988	
- Law	c400																		
- Public Relations																			2006
- International Politics																			2007
- International Relations/Diplomacy									1541										
- Terrorism																			2007
- Nationalism																			2002
- Military Engagement														1781					
- Indigenous Rights																		1997	
Economic Life and Theory																			
- Business												1700							
- Management Studies/Theory																		1961	
- Organisation Studies/Theory																		1982	
- Leadership Studies/Theory																		1986	
- Economics														1770					
Psychological Life																			
- Psychology																	1925		
- Psycho-analysis																1900			
- Psychiatry																		1966	
- Cognition/Perception																	1934		
History																			
- History (general)	c404																		
- Social History																		1995	
- Exploration											1608								
Communication																			

FIELDS of STUDY in which the METAPHOR has been/is used Dates indicate date of first recorded use located	**To 1CE**	**1CE-1200**	**1201-1250**	**1251-1300**	**1301-1350**	**1351-1400**	**1401-1450**	**1451-1500**	**1501-1550**	**1551-1600**	**1601-1650**	**1651-1700**	**1701-1750**	**1751-1800**	**1801-1850**	**1851-1900**	**1901-1950**	**1951-2000**	**2001-2008**
- Communication Studies																		1965	
- Oratory/Rhetoric	c100																		
- Media Studies																		1965	
- Language														c1751					
- Journalism											1647								
Medicine																			
- Medicine									1545										
- Nursing																		1992	
- Gerontology																			2004
Science and Technology																			
- Science/Invention									1550										
- Physics																			
- Philosophy of Science																		1982	
- Space Travel																		1996	
- Artificial Intelligence/Computing																		1990	

Appendix B Table 6: Use and aim of the metaphor in relation to politics

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
1	Plato	Gods	Philosopher	Other men		Learning through seeing	Better seeing
1	Aristotle		Philosopher	Other men		Judgment of action	Contemplation
1	Cato the Elder			Other men/ Elderly		Determinism	Detachment
1	Cicero	Gods		Other men	The self	Visibility	Strategies of performance
2	Marcus Aurelius	The Play-wright		Others		Determinism	Detachment
2	Dio Cassius			Others	The self	Visibility	Strategies of performance
3	John of Salisbury	God, angels, sages	Critics	Others		Visibility; the possibility of delusion	Strategies of performance; Detachment
3	Machiavelli		Adviser	Men in general		Keeping power	Visibility
3	Sir Thomas More	God		Observers	Performers	Fatalism	Detachment
3	Castiglione			The Court		Credibility	Decorum
3	Sir Thomas Elyot		Teacher	Students		Learning	Visibility
3	Queen Elizabeth I		Monarch	Subjects		Recognition of power	Visibility
3	Thomas Sackville	God				Determinism	Detachment
4	Jean Bodin		Observer			Knowledge	Visibility
4	Francis Bacon	God Angels	Critic, Philosopher	Theatre-goers		Credibility	Detachment which enables critique
4	King James I		Monarch	The People		Recognition of power; obedience	Visibility
4	Giambattista Guarini			Powerful others	The Self	Credibility	Strategies of performance
4	Felix Lope de Vega		Historian			Political ambition	Visibility
4	Sir Walter Raleigh	God	Historian			Determinism	Detachment
4	Campanella	God,	Critic			Fatalism; need to act under imperfect	Detachment

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
		Angels				knowledge	
4	William Prynne	God, Angels				To show the glory of God	Visibility
4	Thomas Carew		Critic	The Court, The People		To demonstrate power	Visibility
4	Charles I		Monarch	Subjects		Representation of monarchy	Visibility
4	Ben Jonson		Monarchy	The Court, The People		Preservation of order	Visibility of power
4	Baltasar Graciàn			Man		The possibility of deception	Revelation (after death)
4	Thomas Hobbes		One in Exile		Self-conscious humans	Maintenance of order	Visibility
4	Needham		Journalist			Record of events	Dramatisation
4	John Milton		Critic	Citizens		Appearances are deceptive	Criticism (of King)
4	Robert Brown			Spectators		Consequences of political events (King's execution)	Dramatisation
4	Andrew Marvell		Reporter	The People		Record of events; lack of sympathy for King	Dramatisation
4	La Rochefoucauld		The wise man			Exhibition and deception at court	Detachment
4	Cotton Mather	God,	The rest of the world	The People of America		Development of America (the New World)	Visibility
4	Jacques Esprit		Critic	Others		Deceptiveness of court life	Criticism
5	John Digby		The Wise Man	Ordinary spectators		The confusion caused by the emotions	Detachment
5	Sir Erasmus Phillips			The People		Public Credibility	Strategies of performance
5	Montesquieu			Others	The self	Freedom	Visibility
5	Francis Hutcheson			Spectators		Perception of virtue	Visibility
5	David Hume	The		Each other	The self	The basis of social life	Sympathy

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
		Beholder					
5	Rousseau			Citizens	The self-conscious individual	The problem of corruption; the separation between actors and spectators; obedience	Public performance (communitarian)
5	Adam Smith		The Impartial Spectator	Spectators	The self-conscious individual	Moral life	Visibility leading to sympathy
5	John Adams	God	Rest of the world			The position of America	Visibility
5	Joel Barlow	Eternal Truth	Other countries	American citizens		American patriotism	Revelation
6	James Madison		The watching world	Americans		The position of America	Revelation
6	Marquis de Lafayette			Participant in war		Experience of war	Dramatisation
6	George Washington	Angels	Other countries		The self-conscious actor	Visibility	Decorum
6	Jeremy Bentham		Power		The self-conscious individual	The problem of order	Visibility
6	Immanuel Kant		Philosophers, historians, Spectators			Aesthetic judgment	Spectatorship
6	Edmund Burke		Critic	Other spectators		Problem of the limits of politics	Critique
6	Thomas Paine		Critic	Other spectators		Representative politics	Ridicule
6	Jean-Paul Marat		Critic	Deluded citizens		The duplicity of revolutionary government	Revelation
6	Robespierre			The Citizen	The self-	The possibility of deception	Surveillance

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
					conscious actor		
6	Mme de Stael		Critic, playwright	Performer		Suppression of intellectual freedom	Fatalism
6	Hegel		Philosopher/ historian – a disinterested observer			The unfolding of history	Revelation
6	Georg Buchner	The Goddess of chance	Dramatist			The powerlessness of men to change anything	Acceptance
6	De Tocqueville		Critic	The inattentive crowd		The danger of despotism	Revelation
6	Thomas Carlyle		Historian	Audience members	Writer as stage manager	The presentation of historical events	Dramatisation Revelation
6	Jules Michelet		Historian			The presentation of historical events	Dramatisation
6	Charles-Louis Muller		Artist	Viewers		The presentation of historical events	Dramatisation
6	Karl Marx		Theorists, critics	Followers; the 'fairly competent' observer	Self-conscious actors	The staging of political events for persuasion	Strategies of performance
6	Walter Bagehot		Simple people	The superior spectator		The maintenance of order	Visibility (spectacle)
6	Walt Whitman		Critic	Absorbed spectators		The forging of a collectivity	Visibility; sympathy
6	James Mill		Critic	Deluded masses		The value of human life	Revelation
6	Philadelphia Bar		Readers			The recognition of the power of political rhetoric	Performance

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
7	Trotsky		Political strategist			The stage management of Revolution	Stagecraft
7	Lenin		Political strategist			The organisation of revolution	Strategies of performance
7	Keynes		Critic			Failure to achieve agreement between nations post-war	Ridicule
7	Max Weber			Observers		Understanding motivation	Empathy
7	Evreinov			Everyone		Facing the senselessness of human life	Theatre (a relationship between actors and spectators)
7	Holman		Other nations			Appearance of a country's spirit	Display
8	Bertold Brecht		Playwright, Alienated spectators	Pacified spectators		Provoking political change	Distance
8	Carl Schmitt		Philosopher	Politics and law		The site of conflict	Theatricality
8	Vernon Van Dyke		Pol. scientist/ educator	Ordinary spectators		The improvement of political life	Critical Spectatorship
8	Orrin Klapp			The whole world		Dramatic nature of political life	Dramatisation in order to recognize spectatorship
8	W. Sypher		Soc. scientist			Political theory is aesthetic	Dramatisation
8	Richard Merelman		Soc. scientist	Gullible citizens		Statecraft	Revelation
8	John Griffiths			Disenchante d citizens		Credibility of political life	Disbelief; ridicule
8	Joseph Gusfield		Soc. scientist	Groups under threat		Use of symbolism in political life	Revelation
8	Che Guevara			Radical activist		To describe conflict	Dramatisation

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
8	Raymond Aron			Radical activist		Impact of radical politics on participants	Role Theory
8	Lee Baxandall		Pol. theorist, political actors	The masses		Statecraft	Dramatisation
9	Lyman and Scott		Soc. scientist	Deluded citizens		Legitimation of power	Dramatisation
9	Donald Fread		Playwright	Citizens		Statecraft	Dramatisation
9	Jerry Rubin			Activist		Radical action	Dramatisation
9	Henry Kariel		Pol. scientist	Managed citizens		Legitimation of power	Dramatisation
9	Michel Foucault		Spectators; theorists		Self-disciplined individual	Theory as visualization; Description of historical events	Dramatisation
9	Roel van Duyn			Political actor		Political life as role-play	Dramatisation
9	Ferdinand Mount		Pol. theorist; critic;	Citizens		Position of spectators in relation to politics	Theatrical interaction
9	Peter Hall		Soc. scientist	Manipulated /deluded citizens		Statecraft	Revelation
9	J. Rosenau		Pol. scientist			Characteristics of political life	Objectification
9	Gore Vidal		Observer			The nature of politics	Objectification
9	Dan Nimmo		Pol. scientist	Others		Dramatic nature of politics; concern of politics with appearance	Objectification
9	Robert Brustein		Critic			Political life is performative	Performance
10	Raymond Williams		Theorist	Everyone		Political life is now dramatized	Importance of spectatorship
10	Joseph Butwin		Historian	Participants		Political life involves both actors and spectators	Objectification
10	Michael Oakeshott		Pol. theorist			The problems of theorising political and	Detachment

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
						social life	
10	Ali Mazrui			Analyst, spectators		Politics as a public exercise	Visibility
10	Combs and Mansfield		Pol. Scientist (scholars)	Citizens		Politics uses theatre techniques and can therefore be described as theatre	Objectification
10	Paul Hare		Pol. scientist			Conflict resolution and collective behaviour	Dramatisation
10	P. Brooks		Pol. theorist			Political life as struggle	Dramatisation
10	Wole Soyinka		Playwright			Position of art in relation to social and political life	Theatre as communion
10	P.K.Manning		Soc. scientist			Political life is mediated and uses spectacle to achieve its ends	Objectification
10	Young & Massey		Soc. scientist	Deluded citizens		Statecraft in capitalist societies	Revelation
10	Norman Shrapnel		Journalist			Describing political life	Objectification
10	Pasquale Pasquino		Soc. scientist			Discourses about the state are staged	Revelation
10	Edward Said		Critic	Self-deluded westerners		Misrepresentation	Theatricality
10	James Mayo		Soc. scientist			Political life has a spatial dimension which is staged	Revelation
10	Jacques Donzelot		Critical theorist	Deluded spectator/ citizens		The construction of theory	Objectification
11	Dennis Altman		Pol. theorist	Pacified and deluded citizens		Utopian thinking – rehearses position	Objectification
11	J.D. Barber		Pol. theorist	Deluded citizens		Describing political life	Objectification
11	Alasdair MacIntyre		Pol. theorist			Describing of political life	Objectification, caricature

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
11	Lloyd Bitzer		Pol. theorist	Political subjects		Position of rhetoric in political life	Objectification
11	Doris Graber		Pol. theorist, media analyst	Media audiences		The craft of political language	Objectification
11	Judith Shklar		Pol. theorist	Humans in society		Functionality of deception and hypocrisy	Revelation
11	Bonnie Marranca		Drama critic	Deluded citizens		Politics' relationship with spectators	Performance
11	Michael Shapiro		Theorist			Political life is constructed	Objectification
11	John Welsh		Soc. scientist	Deluded citizens		Statecraft	Revelation
11	Neil Postman		Theorist	Politician performer, passive spectator		Effect of the media on politics	Objectification
11	Jacques Attali		Theorist, spectators			Relationship between art and the political economy	Dramatisation
11	Murray Edelman		Pol. theorist	Deluded and manipulated citizens		Statecraft	Objectification; revelation
11	Joel Schecter		Drama critic	Political candidates		Description of political activity	Performance
12	Vaclav Havel		Playwright, active spectator	Victim	We are spectators to and of ourselves	The explain the structure of the world and politics	Objectification
12	James Porter		Speculator (philosopher)	Deluded users of theory		Description of theory	Theatre (seeing)
12	Hindson & Gray		Historical analyst			Description of the crises of political life	Objectification, dramatisation

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
12	Sandra Lee Bartky		Theorists who use theatre as a metaphor	Theorist, critic	Women in a patriarchal society	Relationship between theatre, theory and patriarchal society	Objectification
12	Gautam Dasgupta		Theorists who use theatre as a metaphor; actors avoiding responsibility	Critical spectators, deluded pacified citizens		Consequential nature of politics	Objectification
12	Sarat & Silbey		Theorist	Students	Future human beings	Places of learning	Theatre – seeing-place
13	Parker		Historian/ theorist			Description of historical events	Dramatisation
13	Gowers & Walker		Biographers	Readers who may be misled		Organization of a biography	Dramatisation
13	Bauman		Theorists/ critics			Descriptions of modern life; predictions of the future	Dramatisation
13	Lyneham		Cynic, journalist	Bemused or deluded voter		Description of political life	Dramatisation
13	Benford & Hunt		Soc. scientist			The communication of power	Dramatisation
13	Esherick & Wasserstrom		Soc. scientist			Description of political protest	Dramatisation
13	Hundert		Theorist/ historian		Self-reflective individual	Historical account - Augustine	Theatrical Distance
13	Borreca		Pol. scientist			Description of politics	Dramatisation
13	Stephen White		Pol. theorist			Historical account – Burke	Dramatisation
14	Ezrahi		Soc. scientist			Describing human behaviour	Dramatisation
14	Douglas Guthrie		Pol. scientist			Description of political dissidence	Dramatisation

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
14	Joanne Tompkins		Pol. scientist			Describing the construction of national identity	Rehearsal
14	James Warden		Pol. scientist			Description of political space	Theatre (seeing place)
14	Ranciere		Philosopher			Description of democratic political life	Visibility
14	Mancini & Swanson		Pol. scientist	Citizens of mediated politics		Mass media turns politics into show business	Spectacle
14	Vikki Bell		Pol. scientist			Comparison between theorists	Performance
14	Habermas		Soc. theorist			Communication in the public sphere	Theatre (r/ship between actors and spectators)
14	Lewis Lapham			Cynical citizen		Statecraft	Dramatisation
14	Bealing et al		Soc. scientist			How organizations legitimate their authority	Dramatisation
14	Marshall		Theorist	Citizens	Celebrity politicians		Dramatisation
14	Bernard Manin		Pol. theorist	Electors	Political actors	Political life under mediated conditions involves visibility	Theatre (r/ship between actors and spectators
14	Michael Dodson		Critic	The excluded		Discriminatory citizenship	Distance
14	Brooks Lawton		Pol. scientist	Hapless citizen		Use of spectacle to pacify citizens	Dramatisation
14	Bent Flyvberg		Soc. scientist			Visibility	Theatre
14	Weisberg & Patterson		Soc. scientist	Sceptical public, acerbic media, interested parties		Visibility	Theatre

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
14	Kuusisto		Pol. scientist	Audiences		How political actions are framed	Dramatisation
14	Nancy Fraser		Pol. theorist	Passive, disengaged citizens		How to improve the public sphere	Theatre (seeing-place)
14	Jennifer Rarick	Playwright			Self-awareness	Description of political events	Dramatisation
14	Sean Scalmer		Pol. theorist			How to gain attention	Visibility
14	Eveline & Booth		Pol. theorist	Male politicians	Female politicians	Situation of female politicians	Visibility
14	Goldhill & Osborne		Historian	Athenian citizens		Description of historical life	Performance
14	John Hesk		Pol. scientist	Democratic citizens, the media		Description of historical life	Performance
14	Amos Kiewe		Soc. scientist	Citizens		Impression management	Rehearsal
15	Dingxin Zhao		Pol. scientist			Description of political dissent	Dramatisation
15	Greenfield & Williams		Pol. scientist	Media; manipulate spectators		How media structures sporting events	Dramatisation
15	Bruce Cronin		Pol. scientist			Relationships between nations	Role
15	Pilkington		Pol. scientist	Pro-conflict spectators		Consequences of framing politics as theatre	Visibility
15	T. Meyer		Theorist, citizen/ spectator			Relationship between media and politics	Role
15	Friedland		Historian	Citizens		Description of historical event	Dramatisation
15	Bob Jessop		Pol. scientist			Need for politics to gain support	Theatre (r/ship between actors and spectators
15	Brett Neilson		Theorist	Sport spectators		Visibility of sporting events	Dramatisation

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
15	Alan Filewood		Theorist			Relationship between national identity and theatre	Performance
15	Jay Rosen		Soc. scientist	Deluded consumers of political images, media		Relationship between politics and media	Dramatisation
15	Sid Spindler		The media	Politicians, citizens		Mediatization of politics	Theatre (r/ship between actors and spectators
15	Tim Wallace		Journalist	Deluded activists		Manipulation of political activists	Dramatisation
15	Corner and Pels		Media theorist			Impact of media on politics	Stagecraft
15	Rajaram		Pol. theorist	The public		Demonstration of power	Spectacle
15	Editorial			Journalist		Demonstration of power	Spectacle
15	Wehrfritz & Lee		Journalists			Describing another country's political system	Dramatisation
16	Van Zoonen		Soc. scientist	Citizen/ spectator		Relationship between celebrities and politics	Stagecraft
16	John Street		Pol. theorist	Citizens		Relationship between celebrities and politics	Stagecraft
16	Beer & De Landtsheer		Soc. scientist	Spectators of politics		Signifying activities	Dramatisation
16	McClellan		Historian, later generations	Targets of documents		Use of historical documents	Dramatisation
16	Agnes Ku		Soc. scientist			Description of political strategies	Stagecraft
16	Kath Kenny		Journalist			Description of political life	Dramatisation
16	Michael Crozier		Pol. scientist			Understanding innovative policy-making	Performance
16	Stephanie Bunbury		Journalist			Visibility of national policies	Stagecraft

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
16	P. Eric Louw		Media Theorist	Informed spectators; deluded citizens		Strategies used by politics to communicate with citizens	Stagecraft
16	John Warhurst		Theorist/ commentator	Deluded constituent		Visibility of political life	Stagecraft
16	Andrew Schaap		Teacher	Students		Learning about politics	Role
16	Bernhard Giesen		Pol. theorist	Deluded citizens, faithful citizens		Visibility of political life	Stagecraft, Performance
16	Balme		Soc. scientist			Appropriation of other countries/cultures	Distance
16	Margaret Werrry		Soc. scientist	Manipulated but not nec. deluded spectators		Use of spectacle by politics	Theatre practice, stagecraft
16	Hajer		Pol. scientist			Describing policy-making	Dramatisation
16	US Senate		Historians	Citizens		Use of political space	Dramatisation
16	Robert Brown		Soc. scientist	Citizens	Candidates	Management of visibility	Dramatisation, stagecraft
16	Scott Davies		Critic	Interested spectator; deluded masses		Political life	Dramatisation
16	Lucy Winner		Soc. scientist	Participant/ observer		Describing public trials	Distance
16	Richard Wolffe		Critic	Political actors		Describing political response to crises	Theatre practice
16	Paul Sheehan		Journalist			Description of political life	Dramatisation
16	Michael Gawenda		Journalist	Targets of spectacle		Description of political strategy	Stagecraft

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
16	Andrew Rehfeld		Pol. theorist	The represented		Relationship between political actors and spectators	Theatre (r/ship between actors and spectators
16	Andrew Parker		Journalist	Campaign manager, constituent		Visibility of political activity	Stagecraft
16	Peter Hallward		Philosopher			Critique of a philosopher's thinking	Dramatisation
16	Apter		Pol. scientist			Visibility of political life	Dramatisation
17	Burchell		Journalist			Actions of political actors	Dramatisation
17	David Marr		Journalist			Behaviour of politicians	Dramatisation
17	Lawrence Freedman		Pol. scientist			Political strategies	Dramatisation
17	Ben Mor		Pol. scientist			Concern with political image	Stagecraft
17	Waleed Aly		Observer			Political strategy	Stagecraft
17	Dave Stewart		Journalist	Citizens		Appearance of political actors	Stagecraft
17	Andrew Russell		Observer	Concerned citizen		Modern electoral politics	Stagecraft
17	John Garnaut		Journalist			Political campaigning in another country	Theatre (r/ship between actor and spectator)
17	Guy Pearse		Adviser/ lobbyist	'backstage' worker		Political strategy in relation to visibility	Stagecraft
17	Mark Latham		Disaffected observer	Deluded public		Political strategy	Dramatisation
17	Paul Sheehan		Journalist			Political strategy in relation to visibility	Stagecraft
17	Richard Woolcott		Actor	Diplomat		Visibility of political life	Risks of acting
17	Phillip Coorey		Commentator	Deluded masses		Political strategy in relation to leadership	Distance, Stagecraft
17	John Lehmann		Journalist			Political behaviour	Distance
17	Paul Daley		Journalist	Disaffected citizens,		Strategies of political behaviour; visibility	Distance, Stagecraft

Table	Metaphor User/Externalised Spectator	Spectators in the Metaphor				Aim of the Metaphor	
		External	Externalised	Internal	Internalised	Problem	Solution
				other political actors			
17	Chris Hammer		Journalist	Deluded citizens		Political strategies	Stagecraft
17	Freeman & Peck		Pol. scientist			Strategies of policy making	Dramatisation
17	Judith Brett		Pol. theorist			Description of political life	Dramatisation
17	Martin Leet		Critic			Political strategies	Stagecraft
17	Joel Gibson		Journalist			Innovative political action	Dramatisation
17	David Dale		Journalist	Bemused citizens		Political leadership – impression management	Stagecraft
17	Abjorensen		Commentator			Political life	Dramatisation
17	Jeffrey Green		Pol. theorist	Jaded citizens		Approaches to political life under conditions of mass media	Dramatisation
17	Hang No & Kidder		Soc. scientist	Media, media-watchers	The performative, reflexive self	How politicians manage their emotions	Stagecraft, performance
17	Peter Brent		Critic	Citizens	Politicians	Managing political visibility	Stagecraft
17	Graeme Orr		Pol. theorist	Grumpy electorate, other states		Relationships between states/commonwealth	Stagecraft
17	Keith Sutherland		Commentator	Voter/audience		Mediated politics	Stagecraft

Appendix B Table 7: What kind of theatre?

What kind of theatre does the metaphor use?		
Genre	**No**	**Users**
Tragedy	39	Plato c300BCE, Diogenes c300BCE, Lucian c180CE, Tertullian c198 CE, *Corpus Hermeticus* c250CE, Iamblichus c300CE, Honorius c1100, Ficino c1450, Boaistuau 1558, Spenser 1590, Boissard 1596, *The Revenger's Tragedy* 1607, Fletcher 1633, Brown 1649, Marvell c1650, Calef 1700, Fielding 1730, Burke 1790, Paine 1791, Stael 1810, Marx 1852, De Tocqueville 1893, Nietzsche, Solugub 1908, Simmel 1911, Keynes 1919, Weber 1922, Minnigerodé 1932, Combs 1980, McDougall 1982, Wilshire 1982, Hunt 1984, Mangham & Overington 1987, Maguire 1989, Kuusisto 1998, Alexander 2003, Brett 2007, Woodruff 2008, Green 2010,
Comedy	22	Plato c300BCE, Plautus c200BCE, Horace c20BCE, Lucian c180CE, Iamblichus c300CE, Augustine c400CE, John of Salisbury 1159, Ficino c1450, Erasmus 1509, Vives 1518, Montaigne 1580, Tomkis 1615, Campanella c1600, Mandeville 1723, Cheney 1929, Minnigerodé 1932, Fread 1970, Combs 1980, Mangham & Overington 1987, US Senate 2005, Stewart 2007, Daley 2009
Farce	12	Seneca c1CE, Augustine c400CE, John of Salisbury 1159, Mandeville 1723, Kant 1790, Marx 1852, Keynes 1919, McDougall 1982, Bauman 1991, Pearse 2007, Abjorensen 2009, Daley 2009
Entertainment	11	Juvenal c100CE, Erasmus 1509, Patrizzi c1570, Nicole 1667, Mandeville 1723, Prince 1736, Klapp 1964, Postman 1985, Bauman 1991, Marshall 1997, Meyer 2002
Tragi-comedy	10	Guarini 1599, Lope de Vega 1607, Burke 1790, Paine 1791, Schopenhauer 1851, Wilde 1891, Langen 1934, Arendt 1971, Camus 1959, Bradbury 1972
Melodrama	10	Sypher 1965, Leslie 1973, Combs 1976, Brooks 1976, Blau 1987, Byers 1991, Alexander 1995, Jervis 1998, Washington 2007, Latham 2007
Theatre of the Absurd	7	Camus 1959, Lyman & Scott 1970, Fread 1970, Combs 1980, Wehrfritz & Lee 2003, Editor, SMH 2003, Stewart 2007
Puppet show	7	Plato c300BCE, Horace c68, Luther c1500, Paine 1791, Buchner 1835, Sartre 1943, Wallace 2003
Pantomime	2	Paine 1791, Leslie 1973
Vaudeville	2	Postman 1985, Dale 2008
Opera	2	Warden 1995, Washington 2007
Soap opera	2	Brett 2007, Dale 2008

Appendix B Table 8: Use of role theory, dramaturgy/dramatism and derivatives

(authors in **bold** indicate a theatre theorist)

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
This table summarises the findings of a literature review of the fields in which the concepts associated with *role theory* and *dramaturgy/dramatism* are used. The purpose of the study was to bring out the widespread use of the concepts and to establish which aspect of theatre was the focus of the concept: *doing*, *showing* or *watching*. As the table shows, the concepts are overwhelmingly used to talk about *doing* − the *actions* of others as if they were theatrical actors on a stage − across a broad range of fields of study. **Referencing**: see Appendices C and F for bibliographic details.							
1908	**Pirandello**	Theatre Practice	Role Theory	Drama	D	Social interaction	The self
1913	Mead	Sociology	Role Theory	Drama	D	The idea of the self/the self and others	The self
1922	Eichler	Etiquette	Role Theory	Performance	D	Self-awareness in relation to social expectations	The self
1922	Post	Etiquette	Role Theory	Performance	D	Social expectations forces roles on individuals	The self
1923	Swett Marden	Sociology	IM	Performance	D	Self-awareness in relation to social expectations/personal aims	The self
1931	**Burke**	Literature	Dramatism	Drama (text)	D	Understanding motivated action	Everyone
1936	Linton	Anthropology	Role Theory	Performance	D	Social interaction guided by social expectations	Everyone
1936	Carnegie	Business	IM	Performance	D	Self-awareness allows behaviour modification for success	The self
1937	Parsons	Sociology	Role Theory	Performance	D	Social action is structured and performed	Everyone
1946	**Bentley**	Theatre Theory	Role Theory	Performance	D	We dramatise life to give it structure	The self
1956	Biddle	Social Psychology	Role Theory	Theatre	S	Characteristic behaviour (structured behaviour)	Others
1957	Merton	Social psychology	Role Theory	Performance	D	Social action is guided behaviour	Everyone
1957	Nadel	Anthropology	Role Theory	Performance	D/W	Social action: we perform under the gaze of others	The self
1958	Gross et al	Social Science	Role Theory	Performance	D	Role conflict requires negotiation	The self
1958	Dahrendorf	Sociology	Role Theory	Drama	D	Social structures constrain behaviour	Everyone
1959	Goffman	Sociology/Anth	Dramaturgy	Theatre	D/S/W	We act under the gaze of others	Everyone
1960	Van Dyke	Political Science	Dramaturgy	Theatre	D/S/W	Political life involves both action and spectatorship	Others
1961	Thompson	Mgement Studies	Dramaturgy	Theatre	D/S/W	Business life involves both action and spectatorship	Others
1962	Blumer	Sociology	Role Theory/SI	Drama	D	Social action/interaction is structured	Everyone
1962	Turner	Social Science	Role Theory	Performance	D	Social interaction was creative	Others
1962	Berryman	Anthropology	IM	Performance	D/S	Visibility requires impressions to be managed	Everyone
1962	Messinger etal	Sociology	Dramaturgy	Performance	D/W	Visibility requires an attention to appearance	Everyone
1962	Duncan	Sociology	Dramatism	Drama	D/S	Social action is expressed symbolically	Everyone
1964	Klapp	Sociology	Dramaturgy/ RT	Drama	W	Spectators direct political life because they influence action	Others

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
1966	Louch	Sociology	Dramaturgy	Theatre	D/W	We act under the scrutiny of others	Everyone
1966	Merelman	Political Comm.	Dramatism/ IM	Drama	D	Analysis of dramas give insight into impression management	Others
1967	Gusfield	Political Studies	Dramatism	Drama	D/S	Politics uses symbols	Others
1968	Cicourel	Social Science	Role Theory	Drama	D	How meaningful social structure arises – via roles	Others
1968	Sarbin & Allen	Behavioural Psy.	Role Theory	Performance	D	Behaviour modification through rehearsal	Others
1969	Dewey	Sociology	Dramaturgy	Performance	D	Critical of over-use of the metaphor	Others
1970	Lyman & Scott	Social Psychology	Dramatism	Drama	D/W	The performance of politics	Others
1971	Bradbury et al	Sociology	Role Theory	Drama	D	Predictable behaviour	Others
1972	Hall	Sociology	IM	Performance	S	The exercise of political power	Others
1974	Snyder	Social Psychology	IM	Performance	D/W	Self-awareness	The self
1974	Nimmo	Political comm.	IM	Performance	D/S	Strategies of performance	Others
1976	Combs	Political comm.	Dramaturgy /Dramatism	Drama	D/W	How politics is dramatic	Others
1976	Hare	Social Psychology	Dramaturgy	Theatre	D	Social interaction	Others
1976	Stokes & Hewitt	Social sciences	Dramatism	Drama	D	Predictable behaviour	Others
1976	Heilman	Social Sciences	Dramaturgy	Drama	D	Social interaction	Others
1977	Schechner	Theatre Practice	Dramaturgy	Performance	D	Performance – reiterated behaviour	Others
1977	Manning	Social Sciences	Dramaturgy	Drama	D/S	How spectacle is used in political life	Others
1977	Young et al	Social Psychology	Dramaturgy	Performance	D/S	Powerful elites use image management	Others
1978	Mayo	Political Studies	Dramaturgy	Theatre	D	Propaganda uses structure	Others
1979	Harre	Philosophy	Dramaturgy	Drama	D	The analysis of conduct	Others
1980	Gronbeck	Social Psychology	Dramaturgy	Theatre	D/S/W	We shape our conduct according to the expectations of others	Everyone
1981	Perinbanayam	Social Philosophy	Dramaturgy	Theatre	D/S/W	Actions signify	Everyone
1981	Cragan & Shields	Comm. Theory	Dramatism	Drama	D	People express their meaning and motivation	Others
1981	Tedeschi	Social Psychology	IM	Performance	D/S	Self-awareness	Everyone
1982	Wilshire	Sociology	Role Theory	Theatre	D/W	Imitation is the way we approach life and our identities	Everyone
1982	Mangham & Overington	OR	Dramaturgy	Theatre	D/S	We are self-aware as actors	Others
1982	Zurcher	Social Psychology	Dramaturgy	Drama	D/S	We stage emotions in organisational settings	Everyone
1983	Hochschild	Social Science	Dramaturgy	Performance	D/S	People in public life perform their emotions	Others

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
1984	Gioia & Poole	Mgement Theory	Dramaturgy	Performance	D	We conduct ourselves according to scripts	Others
1984	MacAloon	Anthropology	Dramatism/ Dramaturgy	Performance	D	Cultural performance is reflexive	Others
Rise of cynicism/critique of the approach?							
1985	Welsh	Critical Sociology	IM	Theatre	D/S	Political life generates false impression designed to deceive	Others
1985	Schlenker	Social Psychology	IM	Theatre	D/S	Self-aware behaviour	Others
1986	Ritti & Silver	OR	Dramaturgy	Drama	D	Strategies of interaction	Others
1986	Tichy & Devanna	Leadership Theory	Dramaturgy	Drama	D	Leadership is an organized performance	Others
1986	Cochran	Social Psychology	Dramaturgy	Drama	D	Life is structured as a narrative	Others
1987	Rosen	OR	Dramaturgy	Drama	D	The operation of power	Entity
1987	Boorstin	History	Dramaturgy	Drama	S	Historical events are theatricalised by the media	Entity
1987	Arditi	Sociology	Role Theory	Drama	D	Sociological research	Others
1990	Brissett & Edgeley	Social Psychology	Dramaturgy	Drama	D	Social and political encounters are dramatic	Others
1990	Bennett	English Studies	Role Theory	Drama	D/W	Audiences play a role	Entity
1990	Leary & Kowalski	Sociology	IM/ Dramaturgy	Theatre	S	Self-awareness/management of appearance	Others
1991	Landy	Drama Therapy	Role Theory	Drama	D	The working of the unconscious mind	Others
1991	Baker & Faulkner	Sociology	Role Theory	Drama	D	Norms of behaviour (roles) are resources	Others
1991	Czarniawska-Joerges	OR	Dramatism	Drama	D	Motivated action	Others
1992	Benford & Hunt	Sociology	Dramaturgy	Drama	D	Social movements are dramas	Entity
1992	Esherick & Wasserstrom	Political Science	Dramaturgy	Drama	D	Political protest involves strategic action	Entity
1992	Holmes	Nursing	Dramaturgy	Drama	D	Nursing is an aesthetic praxis	The self
1992	Jacobs	Social Science	Dramaturgy	Drama	D	Social life may require deception	Others
1992	Tseelon	Sociology	IM	Performance	D	Self-awareness re appearance	Everyone
1992	Gardner	Mgement Theory	IM	Performance	D/S	Organization life required attention to appearances	Entity
1993	Starratt	Leadership Theory	Dramaturgy	Performance	D	Leaders as active players	Others

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
1993	Borreca	Theatre Studies	Dramaturgy	Theatre	D/S	Politics is dramatic because it is representational	Entity
1993	Bryant	OR	Dramaturgy	Theatre	D/S/W	Organization life involves setting, dress, staging etc for audiences	Entity
1994	Callero	Social Psychology	Role Theory	Drama	D	Roles are the link between structure and agency	Everyone
1994	Osburn	Theatre Studies	Dramaturgy	Drama	D/W	Drama structures life and narrations of life	Others
1995	Guthrie	Political Science	Dramaturgy	Drama	D	Protests as staged conflicts	Entity
1995	Alexander	Sociology	Dramaturgy	Theatre	D	Theatre provides terminology to analyse social life/theory	Others
1996: Vicki Bell uses **Performance/Performativity** in political theory							
1996	Bealing et al	OR	Dramaturgy	Drama	D	The performance of authority	Entity
1997	Eldridge	Theatre Studies	Dramaturgy	Drama	D	Social interaction	Others
1998	Welbourne et al	Mgement Theory	Role Theory	Performance	D	Measuring employee productivity	Others
1998	Flyvberg	Political Studies	IM	Drama	D	Politics is an endless drama involving front/back-stage action	Others
1998	Clark & Salaman	Mgement Theory	IM	Performance	D/S	The production of persuasive images	Entity
1998	Gardner & Avolio	OR	Dramaturgy/ IM	Performance	D/S	Charismatic leadership	Others
1998	Bilbow & Yeung	OR	IM/ Dramaturgy	Theatre	S	Self-awareness/management of appearance cross-culturally	Others
1999	Vogelgesang	Sociology	Dramaturgy	Performance	D	Role play is a form of experimentation	Others
1999	Pine & Gilmour	Organization Studies	Dramatism	Drama	D/S/W	Organizations engage in strategies of presentation/interpretation	Entity
2000	Zhao	Political Science	Dramaturgy	Drama	D	Strategies of political activism	Others
2000	Parker-Oliver	Social Science	Role Theory	Drama	D	Organized social interaction	Others
2001	Cronin	IR	Role Theory	Drama	D	Nations can suffer from 'role strain'	Entity
2001	Oswick et al	Mgement Theory	Dramaturgy	Drama	D	Organizational change	Entity
2001	Harvey	OR	Dramaturgy	Performance	D	Charismatic leadership	Other
2001	Kärreman	OR	Dramaturgy	Drama	D	Purposeful behaviour	Entity
2001	Morgan & Krone	OR	Dramaturgy	Drama	D	Leaders engage in manipulative behaviour	Others
2001	Boje et al	OR	Dramaturgy	Drama	D	Organizations engage in manipulative behaviour	Entity
2001	Vickers & Kouzmin	OR	IM	Performance	D/S	Policy tools affect the way actors behave	Others
2002	Jewkes	Criminology	IM	Performance	D/S	Social interaction under the gaze of others	Others

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
2002	Meyer	Media Studies	Role Theory	Drama	D/S	The media structures performances for spectators	Entity
2002	Wood	OR	Dramatism/ Dramaturgy	Drama/ Cinema	D/S	Organizations stage their appearances	Entity
2002	Monk-Turner	Sociology	Role Theory	Performance	D/	Gendered behaviour	Others
2002	James & Mullen	Education	Role Theory	Drama	D	Preparation for life	Others
2003	Smits & Ally	OR	Role Theory	Performance	D	Leadership in a crisis	Others
2003	Pierce et al	Social Psychology	Role Theory	Performance	D	Gendered behaviour	Others
2003	Covaleski et al	OR	Dramaturgy	Drama	D	Conflict management	Entity
2003	Schmitt	Social Psychology	Role Theory	Performance	D	Gendered behaviour	Other
2003	Simon	Theatre Practice	Role Theory	Drama	W	Audiences play a role in the theatre	Entity
2004	Szinovacz & Davey	Social Psychology	Role Theory	Drama	D	Humans inhabit roles	Everyone
2004	Thompson	Social Comm	Role Theory	Performance	D	Gendered behaviour is patterned	Others
2004	Rozario et al	Gerontology	Role Theory	Performance	D	Social life involves patterned behaviour	Others
2004	Clark & Mangham	Mgement Studies	IM	Performance	D	Organizations use strategies of deflection	Entity
2004	Beer & De Landtsheer	Political Studies	Dramaturgy/ Dramatism	Performance	D/S	Political life and political theory are signifying activities	Entity
2004	Ku	Political Science	Dramaturgy	Drama	D	Politics uses strategies to control events	Entity
2004	Hughes & Wilson	Theatre Studies	Role Theory	Performance	D	Patterned behaviour	Others
2005	Warhust	Political Studies	IM	Performance	D	Political life involves strategies of appearance	Entity
2005	Schaap	Political Studies/ Education	Role Theory	Performance	D	Patterned behaviour	Other
2005	Brown	Political Comm	Dramaturgy/ Dramatism	Performance	D/S	Political life is a theatrical and symbolic domain	Entity
2005	Winner	Theatre Studies/ Education	Dramaturgy	Performance	D/W	Participant Observation	Entity
2005	Hajer	Public Policy	Dramaturgy	Perforrnance	D	Engaging in public policy making involves strategies of performance	Others
2007	Mor	Political Science/IR	IM	Performance	D/S	Diplomacy	Entity

Date	Author	Field	Theory	From	Focus	To Describe	In relation to:
2007	Freeman & Peck	Public Policy	Dramaturgy	Performance	D/S	Policy actors engage in strategies of performance and appearance	Others
2009	Hendriks	Public Policy	Dramaturgy	Drama	D/S	Representation is staged and performed	Others
2010	Hang No & Kidder	Sociology	Dramaturgy	Performance	D/S	The expression of emotion	Others

Totals: 125 records (22% of all theatre metaphor records listed in Appendix C Tables 1-17)

Role Theory	37	29%
Impression Management	22	17%
Dramatism	14	11%
Dramaturgy	60	48%

(Note: 11 records use a combination of streams)

Focus

Doing	75 records
Showing	5 records
Watching	2 records
Doing/Showing	26 records
Doing/Watching	10 records
Doing/Showing/Watching	7 records

Appendix C: The Use of the Theatre Metaphor (CD files)

Tables 1-17: Historical Tables

Note: Tables are broken according to the table capacity of Microsoft Word. Tables larger than 100kb tend to become unstable. Tables are paginated individually.

Organisation of history tables (1-17):

Works are listed chronologically by publication date. Where more than one work is listed for an author, the date is taken to be the first work listed. For ancient texts where publication dates are unknown, chronology is by estimated date according to current scholarship or, in the absence of such a date, from the author's life dates.

The tables provide an overview of the uses of the theatre metaphor, with a particular focus on how they relate to spectators. Analysis within these tables is provided in terms of what the metaphor was used to describe, what the metaphor offered to the user, what this allowed the user to express about the aspect of life being described, what kind of spectator position was adopted by the metaphor user and the focus of the metaphor in relation to the three categories noted in Chapter 1: *doing*, *showing* or *watching*.

The spectator that the metaphor constructs may be either explicit or implied, and can be *external* to the world, *internal* (within the world postulated by the metaphor) or *externalized*. An externalized spectator is one whose use of the metaphor suggests a detached position. This is typically the position taken by users of the metaphor. An *internalized* spectator is a self-conscious spectator – one who observes themselves as the 'actor'.

The author's purpose in using the metaphor was also assessed as follows:

- '+' the metaphor provided a *positive* description of the aspect of life under consideration
- '-' the metaphor provided a *negative* description of the aspect of life under consideration
- '+/-' the metaphor provided an *ambivalent* description of the aspect of life under consideration

Shading:

Title shading: shading indicates that *theatre* rather than *drama* has been used as the metaphor.

Author shading: the author has been identified as a *political* writer either because of long-standing association with the field of politics or because they have specified their position in relation to politics or, failing this information, because the work cited has appeared in a recognized political publication.

Note: authors who appear in both the theatre metaphor tables and the theatre theory tables (Appendix D) are highlighted in bold.

Referencing of table material: sources are acknowledged in endnotes to each table to avoid clutter. However, I wish to acknowledge a particular debt to Christian (1987) for material up to the Renaissance.

Table 1/17: The theatre metaphor in relation to the spectator to the Christian era

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Pre-Plato: 'attribution of the *topos* (*theatrum mundi*) … before the late C5thBCE is usually spurious'.[1] Weisinger argues that the *theatrum mundi* metaphor was not in Greek thought before Plato (1964: 63); Christian says it could not plausibly exist before theatre itself however, this could have predated Plato, since the first record of a theatrical event in Athens was 534BCE when a contest was established for the best tragedy.[2] Certainly, the relationship was perceived by many Greek writers after drama became well-established. Diogenes Laertes attributes a form of it involving the spectator to Pythagoras. The metaphor of life as theatre was 'a common one in antiquity', and did not seem to rely on contemporary attitudes towards the theatre itself. For example, whilst it was no disgrace for Greek citizens to appear on stage, Roman citizens who appeared on stage lost their citizenship. Roman culture had a disdain for anyone who allowed themselves to be used. Acting was seen as a form of use because of the need to please the audience.[3] **Note:** In ancient optics theory, seeing was thought to be tactile. Either the object of scrutiny had a physical effect on the observer, or vice versa. A gaze could 'penetrate' to the extent that the Roman writer Achilles Tatius suggested that mutual gazing could 'enable consummation of sex at a distance'.[4] Seeing was therefore a form of action. One could be injured by what one saw because seeing was the pathway to the soul. Consequently, Leontius in Plato's *Republic* 'damned his eyes for wanting to sate themselves on the sight of dead bodies'.[5] Seneca also claimed that '[t]here is nothing so injurious to good character as sitting idly at some spectacle, for then the vices creep in more easily',[6] and Augustine reported that his friend Alypius, when he opened his eyes at a gladiator show 'was struck by a deeper blow in his soul than the gladiator in his body'.[7] Sight 'broadly sows a wondrous force, a fiery ray … man both experiences this and inflicts many things through it'.[8] **Note**: Wars are almost continuous throughout this period						
SEEING AS A FORM OF ACTION EXTERNAL TO THE SELF and perhaps external to the world						
	Pythagoras (c550-c500BCE)	*Theoria* (looking): Pythagoras is said to have claimed that the life of man resembled a festival, in which some competed, while others ('the best') were spectators. Nightingale cites scholarship indicating that the saying came from Heraclides of Pontus, Greek astronomer and member of Plato's academy, who put it into Pythagoras' mouth in order to provide such ancient credibility for Plato's model of philosophical spectatorship, which he based on the traditional practice of civic *theoria*, in which special spectators were selected by the city to attend and witness particular festivals or religious events and report back to the city.[9] Nevertheless, the saying as attributed to Pythagoras influenced the neo-Platonics, especially Plotinus.[10]The aim was to argue that spectatorship was integral to human life, but some spectators (philosophers) were better than others: 'passionless observance' was an ideal to be cultivated in the Greek and Roman worlds,[11] although most spectators were easily deluded.	Philosophical life	A seeing-place A relationship between actors and spectators	Detachment	Externalised: philosopher **Watching** (+/-)
Book of Job	Job	Job is thought to have lived sometime during or immediately	The human	An acting space	Fatalism	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
VIII	(c600-500BCE)	after the destruction of Jerusalem by the Babylonians: '[f]or we are but of yesterday, and know nothing, because our days upon earth are a shadow' (Job VIII: 9). Human life is ephemeral.	condition			Prophet **Doing** (-)
Fragments	Heraclitus of Ephesus (fl. C504BCE)	Heraclitus was 'the philosopher of flux' – all things change in a world which is a plaything of the gods (this metaphor is taken up by Plato in the *Laws*). Heraclitus' formulation of *logos* sets up the connection between man and the cosmos that future uses of the *theatrum mundi* attempt to explain. The Stoics, Plotinus and Philo all call *logos* 'the Director of man on the stage of life'.[12] For Heraclitus, 'the concept of necessary *logos* implied that man must play the part assigned him in life; or, if he desired *gnosis* (that is, knowledge of divinity) … he could *choose* the role of spectator.[13] In general Heraclitus had 'an aristocratic disdain for the masses' who he thought lived their lives unaware of what was going on around them.[14] Although man must act, spectatorship as contemplation (*theoria*) could be chosen by those who wished to gain knowledge of divinity. Spectatorship (as philosophy) was a form of action – a part one could choose i.e. philosophy could be justified as a superior form of action. Man must as act as directed but spectatorship offered awareness as well.	The human condition	A seeing place An acting space A constructed art A relationship between actors and spectator Teleology	Detachment Awareness, leading to knowledge Fatalism	Externalised: *Logos*; the philosopher **Doing/ Watching** (+/-)
490-449BCE: Persian Wars						
Trojan Women	Euripides (480-406BCE) Greek Tragedian	Fortune directs the play of life. Life is determined by Fortune – there is nothing man can do but play his part.	The human condition	An acting space A constructed art A relationship between actors and spectator	Fatalism Acceptance; an ethics of responsibility in the face of determinism	External: Fortune **Doing** (+/-)
	Democritus (c460-c362BCE)	Man is both actor and spectator: 'The world's a stage, Life's a play, You come, you look, you go away.'[15] An alternative translation reads: 'The world is a stage, life is a journey; you go, you see, you depart'.[16] In this case, it need not be taken as a theatre metaphor. The aim was to point out that life was as	The human condition	A seeing place A constructed art A relationship between actors and spectator	Fatalism Acceptance	Internal Man **Doing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		ephemeral as the theatre; the human condition involved both action and spectatorship: man is both actor and spectator of the play of Life on the stage of the world.[17]				
De Victu	Hippocrates (c460-c377BCE)	One of the first instances where the word *hypokritike* (the art of acting) takes on the meaning associated with the modern word *hypocrisy*: 'the art of acting (*hypokritike*) knows how to deceive; they say one thing, but think another'.[18] This will come to have significance for future uses of the theatre metaphor concerned with how we can tell the difference between reality and illusion, a theme which particularly interested C18th thinkers. The aim was to warn of the human capacity for deception	The human capacity for deception	A constructed art	Duplicity	Internal: Theatre-goers **Showing** (-)
	Aristophanes (c448-c380BCE) Greek dramatist	Theatre is like life; life is like theatre. *The Frogs* (405): exhibits a high degree of 'theatrical self-consciousness'. Fragmentary evidence indicates that comedy of the period was 'replete with references to the world as a stage'.[19] The aim was fun, and to criticize Athenian life.	Social and political life	A seeing-place A relationship between actors and spectator	Self-consciousness; Amusement; critique	Internal: Man Externalised: critic **Doing/ Showing/ Watching** (+)
431-404BCE: Peloponnesian Wars; during this period there was upheaval in Athens. A coup d'etat created a 'people's assembly' in 411. Democracy was restored in 403. **439**: Plebeian revolt in Rome. **395-387** Corinthian War						
History of the Peloponnesian War (c404)	Thucydides (c460-c404BCE)	Thucydides used Greek drama and mythology as an organizing principle to structure his history.[20]	Political events	A seeing-place A constructed art	Objectification Structure Coherence	Externalised: Historian **Doing** (+/-)
Laws (c357)*; Timaeus* (c380); *Philebus* (after c367)*; Apology; Symposium; Critias; Charmides; Clitophon; Republic* (c380)[21]	**Plato** (c427-347BCE)[22] Greek philosopher	The creator of the world is a *demiourgos* (artisan) (*Timaeus* 28).[23] Life is a play; man is a puppet of the gods; theatre imitates life, which imitates Life: 'not only on the stage, but on the greater stage of life, and was a mixture of tragedy and comedy' (*Philebus* 50b). Man should imitate 'the good' not imitate an imitation; comedy by its very nature, imitates the worst in humans and therefore corrupts; to act is to be hypocritical. Humans are 'puppets … whose strings are manipulated by the gods'. But 'All of us, then, men and women alike, must fall in with our roles and spend life in making our *play* as perfect as	Political life; Learning	A seeing-place (implied) A constructed art A relationship between actors and spectator	Detachment Objectification which allows Knowledge but also allows deception Fatalism An ethics of responsibility in the face of	External: the gods; Externalised: the philosopher Internal: other men **Doing/ Showing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		possible' (*Laws* 803c). Lawmakers compose 'the finest drama' (*Laws* 818b). Theatre should be used by the state to educate and improve morality (*Republic* 659c), not for the seeking of popularity, which makes judicial courts full of noise 'as though they were in a theatre' (*Laws* 876b) and attacks civil order. The 'skillful tragic dramatist should also be a comic poet' (*Symposium* 223d) since life felt like a blend of tragedy and comedy.[24] In *Laws* (659), Plato provided three criteria by which art (music, poetry and dance) could be judged: social and moral (no representation of evil or vice could be called beautiful); pleasure (beneficial) and true to life (good and consistent characterization; appropriateness of words and/or music to situation and character): 'let's imagine that each of us living being is a puppet made by gods, Whether we have been constructed to serve as their plaything, or for some serious reason, is something beyond our ken, but what we certainly do know is this: we have these emotions in us, which act like cords or strings and tug us about ... to make us perform actions that are opposed correspondingly ... the moral point of this fable, in which we appear as puppets' if we understand the excellent force exerted by law' (*Laws* 6454b). Plato embedded his concept within an understanding of philosophy modelled on civic *theoria*: philosophers were special kinds of spectators who contemplated the world in order to gain knowledge. This set them apart from other men, but also meant they were particularly suited to rule. *Theoria* is concerned with the vision of eternal verities. Plato's use of the metaphor served as an important model for Puritan usage.[25] (Plato was the first to use this model of spectatorship, although it was retrospectively attributed to Pythagoras by his pupil Heraclides).[26] His aim could be said to be pedagogic, to favour order (keeping man in his place) and to promote wonder as a source of learning (available to and through philosophers).			determinism	

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Diogenes the Cynic[27] (404-323BCE)	Diogenes Laertius was said to have thought of himself as 'a tragic figure, pursued by the Furies';[28] he was described by Plato as 'Socrates run mad'.[29]	Philosophical life	A seeing-place (implied) A constructed art	Objectification leading to self-consciousness	Externalised: cynic **Doing** (-)
	Heraclides of Pontus (c388-c315BCE)	Heraclides was a member of Plato's Academy, and subscribed to Plato's model of civic *theoria* for the activity of philosophy. He said, but attributed to Pythagoras, that philosophers were like *theoros* who were sent to attend and observe festivals in order to argue that philosophical spectatorship was the 'most liberal' form of life. Cicero summarised his writings in *Tusculan Disputations* as: 'The life of man resembles the festival [at Olympia] celebrated with the most magnificent games before a gathering collected from all of Greece. For at this festival some men trained their bodies and sought to win the glorious distinction of a crown, and others came to make a profit by buying and selling. But there was also a certain class, made up of the noblest men, who sought neither applause nor gain, but came for the sake of spectating and closely watched the event and how it was done' in order to understand 'the nature of things'.[30]	Philosophical life	A seeing-place	Detachment Understanding; Knowledge	Internal: ordinary spectators Externalised: The noblest men – philosophers **Watching** (+/-)
343-290BCE Samnite Wars; **334-323** Wars of Alexander the Great; **355BCE**: Alexander the Great destroys Thebes						
Nichomachean Ethics; Poetics (c330BCE) *Politics* (c335-322BCE	**Aristotle** (382-322BCE) Greek philosopher	Theatre imitates life but imitation 'can represent things ... as they were or are or as they are said or thought to be or to have been, or as they ought to be' (*Poetics* 1460 b.5-10), thus imitation can provide not just a copy but a re- or new fashioning;[31] there is a distinction between action and spectating: spectating (*theoria*) involves contemplation. Theoria in the *Nichomachean Ethics* forms the basis for moral action: **'Man the actor is dependent on man the spectator to delineate for him the moral basis for right action'**.[32] Christian argues that the discussion of moral action is an attempt to balance action and contemplation (looking) by arguing that contemplation is about producing practical wisdom (*phronêsis*) and can therefore be seen as a form	Moral life	A seeing-place (implied) An acting space A constructed art A relationship between actors and spectator	Objectification allowing Moral guidance	Internal: Other men; Externalised: the philosopher **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		of action , although unlike Plato he does not link this specifically to civic life. *Theoria*: is the function of the moral man and forms the basis for moral actions. Aristotle also discusses rule in terms of role-play: 'The tyrant should act or appear to act in the character of a king' (*Politics* V, 1314a.35). Aristotle was 'an observant theatregoer' as well as a collector and reader of play texts. He collected the first great library of antiquity, which contained a large number of plays. He was also something of a dandy. According to Diogenes Laertius (*Lives of the Philosophers*), he curled his hair in an affected manner, spoke with a lisp and wore a great many rings.[33]				
As suggested above by Aristotle, ethical life for Greek (and later Roman) citizens was a public life lived as an exemplar for others. As such it was subject to the critical 'gaze' of others, particularly one's peers and one's community: 'the notion of the self *as seen by others* was thought to provide the "truest" idea of who one is'[34]as well as the counter to one's individual passions and desires. The mirror, a rare and expensive commodity, was seen as a means by which one might search for wisdom because it offered a form of objectification by which one could see oneself as others did and, if necessary, correct one's behaviour. Theatre was also seen in this light. It offered a mirror to the society – not as a reflection of society but as a means by which the values of the society could be questioned and judged. Perhaps because of this, in Greek times, there was no disgrace in a citizen appearing on the stage as an actor.[35] By Roman times, there existed an 'ideology of the gaze' in which 'to be the object of others' sight was to be open to attack, yet to be publicly observed was proof of power':[36] 'the gaze that compelled the elite to exemplarity was felt to be everywhere: the gaze of the commoners upon the magistrates and the nobility; the gaze of the senators among themselves in the Curia or in the court; the gaze of noble ancestors upon generations of their progeny'.[37] All the institutions of the Roman republic were shaped by 'the judging force of a collective gaze', epitomised in the office of the censors, and being visible for the elite was a form of power: 'A daily throng to lead you down to the Forum brings a great reputation and great authority'.[38] Elite Romans were reminded constantly that they were before an audience and must behave in an exemplary manner: 'You will live as it were in a theater with the whole world as spectators, and if you err it will be impossible to escape notice even for the briefest time'.[39] The gaze was 'a web of institutions and practices' which involved everyone. Even in 4th and 5th century Greece, 'the constraining presence of a viewer is often posited as the cause of moral behavior, even when the audience is mortal'.[40] Plato's discussion of the Ring of Gyges, which allows its wearer to be invisible, epitomises this understanding. Glaucon argues, against Socrates, that there is no incentive to behave morally if one cannot be seen (Plato *The Republic*).					
Letter to Herodotus; On Nature[41]	**Epicurus** (c341-270BCE) Athenian philosopher	Epicurus' epigram is included here because it is widely seen in the literature as a theatre metaphor. Careful reading however indicates that it is rather a **theory of spectatorship** and may well have a place in Theatre Theory. Epicurus believed that theatre ('Shews') is like life; it provides an exhibition of life which allows the wise man to understand how passion moves men. This allows him to remain undisturbed: 'The Wise Man … shall reap	Philosophical life	A seeing-place	Knowledge	Externalised: The Wise Man; **Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		more Benefit, and take more Satisfaction in the public Shews, than other Men. He there observes the different Characters of the Spectators; he can discover by their looks the effect of the Passions that moves 'em, and amidst the Confusion that reigns in these places … he has the Pleasure to find himself the only person undisturb'd, and in a State of Tranquillity.'[42] He can achieve this because the gods, if they exist, are remote. '[W]e nothing have to hope and nothing fear' from them.[43] Nevertheless, one can aim to be an undisturbed spectator who passively contemplates the world: **the 'principle of detached spectatorship' is an accomplishment**.[44] This principle was fundamental to the later Stoics and Satirists. McGillivray argues that Epicurus' version of the metaphor was a reaction to Polybius' and aimed at producing 'imperturbability' in the face of Fortune. Epicurus' account of the world was given a detailed exposition by Lucretius (c94-c50BCE) in which form it was revived in C17th. It was connected with the *theatrum mundi* in C18th as a way of examining 'the gulf between the detached observer of the world and the mass of men who remained imaginatively ensnared by its public rituals',[45] a use which is evident in Addison's Mr Spectator of *The Spectator* journal.[46]				
HELLENISTIC PERIOD 323BCE-31BCE.[47] **323-322** Lamian Wars; **323-280** Diadochi Wars **338BCE:** Greek city states lost their independence, coming under Macedonian rule. Greek comedy ceased to produce political and social satires and turned to domestic satire (Honderich 1995: 946). Thebes was destroyed by Alexander the Great. In 287, full equality between patricians and plebeians was granted in Rome. Actors and Roman citizens, however, were at opposite ends of the spectrum of respectability and rights. Actors were *infames* – effeminate, given to display. At issue was *penetration* – the ability of others to *use* one's body, either by looking or by physical or sexual assault (Bartsch 2006: 154-5). This view of actors, however, does not appear to be reflected in the metaphor. Philosophers were also viewed with suspicion. **274-200** Syrian Wars **267-261** Chremonidean Wars **265-263** Kalinga War **264-241BCE:** first Punic Wars						
On Temperance	Bion of Borysthenes (mid	Bion was a writer of Cynic polemical tracts known as *diatribes.* Fortune (*Tyche*) produces the play of life, and assigns each role randomly. (The comparison of man to an actor became 'a much-	The human condition	A constructed art	Fatalism Resignation in the face of	External: Fortune Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	C3rdBCE)	used cliché' for the Cynics.[48]			determinism	cynic **Doing** (+/-)
	Teles (mid C3rdBCE) cynic	One must act under conditions over which there is no control. Life is like a play: 'the good man [performs] well the beginning, middle, and end of life' just as the good actor does; one's parts are assigned randomly[49]	The human condition	An acting space A constructed art	Fatalism Detachment allowing Acceptance; Self-mastery; an ethics of responsibility in the face of determinism	Externalised: cynic **Doing** (+/-)
	Ariston of Chios (c300-250BCE) Follower of Zeno, founder of Stoicism	One must act under conditions over which there is no control. Compared the wise man to a good actor 'who, if called upon to take the part of a Thersites or Agamemnon, will impersonate them both becomingly.'[50] The aim is to promote a life of perfect indifference (*apatheia*) to everything which is neither vice nor virtue.	The human condition	An acting space A constructed art	Fatalism Detachment allowing *Apatheia* (perfect indifference), which enables endurance; an ethics of responsibility in the face of determinism	Externalised: the Stoic **Doing** (+/-)
	Chrysippus (c280-207 BCE) Stoic	Life, like plays, has 'ludicrous jests' (such as evil deeds and evil men) which are a necessary part of the harmonious whole.[51] Chrysippus argued for the compatibility of responsibility and determinism.[52] The only position to take was to be detached since life was determined by outside forces: divine agency was a 'breath' (*pneuma*) penetrating all things. One must to act under conditions which make no sense.	The human condition-	A seeing-place (implied) A constructed art	Fatalism Detachment which allowed Acceptance of fate; a sense of the whole	External: divine agency Externalised: The Stoic **Doing** (-)
Quoted in Cicero's *De*	Cato the Elder	Theatre is like life, and should serve the state. Life is like theatre, and each must play their part well to the end. Nature writes the	Social and Political life	A seeing-place An acting space	Fatalism Detachment	Internal: Other men;

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Senectute	(The Censor) (234-149BCE) Stoic	play, including the final act. Others are the spectators of one's life: the elderly sit at the back of the theatre but still derive some enjoyment from the spectacle. One should use one's station in to life to good influence; and act 'life's drama nobly to the end'.[53]The human condition involves both action and spectatorship.		A constructed art A relationship between actors and spectator	which allowed Acceptance; an ethics of responsibility in the face of determinism	the elderly **Doing/ Showing/ Watching** (+/-)
The Prisoners; The Swaggering Soldier;	**Plautus** (c254-184BCE) Roman dramatist	Life is comedy (comic reversal); life is a comedy of manners; man is a plaything of the gods; life should not be taken seriously; masters and slaves share the same vices; comedy (which reverses hierarchy) has social utility by routing vice.[54] One must act as directed by the gods.	The human condition	An acting space A constructed art	Fatalism Detachment which allowed Amusement Social criticism	External: The gods Externalised: the critic **Doing** (-)
219-201: Second Punic Wars. 201-197: Second Macedonian War. 192: war between Sparta and Rome.						
	Polybius (201-118BCE) historian	Fortune (*Tyche*) is the playwright: history is the record of Fortune's acts[55]	Historical events	A seeing-place	Objectification which allows contextualis-ation	Externalised: The historian **Watching** (+/-)
	Terence (c185-c159BCE) Roman dramatist	Life is theatre/theatre is life: Terence delighted in extending the world of the stage to include the spectators. Terence was largely known to the Renaissance through Donatus' commentary. His works were seen as exemplary and were performed as well as read in humanist schools, although they were 'frequently treated more as a fixed storehouse of ideas and even words than as a script for performance'. The educational program for St Paul's School designed by Erasmus was principally based on *reading* Terence.[56]	The human condition – man is both actor and spectator	A seeing-place An acting space	Perspective which allowed amusement participation	Internal: Others **Doing/ Showing/ Watching** (+)
149-146BCE: Third Punic War; **147BCE**: Greece comes under Roman control **146BCE**: Rome destroyed Corinth, enslaving survivors and ending Greek independence of Rome						
THE APPEARANCE OF THE INTERNALISED SPECTATOR						
De Finibus; De Senectute; Epistula Quintum	**Cicero** (Marcus Tullius) (106-43BCE)	Life is a drama; each person has an assigned role to play. Some roles require techniques such as those used in the theatre; one's behaviour will be judged by both the gods and other and must be such that it provides an example to others. One must choose	The human condition	A seeing-place (implied) An acting space A constructed art	Fatalism Strategies of performance;	External: The gods; Internal: other men

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Fratrem; De Officis; Ad Brutus	Roman statesman, lawyer, orator and philosopher	one's available parts carefully as they construct the self. Cicero demonstrates in his work that the metaphor has become commonplace in Stoic philosophical writing, by virtue of its adherence to the principle of *apatheia* or perfect indifference first preached by Zeno (c300BCE).[57] For Cicero, the self 'was composed in the process of composing a public reputation'. For this reason he took lessons in public presentation from the great Roman actor, Roscius. The techniques of acting helped him to 'retain a rational control over his performance'. The wise man, 'just like the player … recognizes that he must carefully consider the roles he chooses to play on the world's stage' and choose those 'in which they are best able to accommodate their talents':[58] 'Let each man know his own nature and show himself a keen judge of his good points and vices, lest actors seem to have more wisdom than we do. They choose, not the best plays, but the ones best suited to them … We will therefore work in those areas … to which we are best suited'.[59] Both lawyers and actors 'had to move an audience by temporarily inhabiting a role, but while the actor merely imitated reality … lawyers *enacted* a civic reality constituted in part by their very performances. This required more control.[60] Since Roman life was lived in public, and under the scrutiny of others, Cicero reminds Brutus after the death of his wife that '[y]ou must put yourself at the service of the people and the theater [scaenae], as it is said. For since the eyes not only of your army, but of all the citizens and almost of the entire world, are cast on you, it is not at all appropriate that he through whom we are all braver should himself seem weakened in mind'.[61] One should therefore play one's part well, especially the third act (*tertius actus*): suicide is an acceptable way 'to leave the theatre when the play no longer pleases'.[62]		A relationship between actors and spectator		**Internalised**: the aware self **Doing/ Showing/ Watching** (+/-)
	Cato the Younger	Life is theatre; one must submit to the part in which God has cast one[63]	The human condition	An acting space	Fatalism Detachment	External: God **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	(95-46BCE)				which allowed Acceptance; Endurance	
Stoics (early): Life is drama: each person has an assigned role to play which ought to be played as well as possible before the judgment of an audience of one's peers. Although optics theory continued to see seeing as a tactile process in which injury could be inflicted upon both observer and object of observation, the 'ideology of the gaze' which existed in Roman (elite) culture saw the elite Roman as 'the giver of images' or example rather than the object of others' interpretation. He was only vulnerable to the gaze of his peers, not to the gaze of slaves or lower classes. Philosophical writings continually stressed the differences between orators and citizens in their public *persona* and actors, who were generally considered on a par with (and were often) slaves. Actors were associated with leisure, not public work, performed the words of others rather than wrote their own, pretended to be someone else, wore costume, displayed themselves for the pleasure of others rather than as a demonstration of virtue, and were paid for their appearances.[64] Note that the use of *persona* did not imply deception, dissimulation or concealment; it meant propriety and decorum in the performance of one's civil or public office such that one's conduct provided an example for others. Ideally, for a Stoic, one's public *persona* and private self were consistent and recognizable, something which became problematic during the reign of emperors such as Caligula and Nero when survival as an elite Roman could depend on presenting a public face which hid one's true feelings.						
De Rerum Natura	Lucretius (c95-c52BCE) Roman poet	Man is both actor and spectator, but spectatorship is best. 'The most detailed classical exposition of the atomist, hedonist and purportedly atheistic doctrines of Epicurus (341-271BCE)'.[65] Life is a drama; **the position of spectator is best**: 'Sweet it is, when the surface of the great sea is ruffled by the turbulent winds, to gaze (*spectare*) from the land on the hard work of another'[66] Lucretius is continually cited as an authority in discussions on the position of the spectator and on the need for **emotional distance** in theories of rhetoric and theatre (see John Digby 1712, Abbé DuBos 1719, Edmund Burke 1790 for example). His comment forms the basis of the theme of 'shipwreck with spectator' analysed by Blumenberg, and is extensively used by a variety of theorists in C17th and C18th during debates over the role of spectators, theorists, theatre, the emotions, the passions, and any number of other concerns, but particularly, the value of detachment. Nevertheless danger has its uses: 'Look at a man in the midst of doubt and danger, and you will learn in his hour of adversity what he really is. It is then that the true utterances are wrung from the recesses of his breast. The	The human condition	A seeing-place An acting space	Fatalism Detachment which allowed Tranquillity Truth	Externalised: The fortunate or enlightened man **Doing/ Showing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		mask is torn off: the reality remains'.[67]				
90BCE: Civil war in Rome. 88BCE: uprisings in Athens against Roman rule **84BCE:** Aristotle's works brought to Rome by Sulla						
Epistle II	**Horace** (c68-8BCE) Roman poet, philosopher and drama critic	Life is determined, and lived under the scrutiny of others. Life is a comedy, a *mimus vitae*; humans are 'wooden puppets'; the behaviour of the audience is more hilarious than the spectacle. The Gods and ancient philosophers (e.g. Democritas, the 'laughing philosopher') watch humans, who watch each other. The idea of the *Laughing Philosopher* as the spectator of the comedy of life continues as an unbroken line from Horace to Robert Burton.[68] Horace was a 'discriminating theatregoer of fastidious predilections, who found Plautus crude and overrated'. He is said to have 'detested the vulgar mob and deplored the poor taste of "unlearned and foolish spectators" who called for bears or boxers'.[69]	The human condition	A seeing-place An acting space	Visibility Fatalism Detachment enabling Judgment Acceptance	External: The Gods; ancient philosophers; Internal: the mob; men in general Externalised: critic **Doing/ Showing/ Watching** (-)
49BCE: Caesar starts a civil war to overthrow Pompey; becomes dictator of Rome in 45BCE.						
De Opificio Mundi	Philo of Alexandria (c20BCE-c50CE) Jewish philosopher influenced by Plato	The world is a spectacle created by God for man: 'The Ruler of all things …made ready before-hand … a banquet and a most sacred' spectacle (*theatron hierôtaton*).[70] (This is thus a modification of the 'Pythagorean' role of the spectator as philosopher, opening out the possibility of wisdom to all men as spectators). The Creator is revealed through His creation, the world (synthesis of Platonic and Jewish beliefs – an early sign of the emergence of neo-Platonism.[71]	The purpose of man in relation to the world	A seeing-place A constructed art	Objectification enabling Wisdom; A knowledge of God	Internal: Man Externalised: philosopher **Showing** (+)
31BCE: End of the Roman Republic and the Hellenistic period.						

[1] Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc.p.1.
[2] Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth: 58
[3] Bartsch, Shadi. 2006. *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire*. Chicago and London: University of Chicago Press: 219n94
[4] Bartsch 2006: 4

[5] Bartsch 2006: 162
[6] *Epistles* 7.2, in Bartsch 2006: 161
[7] *Confessions* 6.8 in Bartsch 2006: 161n112
[8] Plutarch, *Quaest.Conv. 5.7* in Bartsch 2006: 145
[9] Nightingale, Andrea Wilson. 2004. *Spectacles of Truth in Classical Greek Philosophy: Theoria in its Cultural Context*. Cambridge: Cambridge University Press: 17-18
[10] Christian 1987: 3. Little is actually known of Pythagoras' teachings. Diogenes Laertes (C3rd AD) attributes the emphasis on spectatorship to Pythagoras (Christian 1987; Honderich 1995). Iamblichus also attributes the saying to Pythagoras in his book *Life of Pythagoras* (Nightingale 2004: 17n38). Nightingale argues that the idea was retrospectively applied to Pythagoras by C4BCE thinkers who were trying to legitimate the idea of philosophy as a specific kind of activity.
[11] Hundert, E.J. 1992. 'Augustine and the Sources of the Divided Self'. *Political Theory* 20 (1) pp. 86-104: 88. This ideal was declared to be impossible to achieve by St Augustine, and in any case, the passions could lead to virtuous acts – it was not true that they always led to moral error, and reason could also be used for evil ends. What was morally crucial was not detachment but the ability to choose good over evil. It was pride, not passion which rendered reason incapable of choosing good (Hundert 1992: 89-93).
[12] Christian 1987: 3
[13] McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008]: 158
[14] Graham, Daniel 2006, 'Heraclitus', *The Internet Encyclopedia of Philosophy*, www.iep.utm.edu/h/heraclit.htm, accessed 21/07/2008.
[15] Attributed to Democritus by Sir Edmund Chambers in a biography of Shakespeare published in 1930, but disputed by Christian, not least because it was unlikely that the word for stage (*skêne* or 'tent') would have had a theatrical meaning at the time. No stage as such (as a raised platform) existed until the late Hellenistic period. Aristotle uses the phrase *epi skênês* to mean roughly 'on the stage'. The poem has also been attributed to Democrates of Aphidnai (flor. C350-330BCE) (Christian 1987: 2; 208n3).
[16] In Vickers, Brian. 1971. 'Bacon's Use of Theatrical Imagery'. *Studies in the Literary Imagination* 4 (1) pp. 189-226: 199
[17] This paradox in itself would probably be enough to dispute the attribution to Democritus. According to Weisinger (1964: 63), it does not otherwise appear until the late Renaissance.
[18] Christian 1987: 4
[19] Christian 1987: 9
[20] Cornford, F.M., 1907, *Thucydides Mythistoricus*; cited in Dening, Greg. 1996. *Performances*. Carlton South, Victoria: Melbourne University Press: 17.
[21] Most dates for Plato's works are contested.
[22] Sidnell has 429-327BCE: Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press
[23] Plato, *Timaeus*, in Cooper, J.M. (ed), *Plato: Complete Works*, trans. Donald Zeyl, Indianapolis, Cambridge, Hackett Publishing Company, pp. 1224-1291. According to Curtius (1990/1948: 138) (see below), *Timaeus* was the only work of Plato's that the Middle Ages possessed .
[24] Plato *Symposium,* in Cooper, J.M. (ed) *Plato: Complete Works*, trans. A. Nehamas and P. Woodruff, Indianapolis, Cambridge, Hackett Publishing Company, pp. 457-505.
[25] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press: 17
[26] Nightingale 2004: 17n17
[27] The term 'cynic' meant 'one who lives a dog's life: shamelessly and without any settled home' (Clark, Stephen 1995, 'Cynics' in Honderich *The Oxford Companion to Philosophy*. Oxford, New York: Oxford University Press, p.1661995: 174).

[28] Christian 1987: 13
[29] Clark, Stephen 1995: 173.
[30] Nightingale 2004: 17-18
[31] Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI).: 398
[32] Christian 1987: 7-9
[33] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books: 43.
[34] Bartsch 2006: 3
[35] Bartsch 2006: 23
[36] Parker, Holt. 1999. 'The Observed of All Observers: Spectacle, Applause, and Cultural Poetics in the Roman Theater Audience'. In *The Art of Ancient Spectacle*, edited by B. Bergmann and C. Kondoleon. New Haven, Conn: 167
[37] Bartsch 2006: 117
[38] Cicero, *Commentariolum petitionis* 34-37, in Bartsch 2006: 122
[39] Dio Cassius, *Roman History* 53.6.2. in Bartsch 2006: 123
[40] Bartsch 2006: 135-7
[41] Preserved in Diogenes Laertius' *Lives of the Eminent Philosophers*. The most complete account of Epicurus' teachings is in Lucretius' *De rerum natura* (Gaskin 1995: 240 in Honderich.
[42] Quoted from John Digby's *Epicurus's Morals* (1712) in Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press: 147.
[43] J.C.A. Gaskin 1995, 'Epicurus', in Honderich 1995: 240.
[44] McGillivray 2007: 159
[45] Hundert 1994: 147
[46] Paulson, Ronald. 1976. 'Life as Journey and as Theater: Two Eighteenth-Century Narrative Structures'. *New Literary History* 8 (1) pp. 43-58
[47] Generally refers to the principal philosophical movements of this period: Stoicism, Epicureanism and Scepticism, which included Roman as well as Greek scholarship, e.g. Seneca and Cicero, and some schools not associated with these three movements e.g. Theophrastus (Aristotelian).
[48] Curtius 1990/1948: 138
[49] Christian 1987: 13
[50] According to Diogenes Laertes, *Lives of the Eminent Philosophers*, VII, 160, cited in Christian 1987: 14. Note that in Greek drama, actors often had to be cued for their entrance, either because they did not know when they were to come in, or because where they were situated prevented them from following what was going on. Synesius of Cyrene (c373-c414) was critical of those who entered before their cue (q.v.).
[51] Reported by Plutarch in *De Communibus Notitis* 1065 D, cited in Christian 1987: 14
[52] Honderich 1995: 134.
[53] Quoted by Cicero in *De Senectute*, cited in Christian 1987: 16 and Richards 1991: 24.

[54] Plautus and Plato thus represent opposite poles in the arguments over the value of comedy (whether it has social utility or whether it corrupts the state) which have continued down through the centuries to the present day (Richards 1991: 22).
[55] Christian 1987: 11
[56] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 261; 283n36
[57] Christian 1987: 15
[58] Hundert 1992: 94
[59] *De Officis* 1.136 in Bartsch 2006: 219
[60] Hundert 1992: 95-6
[61] *Ad. Brut* 1.9.2. in Bartsch 2006: 123
[62] *De Finibus I,XV, 49*, quoted by Christian 1987: 16.
[63] Chrstian 1987: 16
[64] Bartsch 2006: 159
[65] Hundert 1994: 17
[66] Christian 1987: 11; translation by Christian.
[67] *De Rerum Natura* III in Vickers 1971: 204
[68] Christian 1987: 24
[69] Gerould 2000: 68.
[70] *Philo*, trans/ed F.H. Colson & G.H. Whitaker, 10 vols., Loeb Classical Library, London 1929, I: 62-3, quoted in Christian 1987: 44. The word *theatron* is translated as 'display'. Christian points out that the word means 'either "theater" or "spectacle" (Christian 1987: 44). I have substituted 'spectacle' to draw out the emphasis on the spectator in *De Opificio Mundi*.
[71] Christian 1987: 44

Table 2/17: The theatre metaphor in relation to the spectator: early Christian era

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The late Stoic version of the metaphor, that life is a play and that humans are directed by the divine, and endurance in the face of the judgment of others is required epitomised by Seneca, and is picked up by the Christians, and played out in a metaphorical 'theatre' shaped like the Roman amphitheatre.[1] Bartsch argues that Seneca marks a change in the understanding of the self (see below). **66-70**: first Jewish-Roman War; **68**: Roman Civil War						
Ad Lucilium Epistulae Morales; De Providentia, On Tranquillity of Mind (63)	**Seneca** (4BCE-65CE) Roman Stoic, philosopher and dramatist	Life is lived under the scrutiny of others (and god). Seneca used the metaphor to argue that one must accept one's part and play it well: to make of one's life a *spectaculum dignum* in which one is consistent and therefore recognizable throughout all one's life: 'I must often use the following example, and this mime of human life is more effectively expressed by no other, this mime which assigns us the role we play badly. That fellow who strides pompously on the stage and says, with his nose in the air, "Look, I rule over Argos", is a slave … You can say the same about all those fops whom the litter suspends over the heads of men and over the crowds: all of their happiness is role-playing'.[2] Human happiness is a mask to cover our grief.[3] Life is a play with a set number of acts determined by its Author. Human life is a farce (*hic humanae vitae mimus*) in which parts are assigned (*Epistle LXXX*).[4] The life of a good man 'is a spectacle worthy of the regard of god (*deus*) as he contemplates his works.' 'As it is with a play, so it is with life … what matters is not how long the acting lasts, but how good it is. It is not important at what point you stop … only make sure that you round it off with a good ending'.[5] Bartsch argues that Seneca's often conflicting accounts of life under the scrutiny of others reflect the increasing insecurity of elite Roman life under empire, especially during the reigns of Caligula and Nero. While he endorsed the Roman ideology of the elites as exemplars, subject only to the critical gaze of their peers, he also was aware of the potential for dissimulation in an ideology which used public visibility as a form of communal ethical control. In Seneca, we see the internalization of the	The human condition	A seeing-place (implied) An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment which allowed Acceptance, Judgment Self-awareness; self-control; endurance; the learning of ethical behaviour the possibility of deception	External: God; Internal: others; one's peers **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		judging spectator, not as an actual representative of the ethical community but as an idealized other. Seneca thus marks a change in the understanding of the self, taking a step towards the modern reflexive Cartesian individual. Seneca also recognized that while this self-assessing gaze was the way to wisdom, it also could 'corrupt the behavior of the subject under observation',[6] a corruption exemplified in his play *Medea* in which Medea performs the same dialogic self-examinations endorsed by the Stoics as a way to self-knowledge and virtue, but instead of becoming a sage, becomes a monster. Medea illustrates the flaw in the Stoical form of self-examination in which the judgmental self is not grounded in the values of the individual's community. Nevertheless, Seneca's philosophical writings came to have a significant influence on Paul, John Chrysostom and Vives. What becomes clear in Seneca is that the foundation of Stoic virtue lies in 'the observation of virtue in the other' an observation which, in admiring, we come to see as 'the conception of some great good' to be emulated.[7] However, since one's public position required one to meet certain standards of civility and decorum, there was always the possibility of deception, for one's public *persona* to be out of kilter with one's private feelings. Being under the scrutiny of others could be dangerous: 'For the continual observation of self tortures a man and he fears to be detected doing anything different from what he is accustomed; and we shall never be free from care if we think that we are being measured as often as we are looked at. For on the one hand many things happen which expose us against our will, and on the other, even if our great diligence succeeds, yet the life of those who live forever under a mask is neither pleasant nor secure (*On Tranquillity* 17.1.[8] 'It is a great achievement to play the part of just one man; no one can do it except the wise man; the rest of us take on too many different appearances. Now we seem worthy				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		and serious, now wasteful and silly; we change our mask suddenly and put on a contradictory one. Demand from yourself therefore that you play the same role to the end in which you first presented yourself; and if you can't be praised, at least make sure you can be recognized'.[9] In any case, force of habit can make what was initially a role part of the authentic person. Thus role-play for a Roman Stoic such as Seneca had several often contradictory possibilities: it could be a mark of self-control, an outward display of inner values, a form of dissimulation, a form of self-training and represent a desire to please (often to protect oneself or one's family). In the 'turbulent' and dangerous culture of the Roman empire, the line between self-control and self-betrayal, between ideal behaviour and necessary behaviour was very fine. Bartsch believes that Seneca took on as his project an attempt to establish a form of ethical selfhood which no longer relied on the judgment of one's peers.				
1 Corinthians IV, 9.	Paul (d. c67) Leader of Christian Church	The Church is the 'true' theatre; God has made the apostles 'like men condemned to die in public as a spectacle for the whole world of angels and of mankind'. **NB:** here it is not the theatre but the Roman circus (and its association with an amphitheatre) which is invoked. This connotation of the word theatre was picked up and perpetuated by Isidore of Seville, and contributed to its negative connotations. Hannah Arendt argues that Paul 'discovered' 'the Will and its necessary Freedom'. Prior to Paul, freedom meant 'I can' in the sense of being able to because one was not restrained in some way. After Paul, freedom was associated with the will – free will meant one could do otherwise. This change was instigated because of a change in the perception of time from cyclical to rectilinear. Once you posit a beginning, as Judeo-Christianity does, time can no longer be cyclical.[10]	Religious life	A seeing-place (implied) An acting space A constructed art	Fatalism Detachment which allowed Acceptance of martyrdom	External: Angels, Internal: mankind **Showing** (-)
Institutio	**Quintilian**	A good orator was like a gifted actor; he understood	The	An acting space	Strategies of	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Oratoria (93)	(c40-118) Roman rhetorician	'probabilities, impersonation, and … the "appearance of truth" or *verisimilia*: 'there are many things which are true, but scarcely credible, just as there are many things which are plausible though false. It will therefore require just as much exertion on our part to make the judge believe what we say when it is true as it will when it is fictitious'.[11]	possibility of credibility	A constructed art	performance	: Judges; Internalised: actors; orators **Showing** (+/-)
115-117 Second Jewish/Roman War **132-135** Third Jewish War						
Manual; Enchiridion	Epictetus (55-135CE)	Life is a play; men are assigned their roles by the Playwright. One must to choose to act well even though one's life was determined: 'Remember that you are an actor in a play, the character of which is determined by the Playwright … For this is your business, to play admirably the rôle assigned you, but the selection of that rôle is Another's'. Christian considers this to be a 'classic' statement of the metaphor.[12] This is the version explicitly taken up by Addison as Mr Spectator of *The Spectator* journal in C18th, and used to draw a distinction between everyday humanity and a 'Fraternity of Spectators' on earth who watched them.[13] It was also taken up at the same time by Fielding, who secularized the God position as 'the managers and directors of the theatre'.[14] By including a concern about appropriate timing, Epictetus suggests a greater degree of choice than previous Stoic writings: one must act appropriately at the right time, not 'out of season'.[15] The *Manual* was in print during the Renaissance as early as 1495.[16]	The human condition	An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment allowing Acceptance and endurance; an ethics of responsibility in the face of determinism	External: The Playwright **Doing** (+/-)
Satyricon	Petronius (flor. 65)[17] Satirist/ comedy writer	Appearances can be deceptive; everyone acts a part. The world is a stage full of characters who are false friends; life is based on disguise, imposture and performance; the course of the world is determined by the follies of men and the mischief of Fortune. Only desire is fixed. Action in the world is the same as stage-acting'.[18] Petronius coined the phrase *Totus mundus agit histrionen* which came to be the motto of the Globe Theatre in London in 1599.[19] 'The troop is on the stage, the mime begins;	The human condition	An acting space A constructed art A relationship between actors and spectator	Deception	Internal: Others **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		One is/Called father, one his son, a third the rich man:/But soon the page is closed upon their humorous parts,/The real face appears, the assumed has vanished'.[20] (**The connection between theatre and hypocrisy or deception**)				
Satires	Juvenal (c60-c140) Satirist	Life was a form of entertainment (*Satires XIV*) full of plots and machinations; Roman women were Clytemnestras and Tyndareuses, plotting the downfall of their men (*Satire VI*).[21]	Social (gendered) life	An acting space A constructed art	Detachment, which allowed amusement, perspective	Externalised : the satirist **Showing** (-)
Meditations	Marcus Aurelius (121-180CE) Roman Emperor 161-180CE	Life is a play; men are assigned their roles by the Playwright; one must act one's part well even though the outcome is determined; fame is ephemeral; history repeats itself in new performances 'with the same scenery … and different actors'.[22] 'You are not ejected from the city by any unjust judge or tyrant, but by the selfsame Nature which brought you into it; just as when an actor is dismissed by the manager who engaged him. 'But I have played no more than three of the five acts.' Just so: in your drama of life, three acts are all the play'.[23] One must aim to play one's part well, and go 'well pleased and contented' when dismissed after enduring the 'tiresome' spectacle.	The human condition	An acting space A constructed art	Fatalism Detachment which allows Acceptance of one's position in life and of the ephemerality of life; an ethics of responsibility in the face of determinism	External: The Playwright **Doing** (-)
Seventh Dissertation	Maximus of Tyre (125-185) Philosopher and orator who combined the influence of Platonism with Stoicism	Man acts and in doing so generates his own life as best he can. Life is a drama; man is an actor in his own drama, not in a drama devised by gods or nature; nevertheless life itself is what is important, not one's age or habits, which are like 'the garb' of actors and only contribute 'to the dramatical performance'; The 'business of life' (political life) is 'drama to the philosopher'. The evils of life can be attributed to man's own nature, not to the gods or fate: 'Let them … have a place in tragedies … but suffer not such vanities to be admitted to the drama of life'. One must make the most of one's lot, see through appearances and 'the fortunes of those who recite… to the poem itself'.[24] (**Man is both actor and creator of his own drama**).	The human condition; Political life:	An acting space A constructed art	Detachment allows the freedom to construct one's life without illusion	Externalised : The philosopher Internal: Other men **Doing** (-)
Historia	Lucian	One can act as directed or choose to be a spectator, take some	The human	A seeing-place	Fatalism	External: the

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Quomodo Conscribendi; Nigrinus; Pro Imago; Gallus	(c120-c200)[25] Satirist	control over one's life and laugh at the spectacle of others being pushed around. Life is a play of folly, hypocrisy and flattery; the wise man (including the historian) adopts the pose of the Laughing Philosopher (Democritus or Diogenes) and laughs at the spectacle. Lucian compares rhetoricians and hypocritical philosophers to 'actors in tragedy': 'life is a despicable, if amusing, pageant of greed and lust. The wise man will … imitate the gods by laughing heartily at the spectacle' since 'all action is suspect where everyone wears a mask'.[26] Lucian was 'the principal transmitter' of the *theatrum mundi* to the Renaissance. His comparison 'accounts for almost all of the satirical uses' of the theatre metaphor in the Renaissance.[27] In *Historia Quomodo Conscribend,* the historian is compared to the tragedian: 'both write of events whose outcome they are unable to influence'. However, the historian is admitted to the ranks of wise spectators when he admits that writing history is a way of avoiding being 'pushed about like an extra spear-bearer in a comedy'. Historians and wise men can thus move from being watched to watching; this is a desirable position so that one could be 'untroubled by the ludicrous actions of others'.[28]	condition	An acting space A constructed art A relationship between actors and spectator	Detachment which allows control; Laughter at the antics of men, especially their hypocrisy; tranquillity; the possibility of history	gods Externalised : The wise man; Historians; dramatists **Showing/ Watching** (+/-)
Metamor-phoses The Golden Ass[29] *De mundo*	Apuleius of Madaura (123-175) African Roman writer	The life of man is a spectacle, either for Fortune and the God of Laughter, or for Isis. They laugh at the ridiculousness of man. Apuleius was influenced by Platonism, neo-Pythagoranism and mystery religions. The problem was to act under the scrutiny of God/Fortune[30]	The human condition	A seeing-place (implied) A constructed art	Fatalism Detachment: Life should not be taken too seriously;	External: Fortune; the God of Laughter; Isis **Showing** (-)
Funeral oration for Eteonus[31]	Aelius Aristides (c129-189) Platonist, orator[32]	Life is a drama. One must aim to play one's part well, then leave when it is over.[33] One must act under conditions one cannot control.	The human condition	An acting space A constructed art	Fatalism Detachment Acceptance; readiness for death; an ethics of responsibility	Externalised : Orator **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
					in the face of determinism	
Horatory Address to the Heathen	Clement of Alexandria (c150-c215)	The world is a theatre (amphitheatre) in which 'the Lord of Jerusalem' is the 'true fighter for the prize, who gains the crown of victory on the theater of the world'.[34]	Religious life	An acting space	Revelation	Internal: Men **Doing** (+/-)
212: 'Civic Romanus sum' – Roman citizenship given to all free-born subjects of the Empire						
Roman History	Dio Cassius (c155 –c235) Roman consul and Historian	Life is lived under the scrutiny of others: 'You will live as it were in a theater with the whole world as spectators, and if you err it will be impossible to escape notice even for the briefest time' – advice given to Octavian to remind him that he lived in the public eye. [35]	The human condition	A seeing-place An acting space A relationship between actors and spectator	Self-awareness Judgment – hence the need for self-mastery	Internal: the whole world watches and judges **Doing** (+/-)
On Spectacles (c198)	**Tertullian** (c160-c220) Church Father, theologist	Christianity is the 'true' spectacle; the play of life has no meaning at all; the true drama occurs on Judgment Day: 'How vast the spectacle that day, and how wide! ... And then there will be tragic actors to be heard [and] players to be seen … in the fire [and] things of greater joy than circuses, theatres of any kind or any stadium' (*On Spectacles XXX*).[36] Life had no value at all: we should have contempt for all worldliness (*saeculi totius contemptus*) aiming instead for the transcendence of earthly life. Tertullian attacked stage dramas as well as Roman spectacles as 'atrocious' and 'vile' (a view picked up by the Puritans) and proposed God's 'rival stage'.[37]	Religious life	A seeing-place An acting space A constructed art	Visibility Revelation Judgment as well as illusion	External: God Internal: Men **Doing/ Showing** (-)
268: Goths sack Athens, Sparta and Corinth						
On Providence; *Ennead*	**Plotinus** (205-c269) Neo-Platonist philosopher	A reconciliation of personal freedom with divine direction by recognizing that the inner man remains constant in spite of outward trappings. Man is both actor and spectator whose appearance may not match his inner life and who must act under conditions which he cannot control. The world is a stage; life is a play; it is fleeting, insubstantial and vain. God is the *demiourgos*: the artisan creator. Both God and man are spectators of the play of life: men should consider themselves 'spectators' of all things, 'as if they were on the stages of theatres … [only] the outside	The human condition–	A seeing-place An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment Communion	External: God; Internal: man **Doing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		shadow of man .. cries and moans and carries on … on a stage which is the whole earth'. God assigns man's parts and 'each place is fitted to their characters' according to 'the rational principle of the universe' (*logos*). Man is an actor not just on the stage of the world but also beyond; at death he merely changes his costume 'like on the stage, when an actor who has been murdered changes his costume and comes on again in another character'.[38] 'The soul, entering the drama of the Universe, making itself a part of the Play, bringing to its acting its personal excellence or defect, set in a definite place at the entry and accepting from the author its entire rôle – superimposed upon its own character and conduct – receives in the end its punishment and reward'.[39] However, 'it is not the soul within but the outside shadow of man which cries and moans and carries on in every sort of way on a stage which is the whole earth where men have in many places set up their stages'.[40] *Logos* directs and determines men's earthly lives; in contemplation of the play of life, man as spectator can find his way to union with the divine. Plotinus was also influenced by neo-Pythagoreanism and Stoicism and had an immense influence on the Florentine Platonists, Calvin, Vives, Donne and Raleigh.				
Corpus Hermeticus	unknown - roughly contemporary with Plotinus; supposedly the sayings of Hermes Trismegistus	Man as *magus* or second *demiourgos*: man is the molder of his environment, the director of the play of life, just as God is the director of the *kosmos*; 'the playwright's craft imitates God's'. The aim is to know oneself, and to know God by playing one's part: 'it is man's function to contemplate the work of God … that he might view the universe with wondering awe and come to know its maker'.[41] Man sees God in His creation therefore man sees God in himself: 'Man is all things; man is everywhere'.[42] (This is seen as an honour, but during C16th and C17th is seen as a predicament, even a tragedy).[43]	The relation between man and God	A seeing-place An acting space A constructed art A relationship between actors and spectator	Revelation	Internal: Man **Doing/ Showing/ Watching** (+)
On the	**Iamblichus**	Iamblichus was a pupil of Porphyry. The spectacle of 'ugly	The value of	A relationship	Subjectification	Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Mysteries	**of Chalcis** (c250-325) Syrian Neoplatonist philosopher	things' in histrionic sacred rituals, like the spectacle of others' emotions in comedy and tragedy, leads us to modify our behaviour: 'when we behold the emotions of others, we repress our own, make them more moderate and are purified from them.'[44] *On the Mysteries* was translated by Ficino in 1497. (**Foreshadows Adam Smith's view on the role of the spectator and the importance of spectacle to human life**). It is not clear that this is a theatre metaphor or a description of the human response to emotional display wherever it occurs	spectacle to social life	between actors and spectator	which enables socialisation - the modification of our behaviour and self-mastery, which enables civil life	Men Internalised: the self Externalised : philosopher **Watching** (+)
Lives of the Eminent Philosophers	Diogenes Laertius early C3rd (neo-Pythagorean)	Men are both actors and spectators. Spectatorship leads to knowledge. Claimed Pythagoras said: 'Life … is like a festival; just as some come to the festival to compete, some to ply their trade … the best people come as spectators…'. Looking (*theoria*) was a means to understanding (*gnosis*). The purpose of the observer was contemplation.[45]	The human condition	A seeing place	Revelation leading to Knowledge	Externalised : The best people **Watching** (+)
The Church Fathers: the 'patristic', dualistic form of the metaphor: 'the world is a theater of fictions and … heaven is the theater of truth'.[46] Despite his use of the metaphor, Augustine considered theatre was the cause of the fall of Rome, but '[i]n a universe where a person's actions are watched constantly by a divine audience, [the] theatrical metaphor provides a compelling code for expressing the relationship between human and divine'.[47] In general Christian uses of the metaphor saw death not as the final exit from the stage of life but as an unmasking.[48] **330**: The seat of the Roman Empire moved to Constantinople. **340**: Rome split into east and west.						
Second Homily on Lazarus; Homily on the Epistle of Paul to the Hebrews; Homily on John; *Didactica et Paraenetica*; *Ad Populum Antiocheum*; *Four Discourses of*	**John Chrysostom** (c347-407) Archbishop of Constantin-ople	Comparison between earthly and heavenly life; we live under the scrutiny of God who judges; death unmasks us all. The world is God's theatre or play: 'you enter the world as if you were entering a theatre'. Heaven is also a theatre: 'you also have a theatre (*theatron*) which is heaven … transport yourself into the applause which comes hence, never will earthly things be able to hold you'. St John 'has heaven for his stage; for theatre, the world; for audience, all the angels, and also, as many men as are already 'angels' or even desire to become so' (*Homily on John 1:5*). 'The life of a good man struggling against adversity is a sight which delights heaven'. [49] 'Life is at once a kind of fiction and a dream: for just as in the theatre, when the curtain comes	The relation between man and God	A seeing place An acting space A constructed art A relationship between actors and spectator	Fatalism Judgment – God sees through the trapping of performance; Acceptance of the limits of Christian life; Endurance in the hope of reward in the afterlife The possibility	External: God (who judges), the angels; Internal: good men; men in general Externalised : theologian **Doing/ Showing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Chrysostom, on the Parable of the Rich Man and Lazarus		down, distinctions are destroyed and all illusions vanish into the shimmering light; so by the common reckoning which comes to each man everything is dissolved, and sinks into oblivion'.[50] Again, 'in the theatre, as evening closes in, and the spectators depart, those who come forth devested of their theatrical ornaments, who seemed to all to be kings and generals, now are seen to be whatever they are in reality; even so with respect to this life, when death comes, and the theatre is deserted, when all, having put off their masks of wealth or of poverty, depart hence, being judged only by their works, they appear, some really rich, some poor; some in honour, some in dishonour … the rich man may often chance to be the poorest of all. For if you remove his mask and examine his conscience, and enter into his inner mind, you will find there great poverty as to virtue, and ascertain that he is the meanest of men'.[51] Earthly life is a provocation to immorality and discontent. All will be unmasked at the end: 'when we come to the moment of death, having quit the theatre of life, all masks of wealth and poverty will be stripped away' (*Second Homily*). Consequently, 'when sitting in the theatre you see one of the players on the stage, having on the mask of a king, you do not think him happy … because of his mask and his dress'.[52] **Chrysostom picks up Lucien's account of hypocrisy, but adds to it the Christian view of death**.[53] Chrysostom, like most early Christians, was vehemently anti-theatre, largely because he associated theatre with the amphitheatres in which gladiatorial competitions and lion feedings as well as lewd performances took place. His writings reflect the 'keen' competition taking place between theatre and church at the time and the desire to show Christianity as a theatre which 'is more brilliant'.[54]			of corruption	**Watching** (+/-)
Funeral eulogy (368)	Gregory of Nazianzenos	Life is like a play: 'worldly honours … are like a stage set (*skênê*) quickly put up' and even more swiftly taken down.[55]	The human condition	A seeing-place A constructed art	Fatalism Detachment	Internal: Men

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	(329-360)				which allows Indifference to worldly honours	**Showing** (-)
Enarratio in Psalmum[56] *Epistle 73; The Confessions* (397)*; City of God*	**Augustine** (c350-430) Church Father; Bishop of Hippo Regius (now Algeria)	It is part of the human condition to be taken in by appearances; Religious life should be lived at the direction of and under the scrutiny of God. Augustine was very influenced by Stoic thought. Life is a comedy: '… the whole life of temptation in the human race is a farce (*mimus*)'. The theatre of the church uplifts; wanton theatre corrupts and destroys empires. It was part of Augustine's rejection of theatre that its conventions encouraged spectators 'to relieve themselves of moral responsibility' by allowing them to experience another's pain 'which [they] are not called upon to relieve'.[57] In **the first account of self-reflection** in the Western tradition, Augustine also indicated that one could also view oneself as a 'theatre' as a way of coming to understand 'the paradox of a rational being acting in direct opposition to his conscious desires'. Theatre was therefore a teacher, a seeing place and a place for revealing the techniques of persuasion and manipulation. However, theatre was 'a corrupted public place in the Earthly City' of *The City of God*. Fallen men were actors who were attempting to conceal their real intentions (the gratification of their self-directed wills for pride). These intentions must be unmasked. In the theatre of the church however, God was the Director. He would sit in judgment and mete out just rewards in the true 'reality'. Meantime, it was a 'Christian duty' to unmask the hidden intentions of men.[58]	The human condition; religious life	A seeing-place	Detachment leading to self-awareness and the unmasking of what is hidden; Self-awareness	External: God Internal: Men; Internalised: the self **Doing/ Showing/ Watching** (-)
	Palladas Fl. C4th Egyptian contemporary of Augustine	'All life is a stage and a game: either learn to play it, laying by seriousness, or bear its pains'.[59]	The human condition	An acting space	Fatalism Detachment which allows the ability to not take life too seriously	Externalised : the detached actor **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
De Providentia c396	Synesius of Cyrene, Bishop of Ptolemais (c373-c414),	Synesius was influenced by neo-Pythagoranism and neo-Platonism. Life is a play: 'God and Fortune bestow upon us lives, as it were masks in the great drama of the universe … we … are actors of living drama' and we must act as directed. One must play one's part without complaint, at the right time; to wait 'in his place' for 'things' to be shown him. For this there would be just rewards in the true 'reality'. Therefore the wise man/spectator 'should hold his peace' until God gives him his cue. [60]	The human condition	An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment which allows Acceptance; An ethics of responsibility in the face of determinism	External: God (the director) Externalised : The wise man **Doing/ Watching** (-)
476: Western Roman Empire falls to the Germans						
Consolation of Philosophy (524)	**Anuncius Manlius Severinus Boethius** (c480-524) Roman scholar, philosopher and theologian; Platonist	Visibility is part of the human condition. Life is a public stage (*in hanc vitae scaenam*); a mingling of pagan antiquity and patristic or Christian versions and virtually the last known mention of the metaphor until the 12th Century. Although Boethius' use of the metaphor has echoes in Latin poetry of the later Middle Ages, 'the comparison is rare'.[61] Greek philosophy might have been brought to Western Europe centuries earlier had Boethius' translations of Plato and Aristotle not been terminated by his execution.[62]	The human condition	An acting space A relationship between actors and spectator	Fatalism Detachment which allows Resignation	Externalised : Philosopher **Doing/ Showing/ Watching** (-)
532: Nika revolt destroys Constantinople. **539-562** and **572-591**: war between Persia and the Byzantine Empire **622:** Isidore (Bishop of Seville) (560-636) published his *Originum sive etymologiarum libri* (*Etymologies*) in which he distinguished between comedy and tragedy as two kinds of poetry or drama (*carmen*) declaimed before an audience, then divided *comici* into two classes: *old* (Plautus, Accius, Terence) and *new* (Horace, Persius, Juvenal). These divisions led to confusion as to what constituted *drama,*[63] a confusion apparent in John of Salisbury (Christian 1987: 235n2). Isidore also appears to have confused *theatrum* (theatre) with *amphitheatrum* (amphitheatre), claiming theatres were places where orgies were enacted, another confusion which continued into the C16th and C17th centuries and is still apparent in some understandings of theatre today.[64] **700**: Arabs conquer Algiers						

[1] Bernheimer, Richard. 1956. 'Theatrum Mundi'. *The Art Bulletin* 38 (4) pp. 225-247: 225

[2] *Epistles* 80.6-8 in Bartsch, Shadi. 2006. *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire*. Chicago and London: University of Chicago Press: 225
[3] *Epistulae Morales* in Vickers, Brian. 1971. 'Bacon's Use of Theatrical Imagery'. *Studies in the Literary Imagination* 4 (1) pp. 189-226: 203
[4] *Mimus* were the lowest and most vulgar kind of drama, usually short and ribald, performed at country religious festival by both men and women and without masks (Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc: 214(I)n35).
[5] *Ad Lucilium* in Vickers 1971: 195
[6] Bartsch 2006: 209
[7] Seneca, *Epistle* 120 in Bartsch 2006: 276
[8] Also in Bartsch 2006: 210
[9] *Epistles* 120.21-22 in Bartsch 2006: 211
[10] Arendt, Hannah. 1978/1971. *The Life of the Mind*. San Diego, New York, London: A Harvest Book, Harcourt Brace and Company: 18-19
[11] *Institutio Oratoria* IV, 2.34, cited in Enders, Jody. 1992. *Rhetoric and the Origins of Medieval Drama*. Ithaca and London: Cornell University Press: 51, 63n28.
[12] Christian1987: 195
[13] Paulson, Ronald. 1976. 'Life as Journey and as Theater: Two Eighteenth-Century Narrative Structures'. *New Literary History* 8 (1) pp. 43-58: 43
[14] Fielding, Henry. 1962/1749. 'A Comparison Between the World and the Stage'. In *The History of Tom Jones*. London: Heron Books, pp. 252-255: 255
[15] Epictetus 1926, *Discourses*, Trans/ed W.A. Oldfather, Loeb Classical Library, London, II: 496-7, quoted in Christian 1987: 20, and Richards 1991: 26 (see below n16).
[16] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press: 26
[17] Curtius provides different (although tentative) dates: '79?-132?' (Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI): 702).
[18] Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in the Theatre and in Social Life*. London: Longman: 8
[19] The motto is generally translated as 'all the world's a stage'. Hundert however, translates it as 'All the world plays the actor', which seems closer to the Latin (see Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press: 145n61).
[20] *Satyricon* in Vickers 1971: 203
[21] Christian 1987: 25
[22] *Meditations* 10.27 in Richards 1991: 28
[23] *Meditations* XII. 37 in Vickers 1971: 196
[24] All quotations are from *The Dissertations of Maximum of Tyre*, trans. Thomas Taylor, 2 vols, London 1804, Vol II, pp. 38,127-128, 166; quoted in Christian 1987: 44-45.
[25] Curtius dates Lucian as 'ca. 120-180' (Curtius 1990: 604).
[26] Christian 1987: 34; this point is taken up by Chrysostom in his *Second Homily on Lazarus*: 'poverty and wealth are but the masks of our present life'.
[27] Christian 1987: xiii; (McGillivray 2007: 161
[28] Christian 1987: 27-34
[29] Christian (1987: 48) describes this work as a novel. It displays the same theatrical sense which is later exploited by Cervantes in *Don Quixote*, including the main character (Lucian) meeting again, in a parade to the goddess Isis, characters from earlier in the novel.

[30] Christian 1987: 46
[31] Aelius Aristides 1958, *Quae Supersunt Omnia*, ed. Bruno Keil, 2 vol., Berlin, II: 215, quoted in Christian 1987: 45.
[32] Aristides was to be particularly admired during the Renaissance for his elegant style (Christian 1987: 45)
[33] By now, this Stoic form of the metaphor 'is all very familiar', according to Christian (1987: 45), 'disappearing in rhetorical redundancy'.
[34] Cited in Curtius 1990/1948: 138.
[35] Dio Cassius, *Roman History* 53.6.2. in Bartsch 2006: 123
[36] Tertullian 1966, *Apology and De Spectaculis*, trans/ed T.R. Glover, Loeb Classical Library, Cambridge Mass., pp. 294-301; quoted in Christian 1987: 224(I)n65.
[37] Richards 1991: 30; 34
[38] Plotinus 1967, *Enneads*, trans/ed. A.H. Armstrong, 3 vol., Loeb Classical Library, Cambridge Mass., III: 90-91; quoted in Christian 1987: 52.
[39] Plotinus, *Enneads* III.2.15, trans. McKenna, quoted in *Administration Review* July/August pp. 697-709.
Battenhouse, Roy. 1948. 'The Doctrine of Man in Calvin and in Renaissance Platonism'. *Journal of the History of Ideas* 9 (4) pp. 447-471: 465
[40] Plotinus *Ennead* III.2 in Vickers 1971: 198
[41] Walter Scott 1924, 'Poimandres', *Hermetica*, 3 vols. Oxford, p. 150-151.
[42] Walter Scott 1924, 'Asclepius', *Hermetica*, 3 vols. Oxford, p. 294-5.
[43] Christian 1987: 58-60
[44] Iamblichus 1911, *Theurgia or the Egyptian Mysteries*, trans. A. Wilder, London, pp. 57-8, quoted in Christian 1987: 55.
[45] Christian 1987: 2
[46] Christian 1987: 177.
[47] Richards 1991: 29-31
[48] McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008]: 161
[49] Quotes from *The Use of Athletic Metaphors in the Biblical Homilies of St John Chrysostom*, trans. J.A. Sawhill, Princeton 1927: 83; 95; in Christian 1987: 36.
[50] 'Contra Luxuriantes' in *Ad Populum Antiocheum, Homilia LV* in Vickers 1971: 202
[51] *Four Discourses of Chrysostom, on the Parable of the Rich Man and Lazarus* in Vickers 1971: 204
[52] 'Contra Luxuriantes', Vickers 1971: 205
[53] Christian 1987: 34
[54] Richards 1991: 32-3
[55] Christian 1987: 38
[56] Section 127 (Christian 1987: xvii)
[57] Augustine. 1961/397. *The Confessions of Saint Augustine*. Translated by R. S. Pine-Coffin. London: Penguin 3.2
[58]Hundert, E.J. 1992. 'Augustine and the Sources of the Divided Self'. *Political Theory* 20 (1) pp. 86-104: 87-95
[59] Quoted in Curtius 1990/1948: 138).
[60] Augustine Fitzgerald 1930, *Essays and Hymns of Synesius of Cyrene*, 2 vols. Oxford University Press, II, pp. 324-325; quoted in Christian 1987: 39, 50.
[61] Curtius 1990/1948: 139

[62] Paul Edwards 1995, 'God and the philosophers' in Honderich, Ted (ed) 1995. *The Oxford Companion to Philosophy*, Oxford, New York: Oxford University Press: 317.
[63] Exact notions of what ancient drama had been like had been practically lost at this stage (Raby 1957 in Christian 1987: 235n2 see page 64)
[64] Christian 1987: 238:n8. In *Labyrinths* (1970), Borges has the Islamic scholar Averroes attempting to come up with a definition of theatre from a scrap of Aristotle's writings, to absurd ends. This story and Christian's discussion of Isidore of Seville's misunderstanding of *theatre* as *amphitheatre* serve as reminders to beware of seemingly familiar words in historical documents.

Table 3/17: The theatre metaphor in relation to the spectator: Middle Ages to 1574

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
MIDDLE AGES: the age of 'presence': space was 'full, impressionable and substantial'; repetition was considered efficacious; 'the meaning of phenomena was present in the phenomena themselves'. Use of the terminology of theatre was widespread. In 1215, the Cistercian Aelred de Rielvaux complained that the church was being changed into a "theater", so dramatized had the gestures of the priests become.[1] However, in general the metaphor of life as a dream dominated. During this time, the term *theatrum* had a number of meanings. One use meant 'a place of assembly or of a market-place where merchandise was laid out', while another meant 'a complete exhibit of a certain kind of specimen'.[2] Thus the word appeared to retain something of its original meaning of *a seeing place* and it is possibly in this context that the *theatrum mundi* metaphor made a brief reappearance despite the absence of any actual theatre. From the twelfth century Scholastics tried to classify the arts. They distinguished seven 'in symmetry with the seven traditional liberal arts'. Hugh of Saint Victor divided the mechanical arts into *lanificium* (supplying men with wearing apparel), *armatura* (supplying men with shelter and tools), *agricultura* and *venatio* (both supplying food), *navigatio, medicina* and *theatrica*. *Armatura* and *theatrica* were similar to what we now call 'fine' arts (architecture and the theatrical arts), however, *theatrica* for the Middle Ages meant the art of entertainment, 'a peculiar medieval concept'.[3]					
Carmina Cantabrid-giensa	unknown	A passing reference to the arrival of the Virgin on the scene (*scena*).[4]	Personific-ation	An acting space	Representation	Internal **Showing** (+/-)
Annales Lamberti	Lambert of Hersfeld (c1024-c1078) historian	The world is a stage; a life can be a sad tragedy (*lugubrem tragediam*)[5]	The human condition	An acting space	Objectification allowing History to be written	Externalised: the historian **Doing** (+/-)
1066: Norman Conquest **1095**: First Crusade **1096-1099** Crusades						
Gemma animae: (c1100)	**Honorius of Autun** (d. c1151) Christian theologian, disciple of Amalarius	Life is like theatre: 'It is known that those who recited tragedies in theatres presented the action … by gestures … In the same way our tragic author (i.e., the celebrant) represents by his gestures in the theater of the Church before the Christian people the struggle of Christ' in order to make present agony and victory of Christ.[6]	Religious life	An acting space A constructed art	Strategies of presentation	Internal: Christian people Externalised: theologian **Doing/ Showing** (+)
Policraticus (Statecraft): (1159) *Entheticus*	John of Salisbury (c1120-c1180)	First appearance of the phrase *theatrum mundi* in European literature.[7] Men act under scrutiny; they perform but are inclined to mistake their performance for reality; God sees all but leaves some freedom of choice to man; social and political life entails artifice. The *Policraticus* was 'a discourse on "the frivolities of courtiers and the footprints of philosophers" much reprinted in	The human condition; social and political life	A seeing-place (implied) An acting space A constructed art A relationship between actors and	Visibility Acceptance; humility; Judgment (God); The possibility	External: God, the angels, the sages; Internal: others

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		C16th and C17th centuries. An extended comparison of the world as a theatre and human life as a play (taken up from Petronius' metaphor) designed to expose the artificial boundaries placed on acceptable public behaviour.[8] A blend of Stoic and Patristic forms of the metaphor: to endure like Job; to play one's part well in the hope of salvation; to become wise enough to be included amongst the spectator-sages, by refusing to 'corrupt the dignity of nature by donning the costume of the actor … to take part in acts of vanity and madness,' or at least to not discredit oneself should the stage lights be turned on to one. Human history is the drama set in play by God, directed/stage managed by Fortune, with men as characters, and performed within the theatre of the world: 'How great is the scope of this theater? As great as that of the world itself. As long as man is clad in this mortal … flesh, having once been admitted to this theater it is most difficult for him to be excluded'. Life is a play within this theatre, and as such, 'full of deceit', although it may end happily (*comedia*) or sadly *(tragedia*).[9] From 'a snippet of Petronius, John builds the fully fledged *theatrum mundi* metaphor: the moral drama of the play of life, acted in the theatre of the world, watched and judged by a heavenly audience of virtuous sages together, ultimately, with God who watches over all':[10] 'The different periods of time take on the character of shifts of scene' and 'Man's acts are observed by God and the angels, and he should "blush if on such a brilliantly lighted stage his movements be unseemly and he completely discredit himself by his farcical antics"'. Unfortunately, men become 'so absorbed' in 'their own comedy … that they are unable to return to reality when occasion demands' – a concern shared by Plato.[11] *Policraticus* was widely circulated throughout the Middle Ages, and printed copies appeared in 1476, 1513, 1595, 1622, 1639, 1664 and 1677. It is considered to be one of the first extended medieval treatises on		spectator	of delusion	Externalised: critic **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		political theory. John's phrase '*quod fere totus mundus iuxta Petronium exerceat histrionem*' is considered by Christian to be a classic statement of the Patristic use of the metaphor.[12] It was later to become the motto of the Globe Theatre: *Totus Mundus Agit Histrionem.*[13] Thus John's work was instrumental in bringing the metaphor into the Renaissance.[14] John speaks highly of spectators compared with actors, although his expression of the position of spectators within the metaphor is confusing. Christian (and others) translates John's '*cum enim omnes exerceant histrionem alfquam esse necesse est spectatorem*' as: 'since all are playing parts, there must be some spectators'. The phrase is more meaningful if rendered: 'together with all who are playing parts, there must be some spectators' - 'Let no one complain that his acting is marked by none, for he is acting in sight of God, of his angels, and a few sages who are themselves also spectators.'[15] God is the Director whose aim is to demonstrate His glory however, men have some freedom of choice: 'Fortune seems to tease men while they inhabit the earth; God … rules the world and knows … but does not compel the outcome'.[16]				
After this brief appearance, the metaphor seemed to disappear until the late C15th.[17] Curtius points out that from the end of C11th until approximately 1230 northern France and England were 'more or less united politically and culturally'. French and English scholars moved freely across the Channel, with English scholars occupying important French positions. Students and teachers at major schools in both France and England spoke Latin and French, irrespective of their origin. One would imagine that the metaphor would have surfaced somewhere amidst all this scholarship if it still had some currency. Curtius claims that there were a group of writers around 1170, who called themselves 'the Moderns', who believed that a new age was dawning, and who showed signs of 'genuine creative thought', but their ideas disappeared with the 'triumph of philosophy' in the 13th century and the subsequent 'reform' of education which saw the study of the classics abolished in favour of formal logic, a lost opportunity which may have taken the metaphor down with it.[18] In **1204** the Fourth Crusade captured Constantinople, giving the West access to Greek writings. In 1215, the Cistercian Aelred de Rielvaux complained that the church was being changed into a "theater", so dramatized had the gestures of the priests become. By 1264, the feast of Corpus Christi had been institutionalized to enact the new doctrine of transubstantiation (confirmed by the fourth Lateran council of 1215). This led to elaborate pageants which went outside the church. Egginton argues that this move outside the confines of the church building introduced new possibilities of staging.[19] However, the *theatrum mundi metaphor* did not reappear in European literature for another 150 years, even though the word *theatre* first appeared in English in a Wycliffite Bible manuscript in **1382**, defined as a 'commune biholdiyng place'.[20] When it did appear, it brought with it connotations of the Medieval metaphor *life is a dream*.[21]						

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1241-2: Mongols invade Europe. **1302**: Franco-Flemish War. **1337-1453** 100 Years War **1347-1351**: Black Death ravaged Europe. **1414**: the works of Roman architect Marcus Vitruvius Pollio (c80/70-after c15BCE) were rediscovered. They were published in Rome in **1486**. His book *De architectura* provided, for the first time, 'a (relatively) accurate description of ancient theatres'.[22] **1453**: Constantinople fell to the Ottomans. **1454-1466**: 13 Years War. **1455-1485** War of the Roses						
	Nicholas of Cusa (aka Cusanus) (1401-1464)	Reworked Dionysus' ideas, idealizing man as a microcosm of the created world, the *copula mundi* (the hinge between heaven and earth).[23]	The relationship between man and the world	An acting space	Objectification allowing a view of the whole	Internal: man Externalised: scholar **Doing/ Showing** (+)
c1470: Lucien's writings rediscovered. By 1550, at least 267 translations had appeared, including more than 60 in the original Greek. These had an enormous influence on satiric uses of the *theatrum mundi* metaphor during the C16th. Lucien's works were condemned by the Inquisition, and officially banned by the Indices of Milan and Venice in 1554. Also during C14th, manuscripts containing more than 900 letters of which more than 800 were written by Cicero and nearly 100 by others to him were discovered.[24]						
Works: *Theologia Platonica* (1473)*;* *Epistles:* 'Consolation in Obitu Filli' (BkI); 'There is no refuge …' (BkV). Translations: *Corpus Hermeticum* (1463); Plato (1468); Dionysius the Areopagite (1492) Plotinus (1492) Iamblichus	Marsilio Ficino (1433-1499) Italian scholar and translator, Christian Platonist	Men must try to act well under conditions they cannot control and in the face of imperfect knowledge. 'All things in life are make-believe'. God is the ultimate artisan creator: 'He sends down … souls from on high as though they were actors let down into a play' into roles assigned by 'the very nature of the world'.[25] Man's task is to accept the authority of God over one's life and to play one's part readily without turning one's life from a comedy into a tragedy: 'Tragedies bewail the miserable lot of mortals.' According to Christian, despite his reference to Plotinus, Ficino still demonstrates the simplistic approach to dramatic terminology which dominated the medieval tradition, considering tragedy to mean simply a sad tale, and comedy a happy, or possibly farcical one. While Ficino's terminology recalls Plato's description of human life in *Laws* VII 817b-d, where Plato saw civic life as the 'truest tragedy', meaning fair and good, 'the noblest artistic endeavor', Ficino interprets tragedy as 'a wretched existence', something to be quit as soon as possible in order to be returned to 'the very essence of life itself' (*Consolatio in Obitu Filli*).[26] Ficino's translations made all of Plato's dialogues accessible to Western scholars for the first time.	The human condition; the relationship of man to God	An acting space	Fatalism Revelation acceptance of one's position in life; an ethics of responsibility in the face of determinism	External: God Externalised: scholar **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1497); Petronius		His work sets off a number of threads with regard to the *theatrum mundi* metaphor: the Areopagite (Nicholas of Cusa; Giordano Bruno); the Ficino/Cusana/*Hermetica* (Pico della Mirandola; Juan Luis Vives); Ficino himself combines both Stoic and Patristic threads: 'the life of man seems to be the truest tragedy'. Ficino argued that Platonism was compatible with Christianity and should be taught in philosophy. He compares artistic creativity with God's creative work.[27]				
Oration on the Dignity of Man (1486)	Pico della Mirandola (1463-1494) Italian Renaissance philosopher	Man is both actor and spectator. The world is a stage on which nothing is 'more wonderful than man'; man's role is flexible (secular), he is both spectator and actor: 'We have set thee at the world's center that thou mayest observe whatever is in the world [and] mayest fashion thyself in whatever shape thou shalt prefer'.[28] For the first time in the metaphor's history, man and God are considered equals and man has the freedom to create himself. Spectatorship is about both knowledge (*gnosis*) and practice (*praxis*): man observes the created universe in order to judge how he will **act** in it.[29] (This version is an extension of the neo-Pythagorean role for the spectator, an innovation which lasts until 17th Century) **(Man is *both* spectator and actor).** Both are on stage.	Man's position in the world	An acting space	Strategies of (self) performance Knowledge	External: God Internal: Man Externalised: scholar **Doing/ Showing/ Watching** (+)

1494-1559: Italian Wars
16th Century: The Renaissance: 'the age of the theatre'.[30] The *theatrum mundi* comparison 'can be found in almost every genre in sixteenth and seventeenth century literature', as well as in art and architecture. By 1642, when the Cambridge Platonist Henry More published his collection of sonnets entitled *Psychodia Platonica* the metaphor could even be considered 'facile', and by 1560, both theatre and play metaphors were abundant in both secular and religious forms. **1525-1650**: Europe was 'ablaze with burning men, women and children' and it became common to think of the world as the 'theater of God's judgment.[31] Within a concern with martyrdom, the Stoic idea of dying well was revived. In **1531** Erasmus published the first complete works of Aristotle. At this point, according to Egginton, a secular version of the metaphor, relating to order, increasingly began to make its appearance. Egginton claims that it was an innovation of 16th Century and was intimately related to the device of a play within a play which made its 'sudden' appearance towards the end of the 16th century,[32] however, Christian's history indicates that the metaphor had been available in a secular form since at least Pico delle Mirandola and Vives, and its 'theological' underpinnings had often been downgraded to 'Nature' or 'Fortune' in the satirists and others such as Maximus, Diogenes Laertius and Lambert of Hersfeld. Also, Aristotle's analysis of theatre and its value as a form of socialization could also have opened up a more secular view of the metaphor. Despite, or perhaps because of the active use of the theatre metaphor, 'the turbulent years of the Reformation' were obsessed with 'the quintessential question of what was real, what was pretend,

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
and what was pretense' to the point where 'debates about the nature of the sacrament resembled debates about the nature of the theatre' (or vice versa).[33] Within art, architecture and design, there was also an obsession with trying to realize the *theatrum mundi* in some material way. Both artists and designers had noticed the affinity of shape between the Roman amphitheatre, which they took to be a theatre, and the Christian idea of heaven, with its hierarchical arrangement of the Blessed but struggled to find a way which retained the ethereality of the heavens and dealt with the deficiencies of human spectators. The most successful efforts occurred where there was an active Court society on which the metaphor could be modelled. The most driven figure in this respect, Giulio Camillo (c1500-1544), is now largely forgotten but his influence on the use of the *theatrum mundi* metaphor, as well as on both theatre architecture and theatre scenic design and effects was considerable, and still apparent in theatre design well into C18th. His *theatrum mundi* actually did exist as a wooden construction, built at the court of France under the patronage of Francis I. It was apparently large enough for someone to stand inside it, and climb its stairs. While Camillo's representation largely ignored the spectator, other materializations of the metaphor were so successful at incorporating the spectator that the spectators of the metaphoric representation became part of the metaphor itself, in what Bernheimer calls an 'aesthetic mutation of the spectator'. Spectators were placed in an amphitheatre-like structure on the stage in such a way that the stage completely mirrored the auditorium, thus completing (and perhaps collapsing) the metaphor, and in the process, obliterating the gap between spectator and stage: 'a union of the celestial, the theatrical and the architectural'. There were many partial realisations both indoors and out, especially with the introduction of the triumphal entries which became a feature of marriage ceremonies between reigning dynasties, but the whole conception of a realised *theatrum mundi* in the architectural form of the Roman amphitheatre but with the glory of the Christian heaven depended on the presence of an equally glorious court. The most successful overcame the problem of earthly spectators by firstly drawing attention to the gloriousness of the court as spectators, making them the focus of the show, and then incorporating them into the play itself. In 1597, Orazio Vecchi referred to the audience itself as 'the great theater of the world'. The play was set within this world, and the music had been composed for the audience, not the play. By 1637, the idea had become so common place that the designer Bernini used it as a 'scenic prank': He reproduced on the stage an exact mirror of the auditorium and its occupants, then had two characters enter as spectators, begin the draw both the real auditorium and the fictitious one, and fall into a discussion about which was which. The spectators agree to split up and each watch the performance to be put on in front of 'their' audience. A curtain is drawn across the centre of the arena formed between the two tiers of audience and identical performances appear to be carried out on either side of the curtain. When the curtain was finally removed, the real audience was astonished to find itself observing 'itself' (the fake audience) apparently outside the theatre, leaving in 'their carriages and horses [with] lights and torches'. The metaphor had 'a short fling in its own right' on the stage as part of the stage scenery, before neoclassicism removed its connection to heaven and reinstalled it as a place of passion and cruelty in the guise of a 'royal hall' or 'place of magnificence'. During the sixteenth century, the word *theatre* or *theatrum* also had a secondary sense, derived from the all-encompassing image of the amphitheatre as the *complete treatment* of a topic. Thus it could also mean a 'mere scholarly scheme'. It was used in this sense by Bacon when he referred to philosopher's systems as 'Idols of the Theatre' (see below). The literature of the time 'abounded' with treatises which included *theatrum* in their titles, from surveys of women's fashions 'to calligraphy to black magic', none of which claim to be more than a complete treatment of their topic.[34] The metaphor was also focused on human vanity and was coupled with a concern about deception, especially through gesture. Social theatricality led to anti-theatricality, as Puritans condemned the theatre because of its lack of accountability.[35]						
The Praise of Folly (1509)	Desiderius Erasmus (1469-1536) Dutch scholar and	Man must take life seriously even though we know it is illusion. Life is 'a kind of stage play', a 'continuous performance', a comedy. 'Everything is pretense' but anyone saying so is a dangerous 'spoilsport' who risks anarchy: 'To destroy the illusion, then, is to destroy the whole play' Anyone who wants to	The human condition	An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment, Strategies of performance an ethics of	External: the gods; Folly Externalised: satirist **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	philosopher (satirical use influenced by Lucian)	do this 'deserved to be chased out of the theater with brickbats as a madman'. . '[V]arious actors, disguised by various costumes and masks, walk on and play each one his part, until the manager [*choragus*) waves them off the stage', sometimes requiring them to return next time as a 'flunkey in patched clothes' rather than as a 'king in scarlet' … 'both on the stage and in real life there is the same make-up, the same disguise, there are the same everlasting lies!' (Reappearance of the Laughing Philosopher: 'a thousand Democrituses would not suffice for laughing [at the follies of men] … there would be work, then for one more Democritus to laugh at the laughers').[36] **Erasmus suggests illusion is necessary for the sake of order.** The task is to maintain the illusion: to play one's part well as if it was real, while recognizing that life is only a comedy, to 'pretend' that what is going on is real; to 'affably and companionably be deceived' so as not to spoil the show. The show was to be judged by the gods who appraise human performance, generally in order to mock humanity; *Folly* also sometimes took a seat 'alongside the gods' but could get bored: 'You would never believe what sport and entertainment your mortal manikins provide daily for the gods…. What a theater [*quod theatrum est illud*]!			responsibility in the face of determinism; Order Judgment Causality	**Showing** (-)
The Prince (1513)	Machiavelli (1469-1527) Italian statesman and political theorist	The possibility of rule under conditions of visibility. Machiavelli used the metaphor to highlight that politics was not a matter of principle, but about the appearance of power and the relationships between men:[37] 'The prince must recognize and exploit the fact that he is on stage'.[38] The life of a ruler ought to be theatrical: '[t]rue piety is superfluous in a prince: it is enough if he assumes its semblance and outward show'.[39] This is because 'men in general judge by their eyes … Everybody sees what you appear to be [while] few experience what you really are'.[40] For Machiavelli, 'stagecraft is inseparable from statecraft'.[41] The main task of 'the prince' was to win and retain public applause,	Political life	A seeing-place An acting space A constructed art A relationship between actors and spectator	Visibility; Power needs to be seen to be effective: men judge by their eyes Detachment allows the prince to act expeditiously Strategies of	Internal: men in general Externalised: adviser; ruler **Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		because that enabled him to obtain and keep power,[42] and 'actually being ethical can be dangerous, for the prince might be forced by deeply held moral principles into politically inexpedient choices … the fact that it is possible to appear good without actually being good is, for the ambitious ruler, of great political value'.[43] Power must be theatrical to command obedience. Stagecraft is part of statecraft. Ruling involves distance both between rulers and men and between men and men.			performance	
Utopia (1516); *The History of Richard III* (c1513-18); *De Quatuor Nouissimis* (1522)	**Sir Thomas More** (1478-1535) English lawyer, author and statesman	One must play parts assigned by others. The theatrical metaphor was 'More's favourite trope', perhaps reflecting the ideology of 'magnificence' in play at Henry VIII's court [44] or, more likely, a sense of irony and perhaps in the end, futility. More believed that acting various roles within the play of state should be encouraged, although he saw political struggles as 'Kynges games, as it were stage plays, and for the more part plaied upon scafoldes'.[45] Life is a series of plays in which one plays different roles. One must play each role to its end as best as one can but remember that it is only a role: 'when thy play is done, thou shalt go forth as pore as' a knave.[46] God was the ultimate spectator. C.S. Lewis said of *De Quator* that it was 'a piece of unrelieved gloom [which was almost a] libel upon life'.[47] One should also not spoil the play by drawing attention to the actor behind the role: 'And in a stage play all the people know right well, that he that playeth the sowdayne [sultan] is percase a sowter [shoemaker]. Yet if one should can so little good [be so ignorant] to show out of seasonne what acquaintance he hath with him, and calle him by his owne name whyle he standeth in his magestie, one of his tormenters might hap to breake his head, and worthy for marring of the play'.[48] This suggests **an early concern about *theatricality* or theatrical self-consciousness.** West considers this arose because of the dissonance between theatre practice and the 'ideology of theater' to which humanists of the period	The human condition; political life	A seeing-place An acting space A constructed art A relationship between actors and spectator	Fatalism Detachment; Acceptance; an ethics of responsibility for playing one's part well, knowing it would be judged by God Judgment Possibly irony (West 1999).	External: God – the ultimate spectator Internal: observers Internalised: performers **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		subscribed in which theatre was to present a picture suspended in time for detached viewing rather than action unfolding through time and directed towards spectators for effect.[49]				
1517: Luther instigates the Reformation, introducing a renewed interest in reflection and solitude which can be seen in the use of the metaphor by Calvin. Arditi also argues that 'coincidental' with the focus on individual salvation in Luther and Calvin was the rise of a literature 'teaching Renaissance men and women how to behave' in ways which also promoted individualism. He considers that this coincidence arose because of the shared 'cultural paradigm' generated by the metaphor (specifically in terms of *role*), as an explanation of the 'experience of social atomism', accounting for 'a redefinition of the person'.[50]						
Fabula de Homine (*Fable About Man*) (1518) *Satellitium* (1524);[51] *De causis corruptiarum atrium* (1531) (a volume of *De Disciplinus libri XX* (1531).	**Juan Luis Vives** (1492-1540) Spanish humanist and teacher; friend of Erasmus and Thomas More	Collapse of the theatre metaphor into the drama metaphor. Life was lived under the gaze of others both inside and outside the world. According to Christian, *Fabula Homine* was one of the most famous of all Renaissance texts which used the metaphor. It extended della Mirandola's work, but reversed the usual role of man. Instead of being required to praise the gods, the gods came to praise and reward man for his performance, an idea which was 'not altogether successful as philosophic literature'.[52] Vives was 'one of the most prolific thinkers within the northern humanist tradition'.[53] His theatrical view of life tied man to society: society was the only way man could achieve his ends. Taken up from Plotinus: the earth is a stage within the *amphitheatrum* of the universe; humans and animals are the actors. This enables humans to shine, especially when they prove capable of imitating the gods themselves. Acting is a disreputable art (*artem infamen*), but man's imitation of the gods (especially Jupiter) allows him to join the gods as their 'brother'.[54] Nevertheless, all life is good; it is 'a comedy, or … a sort of game' and man is the hero.[55] (For the first time, man chooses his roles, and directs the play, a use of the metaphor which renders it incoherent, according to Christian: the actor is no longer subservient to the playwright or director, who nevertheless lingers.[56] The entire *Fabula* is 'conceived and executed in theatrical terms'.[57] At the heart of this conception was Vives' belief that man had the potential to 'recover' what had been lost at the Fall due to 'a moment of insane ambition'.	The relationship of man to God	A seeing-place An acting space A constructed art A relationship between actors and spectator	Fatalism Revelation; Communion - social interaction as a path to redemption; recovery of man's connection with God through his social existence; an ethics of responsibility in the face of determinism; a space for learning	External: The gods; men who have lived well (the unmasked) Externalised: theorist/teacher Internal: the people who gather to watch **Doing/ Showing/ Watching**(+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		The world had been established by God as the stage on which this potential could be realised. Men needed to act well and plausibly imitate the gods so as to be invited to join them 'unmasked', thereby returning man in his essence 'to the divinity from whence it came'.[58] This stage was essentially a *social* existence. Man could no longer make a connection with God on his own. He could only do this through society. By his interactions with others, in ways which demonstrated his capacity for perceiving both the future and the present, he could also demonstrate his affinity with the gods. **(Man as actor has the potential to become a spectator with the gods).** According to Fernández-Santamaria, this placed Vives in an external position equivalent to that of 'the experienced drama coach privy to one fundamental fact unknown to the performer', for he alone could reveal and explain 'the nature of God's plan for man'.[59] It could be seen as **an early sign of the confusion between *drama* and *theatre* in which the spectator position is increasingly collapsed into the performance position**. The spectators at this theatre were the Gods (Jupiter, Juno etc); the 'unmasked' man; the sage (Vives, 'the experienced drama coach'). Actors also were spectators for each other. In *De causus*, Vives argued that education was one of the functions of theatre, even as he clearly stated the relationship of performer and spectator: 'Poetry comes onto the stage, with the people gathered to watch, and there just as the painter displays a picture to the crowd to be seen, so the poet [displays] a kind of image of life ... thus the teacher of the people is both a painter and a poet'.[60] Vives condemned acting which drew attention to the actor rather than the character: 'They act plays so as to seem to act ... which is an indecorum: for a play refers not to itself, but to what is done, or whatever deed is feigned, as a picture [refers] to a thing, not to itself'.[61]				
	Martin Luther	The world is 'God's play': history is a 'puppet-play of God's' in	The human	An acting space	Revelation;	External: God

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	(1483-1546) German theologian; leader of the Protestant Reformation	which we see only God's 'masks' at work. God as Playwright determines the life of man and who will be saved. Salvation can only come through divine grace. One must act under conditions determined by external forces.[62]	condition	A constructed art	Acceptance; fatalism	Externalised: theologian **Doing/ Showing**(-)
The Book of the Courtier (1528)	Baldessare Castiglione (1478-1529) Italian courtier, diplomat and soldier	Political life requires artifice, which is disguised through skill. Courtiers should always have skills in a range of activities, but they should always behave with grace. There is one rule for courtiers which is 'most general … and that is … to cover art withall, and seeme whatsoever he doth and sayeth to do it wythout pain, and (as it were) not myndyng it'. Moreover, 'that may be said to be a very art that appeereth not to be art [as in] excellent Oratours, which among other their cares, enforced themselves to make every man beleve that they had no sight in letters, and dissembinge their conning, made semblant their orations to be made very simply, and rather as nature and trueth lead them, then study and arte, the whiche if it had bene openly knowen, would have putte a doubte in the peoples minde for feare least he beguiled them' (Book I).[63]	Political (court) life	An acting space	Strategies of performance aimed at credibility	Internal: The Court **Doing/ Showing** (+/-)
Institutes of the Christian Religion (1536); *Letter to Melancthon* (1555); *Commentaries (on Daniel, Job and Genesis)*	John Calvin (1509-1564) French theologian and church reformer	Typically muddled metaphor. Religious life requires us to come to know God through the world and his place in it. The world as God's theatre was Calvin's favourite metaphor, drawn from Plotinus via the Florentine Platonists, and it 'has implications for man as actor as well as spectator'. The world is a theatre (*spectaculum)* 'erected for displaying the glory of God'; man is an actor in this theatre as well as a spectator, playing roles 'assigned and directed by the author'. This gives man 'a double labor of mind and body' because it requires 'both a discipline of the inner consciousness and a mastery of outer action and stage':[64] '…it becomes man seriously to employ his eyes in considering the works of God, since a place has been assigned to	Religious Life: the relation of man to God in the world;	A seeing-place An acting space A constructed art A relationship between actors and spectator	Revelation Acceptance; Humility, wonder; self-consciousness and self-discipline in man; wonder at the sight of God's glory Judgment	External: God and the Angels Internal: man Externalised: theologian **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		him in this most glorious theatre that he may be a spectator of them':[65] 'Every man should seriously apply himself to a consideration of the works of God, being placed in this very splendid theater to be a spectator of them'.[66] In observing God's glory in the world man thereby sees God and comes to adore Him, even as God and the angels observe man and judge him. Yet Calvin was renowned for his pessimism regarding man, sharing the Neoplatonist's 'aristocratic scorn for the "unenlightened" average man as brutish'.[67] (A typically muddled metaphor)				
Image of Governaunce (1541)	**Sir Thomas Elyot** (c1490-1546) English diplomat	The *Image of Governaunce* was a treatise on the ideal management of the state which saw theatre as a space of education in which philosophical debates could take place: a 'space of exposition rather than production, where disputants display their cases "openly" apparently without the mimetic possibilities of dramatic recognition or reversal', much like Habermas' public sphere is meant to operate. There is some debate over whether this use is metaphorical.[68]	Political life	An acting space A constructed art	Visibility which allows learning	Externalised: teacher Internal: student **Showing** (+/-)
De dissectione partium corporis humnani (1545)	**Charles Estienne** (1504-1564) Paris-based professor of anatomy	Theatre was a place from which one watched (and learnt). Estienne described an ideal anatomy theatre based on the principles of Vitruvius. He believed that 'anatomy was comparable to any other public show'.[69] The spectator learnt as he watched in an anatomy theatre as he did in any public show Estienne believed that the dissected human body was comparable to 'anything that is exhibited in a theatre in order to be viewed' [*quicquid in theatro spectandum exhibetur*].[70] The show was 'a great deal more beautiful and pleasing to the spectators if they are able to see it clearly, from equally good vantage points, and without getting in one another's way'.[71] The anatomy table 'should be arranged **in front of the theatre**, in the place where the ancients placed the stage' [*Ante theatrum, quo in loco scenam antiqui constituebant, tabulam anatomicam … constituere*	Learning through looking	A seeing-place; A constructed art A relationship between actors and spectator	Visibility and therefore learning	Internal: Man Externalised: teacher **Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		oportet].[72]				
Erasmus' *Apophthegms* 1548	Nicholas Udall (c1504-1556) English playwright and teacher	Udall translated Erasmus' *Apophthegms* and produced a Latin textbook which used the work of Terence. Life includes spectatorship, which is required for judgment. Weisinger claims Udall's work offers the earliest Renaissance reference of the metaphor in which *the spectator* is placed on to the stage of life, although see Vives (1518).[73]	Value of spectatorship	A seeing-place	Judgment	Internal: man **Doing/ Watching** (+/-)
Idea del teatro (1550)	Guilio Camillo (1480-1544) Italian scholar and inventor	In 1544, Camillo built a representation of the *theatrum mundi* metaphor as a way of producing 'a total picture of the universe'.[74] It had the shape of a Roman amphitheatre, but was to be a 'symbolic tool' and a means of cognition and education. It had no living spectators for it was to be used preserve and develop the ancient art of memory along universal lines. It was a wooden structure large enough to allow an adult to stand in its centre, and to climb the stair to doorways which held libraries of manuscripts as well as paper hangings explaining the symbolism of each of the seven tiers. The influence of his idea can be seen in the enormous efforts to realise the metaphor, especially in theatre architecture and design, as well as the 'vast majority of books with *theatrum* in their title' which came out after Camillo's death. Although Camillo has long since been forgotten by theatre theorists and practitioners, remnant of the *theatrum mundi* can still be seen in the experimental uses of theatre spaces designed to incorporate spectators since the 1920's.	Spectatorship as a way of training the memory	A seeing-place; A constructed art A relationship between actors and spectator	Knowledge	Internal: Man **Showing** (+)
Theatrum Mundi (1558) (published in English in 1574);[75] *Epistle Dedicatorie* (1581)	Pierre Boaistuau (aka Pierre Launay) (1500-1566) French writer and translator	Man is an actor before God and others and a spectator of God's providence. The *Theatrum Mundi* was a listing of all the books in Boaistuau's extensive library. The treatise deals with the miseries and adversities that afflict man of man during his life. The world was a theatre of all miseries; whether one plays kings or 'men of base condition …death commeth and maketh an end [of the] bloudie tragedy'.[76] For the fun of casting scorn on the puny activities of men: 'then the Lord … laugheth at their foolish	Man's relation to the world	A seeing-place An acting space A constructed art A relationship between actors and spectator	Objectification To enable understanding of the relationship between man and God; sceptical	External: the Lord; Internal: men Externalised: theorist **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		enterprises and vanities [making] vs tremble and quake for feare'.[77] Nevertheless, the world was a spectacle of God's providence, made to encourage 'admiration and reuerence [for] the heade Authour and Creatour'.[78] The full title of his book has been translated as *The Theatre or rule of the World, wherein may be sene the running race and course of everye mans life, as touching miserie and felicitie* and promised to reveal: 'The finall scope, the totall ende,/the wandring steps wherein/*Humanum genus* seemes to tende,/his pagent to begin./Most like a Theatre, a game/or gamplace if we wil …/Now plaste aloft in Princely state/and straight brought downe as lowe'.[79]			acceptance; wonder and admiration; Detachment	
c1558	Queen Elizabeth I (1533-1603)	A demonstration of the power of the monarch: 'We princes, I tell you, are set on stages, in the sight and view of all the world duly observed.'[80]	Political life	A seeing-place An acting space	Visibility which allows power to be demonstrated	Internal: subjects of the monarch **Showing** (+)
The Quene's Majestie's passage through the citie of London (1559);[81] *The Noble Spanish Soldier* (c1631)	Thomas Dekker (1572–1632) English poet and playwright	The city of London at the time of the coronation was 'a stage' - glorious coverings hid the ugliness within 'but let this King retire/Into his closet to put off his robes/He like a Player leaves his part off too:/Open his breast, and with a Sunne-beame search it/There's no such man; this King of gilded clay/Within is uglinesse, lust, treachery'.[82]	Social and Political life	A constructed art	Deception	Externalised: playwright/ critic Internal: subjects **Showing** (-)
1562-1598: Wars of Religion in France						
The Complaint of Henry, Duke of Buckingham (1563)	Thomas Sackville (1536-1608) English statesman, poet and dramatist	One must act under conditions determined by external forces. Life is a play; God assigns our parts. We must play our parts well, however short they may be, and accept death as inevitable.[83]	The human condition	An acting space A constructed art	Fatalism Detachment Acceptance; an ethics of responsibility to play our part well	External **Doing** (-)
Theatrum vitae	Theodor	*Theatrum vitae* was a general encyclopedia. In it Zwinger applies	Intellectual	An acting space	Subjectification	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
humanae (1565)	Zwinger (1533-1588) Swiss scholar	the term *actor* to one who helps to bring forth knowledge, such as a researcher or 'knowledgeable man': 'because researchers ... are those who bring forth onto the scene the words and deeds of others in a kind of rebirth'.[84] West argues that this use of the term may not in fact be metaphorical because the terms actor and author were used interchangeably at the time for situation where scholars were re-presenting the work of another.	work			scholar Internal: reader **Doing/ Showing** (+/-)
Theatrum Mundi (published in English in 1574)	Pierre Boaistuau (aka Pierre Launay) (1500-1566)	The world is a theatre of all miseries; whether one plays kings or 'men of base condition', 'death commeth and maketh an end' of the 'bloudie tragedy' (*Epistle Dedicatorie* 1581). Nevertheless, the world is a spectacle of God's providence, made to encourage 'admiration and reuerence [for] the heade Authour and Creatour'.	Man's relation to the world	A seeing-place An acting space A constructed art A relationship between actors and spectator	Objectification To enable understanding of the relationship between man and God; sceptical acceptance; wonder and admiration; Detachment	External: the Lord; Internal: men Externalised: theorist **Showing**

[1] Egginton argues that this was a fundamentally different way of experiencing space, one which was imbued with notions of mimesis as participation in the origin and a sense of 'magic' in which events were 'not "accidental" or "random"' but functioned according to a causal logic 'determined by a specific agency of power' such as God (Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press: 38-46). It was not a view of life which suggested the detachment required for a conception of life as theatre.
[2] Bernheimer, Richard. 1956. 'Theatrum Mundi'. *The Art Bulletin* 38 (4) pp. 225-247: 34
[3] Tatarkiewicz, W. 2003. 'Ut pictura poesis'. In *The Dictionary of the History of Ideas*. Virginia: Electronic Text Center, University of Virginia Library p. 458-461
[4] Cited in Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc: 234(II)n1
[5] Christian 1987: 63
[6] Egginton 2003: 48. Christian (1987), who does not mention Honorius, does however point out that what medieval scholars of this time knew of tragedy and comedy largely came from the *Etymologies* of Isidore of Seville. They were known to be 'declaimed' before an audience, but were thought of as narratives in verse, with either sad or happy

endings, rather than as dramatisations (Christian 1987: 235(II)n2). Petronius, whom John of Salisbury cites, was largely unknown at the time, and even the use of the term *theatrum* would have been considered obscure (Christian 1987: 69).

[7] Christian 1987: 67

[8] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press: 145

[9] *Policraticus* 493d-494a; 491a-d in Christian 1987: 64-69, 238n8, 239n11. John's idea of what a theatre was appears to have been taken from Isidore's definition of theatre as amphitheatre and his definitions of tragedy and comedy, theatre and scene, although Christian says it seems that he did not have a clear idea about what a tragedy or a comedy was.

[10] McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008]: 169

[11] *Policraticus* III.8 in Vickers, Brian. 1971. 'Bacon's Use of Theatrical Imagery'. *Studies in the Literary Imagination* 4 (1) pp. 189-226, p. 195-8

[12] Christian 1987: 195

[13] Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI), 141: the phrase was slightly modified: 'exerceat' was changed to 'agit'. *Theatrum mundi* appears in *Policraticus*, III, ix, 494a.

[14] McGillivray 2007: 161

[15] *Policraticus* 493d-494a, quoted in Christian 1987: 67.

[16] Christian 1987: 239n9

[17] Christian attempts to explain both the sudden appearance of the metaphor in the work of John of Salisbury, after a gap of almost 700 years, and its subsequent disappearance for a further 300 years. She suggests John of Salisbury was attracted to the metaphor both as a way of demonstrating his classical learning, and as a way of articulating his belief in the hypocrisy and worthlessness of human life: 'he marshals all the traditions he knows to emphasize the misery of man as actor' (Christian 1987: 70. She also argues that the metaphor disappeared after John, because it was largely meaningless to medieval writers who had never seen a play performed in a theatre, and a much more meaningful, and apparently appropriate metaphor was available to them: the image of life as a dream – 'a metaphor which can be fairly said to dominate the Middle Ages' (Christian 1987: 71).

[18] Curtius 1990/1948: 591-2

[19] Egginton 2003: 41-3

[20] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287: 247

[21] Christian 1987: 71

[22] McGillivray 2007: 166

[23] Christian 1987: 78

[24] Christian 1987: 145

[25] Ficino, *Consolatio in Obitu Filii*, translated by Christian 1987: 241(III)n2).

[26] Christian 1987: 76

[27] Christian 1987: 6

[28] '*Medium te mundi posui ut circumspiceres inde commodius quidquid est in mondo'*: Ernst Cassirer (ed) 1965, trans. E.L. Forbes, *The Renaissance Philosophy of Man*, Chicago, pp. 223-5; Latin text quoted and also translated by Christian 1987: 243(III)n11).
[29] Christian 1987: 198
[30] Foucault, Michel. 1994/1966. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage Books: 131
[31] Christian 1987: viii, 106-110
[32] Egginton 2003: 76
[33] Enders, Jody. 1992. *Rhetoric and the Origins of Medieval Drama*. Ithaca and London: Cornell University Press: 43
[34] Bernheimer 1956: 226-46. Where to draw the line on surveys of metaphor use becomes problematic in cases like this, especially as it is not altogether certain whether this use is metaphoric, or merely a development of the word's original meaning of *seeing place* from which one could see a complete view of something.
[35] Agnew, J.C. 1988. *Worlds Apart: The Market and the Theater in Anglo-American Thought, 1550-1750*. Cambridge: Cambridge University Press
[36] Erasmus 1941, *The Praise of Folly*, trans. H.H. Hudson, New York, pp. 54-118, quoted in Christian 1987: pp. 147-149, by Evreinov, Nicolas. 1970/1927. *The Theatre in Life*. Translated by A. I. Nazaroff. New York: Benjamin Blom: 419 and in Dewey, Richard. 1969. 'The Theatrical Analogy Reconsidered'. *The American Sociologist* 4 pp. 307-311: 309. As can be gathered from the reappearance of the Laughing Philosopher, Erasmus was greatly influenced by the works of Lucian, of which he had produced thirty-six translations between 1503 and 1517 (Christian 1987: 145-8).
[37] Merleau-Ponty, Maurice. 1964. 'A Note on Machiavelli'. In *Signs*. Evanston: Northwestern University Press, pp. 211-223: 219
[38] Potolsky, Matthew. 2006. *Mimesis*. Edited by J. Drakakis, *The New Critical Idiom*. New York and London: Routledge: 78
[39] Machiavelli wrote a play which is still performed today, *Mandragola* (The Mandrake). It is reminiscent of Roman New Comedy and reflects the influence of the classical era on the Renaissance. A bawdy comedy, it tells the story of a gullible husband hoodwinked by his wife and her lover (Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill: 155).
[40] Machiavelli, Niccolò. 1981/1513. *The Prince*. Translated by G. Bull. Harmondsworth England: Penguin Books: 101
[41] Ezrahi, Yaron. 1995. 'The Theatrics and Mechanics of Action: The Theater and the Machine as Political Metaphors'. *Social Research* 62 (2) pp. 299-323; Lyman, Stanford M, and Marvin B. Scott. 1975. *The Drama of Social Reality*. New York: Oxford University Press: 112
[42] Lyman and Scott 1975: 112-3
[43] Potolsky 2006: 77
[44] McGillivray 2007: 184
[45] More *History* c1513-18: 81 in West 1999: 260
[46] More *De Quatuor* 1522, quoted in Christian 1987: 112
[47] Lewis, C.S. 1965, *English Literature in the Sixteenth Century*, Oxford 1965, pp. 176-177.
[48] More *History* c1513-18: 80-81; cited in West 1999: 260
[49] West 1999: 260
[50] Arditi, Jorge (George). 1994. 'Geertz, Kuhn and the Idea of a Cultural Paradigm'. *British Journal of Sociology* 45 (4) 597-617: 607-8
[51] Written for Princess Mary Tudor, daughter of Henry VIII, to whom Vives was a tutor.
[52] Christian 1987: 81, 85

[53] Fernández-Santamaria, J.S. 1998. *The Theater of Man: J.L. Vives on Society*. Vol. 88 Part 2, *Transactions of the American Philosophical Society held at Philadelphia for Promoting Useful Knowledge*. Philadelphia Pa: American Philosophical Society: vii
[54] The setting of the stage of the earth within an amphitheatre, and the reference to acting as a disreputable art show the influence of Isidore's definitions.
[55] Christian sees the optimism of Pico della Mirandola and Vives as a reaction against the medieval *contemptus mundi*, although Mirandola was later to repent of this 'exuberant reliance on the powers of man', becoming a monk and coming to profess a faith in God (Christian 1987: 86).
[56] If man is no longer 'a puppet, subservient to the will of the divine' (Christian 1987: 200), however that might be interpreted, what happens to 'the divine'?
[57] Fernández-Santamaria 1998: 1
[58] Christian 1987: 85
[59] Fernández-Santamaria 1998: 6-7
[60] Quoted in West, William 1999, 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe', in Masten, Jeffrey and Wall, Wendy (eds), *Renaissance Drama* New Series XXVIII: *The Space of the Stage*, Evanston, Northwestern University Press, p. 280n6.
[61] Vives *De disciplinis* 90-91, quoted by West 1999: 260.
[62] Curtius 1990/1948: 140
[63] Castiglione 1997/1528, published electronically by Renascence Editions 1997, University of Oregon, www.uoregon.edu/~rbear/courtier/courtier.html accessed 12th September 2007.
[64] Calvin, quoted in Battenhouse, Roy 1948, 'The Doctrine of Man in Calvin and in Renaissance Platonism', *Journal of the History of Ideas*, Vol 9, p. 460-5.
[65] Calvin *Institutes* I. vi.2 in Vickers 1971: 197
[66] Calvin, *Institutes*, quoted in Weisinger, Herbert. 1964. 'Theatrum Mundi: Illusion as Reality'. In *The Agony and the Triumph: Papers on the Use and Abuse of Myth*. Michigan: Michigan State University Press, pp. 58-704: 62.
[67] Battenhouse 1948: 462n78
[68] West 1999: 260
[69] Ferrari, Giovanna 1987, 'Public Anatomy Lessons and the Carnival: The Anatomy Theatre of Bologna', *Past and Present* 117; cited in McGillivray 2007: 200-201
[70] Estienne in Ferrari 1987: 85
[71] Ferrari 1987: 85
[72] Ferrari 1987; cited in McGillivray 2007: 200-201.
[73] Weisinger 1964
[74] Bernheimer 1956: 226-31. There is evidence that Camillo originally envisaged his scheme based on the human body, but changed it to a theatre some time before 1521.
[75] An example of the genre of history writing called 'divine history', which was very popular in C16th and C17th (Christian 1987: 97). Vickers gives the English publication date as 1566.
[76] Included in the second English edition published by John Alday (Christian 1987: 114)
[77] *Epistle Dedicatorie* 1581, quoted in Christian 1987: 115.
[78] *Theatrum Mundi*, 1574, tr. John Alday, Book IV, p. 218. Christian claims that Boaistuau's book 'holds a special place in the history of the metaphor' because it attempts, unsuccessfully, to combine both the patristic version (man is depraved) and the Hermetic/Plotinian view of the glorious spectacle (12987: 117).
[79] in Vickers 1971: 207

[80] Quoted in J.E. Neale 1958, *Elizabeth I and her Parliament*, New York, Vol. 2, p. 119; cited in Orgel 1975: 41.
[81] Cited in Manley, Laurence 1995, 'Of Sites and Rites', in Smith, David L., Richard Strier, and David Bevington, eds. 1995. *The Theatrical City: Culture, Theatre and Politics in London 1576-1649*. Cambridge: Cambridge University Press: 35-54.
[82] Dekker *The Noble Spanish Soldier* in Vickers 1971: 204.
[83] Christian 1987: 283
[84] Zwinger 1565: 186 quoted in West 1999: 265

Table 4/17: The theatre metaphor in relation to the spectator: from the opening of Burbage's theatre in 1576 to C18th

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1576: Burbage opened either the first or second permanent theatre in Europe after Roman times (there are references to a theatre-like structure at the court at Ferrara c1550), and the first in England, restoring to the term *theatre* some of the 'sense of place' which it originally carried,[1] although see West who argues that Burbage's use of the word was actually metaphoric, taken from the use of the word for a large book containing knowledge in a visual form rather than from any knowledge of an architectural structure. According to West, an 'ideology of theater' developed in humanist literature which was at odds with actual theatre practice of the time.[2] If this is the case, then many of the entries in this table between the Middle Ages and the C19th when the remains of Greek theatres began to be uncovered, would not be metaphoric but literal. Nevertheless, the late C16th saw an 'extraordinary increase in the quality and quantity of theatrical activity … and the concomitant emphasis *within* the plays on the meaning of playing and the validity of treating the world as a stage. Man as actor and the world as theatre'.[3] **Note:** wars are almost continuous during this period in Europe. **1562-1598** Wars of Religion in France **1568-1648** Dutch Independence Wars (80 Years War); **1570-1595** 25 Years War; **1571** Russo-Crimean War					
The French Academie (1577; first English trans. 1586, published by Thomas Bowes)	Pierre de la Primaudaye (c.1545-?) French Huguenot, Christian Platonist	'The World … is a Theatre, where the divine essence … have their working by a wonderful vertue in every creature', especially man.[4] The task of man is to learn about God by observing the wonders in the world.	The relationship of man to the world and to God.	A seeing place	Revelation	Internal: Man is a spectator of God's work in the world **Showing/ Watching** (+/-)
Epithalamie … (1581)	Jean Dorat (Daurat) (1508-1588) French poet and scholar	Man is both actor and spectator. The world is an amphitheatre.[5] Life is scrutinised. Everyone is watching everyone else.	The human condition	A seeing place	Visibility; Self-awareness	Internal: Everyone **Watching** (-)
Playes Confuted in Five Actions (1582)	**Stephen Gosson** (1554-1623) English humanist and former actor turned Puritan	One of a number of diatribes against the theatre which used theatre metaphors: 'a close rhetorical relationship between the condemnation of the theater and theater itself'.[6]	The dangers of theatre	A constructed art	Deception	Internal: Theatre-goers Externalised: critic **Showing** (-)
The Anatomie	**Philip**	'To "learne falsehood … cosenage" and deception is to "learne to	The dangers	A constructed art	Deception;	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
of Abuses (1583)	**Stubbes** (c1555-c1610) English poet and pamphleteer	play the Hipocrit, to cogge, lye, and falsifie'.[7]	of theatre		hypocrisy	critic **Doing/ Showing** (-)
1585-1604 Anglo-Spanish War **1589** Franco-Spanish War **1590-1595** Russo-Spanish War						
Concerning the Trewnesse of the Christian Religion (English version 1587)	Philip Mornay (1549-1623) French Huguenot	God is the 'just playwright'; man is both actor, struggling to be virtuous, and spectator who sees wickedness and suffering but is comforted that God will ensure that justice prevails: 'the world is the theater of God's justice'. One must play one's part without complaint for God will tell 'when it is time to pay [our] hire'.[8]	The human condition; man's relationship to God	A seeing place An acting space A relationship between actors and spectator Teleology	Visibility; Acceptance; endurance; trust in God; Fatalism Judgment	External: God Internal: man Externalised – theorist **Doing/ Watching** (+/-)
Universae Naturae Theatrum (1595)	Jean Bodin (c1529-1596) French political philosopher	A dialogue between a master, Mystagogus (Leader/Initiator into Mysteries), and a pupil, Theorus (Spectator), who has asked Mystagogus to 'educate me ... about everything' (quoted in West 1999: 255). Mystagogus agrees to Theorus' request because 'we do not come into this theatre of the world [*mundi theatrum*] for any other reason than that of contemplating ... the spectacle {*speciem*] of the universe and all the works of the highest founder of all things, and his individual workings'. For Bodin seeing was the path to knowing. The world *was* a theatre which 'intends for itself to be viewed' in order that its predictability and order be seen: 'in nature nothing is uncertain'. What is more, it is 'spread out ... just as in a theatre ... so that as if it were set before the eye for viewing, by the arrangement of all things the essence and faculty of each might more clearly be made out'.[9] Bodin was a fore-runner of Hobbes whose thinking was also influenced by his experience of civil war, inclining him to absolutism.[10]	Intellectual life	A seeing-place A constructed art	Revelation;	Externalised: the observer of the world **Showing/ Watching** (+/-)
The Faerie Queen (1596)	**Edmund Spenser**	Spenser uses the theatre metaphor in his epic allegorical poem in order to bring scrutiny on the spectator : 'theater becomes for	The relationship	A seeing place A relationship	The dilemma of distance:	Internal: man Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	(c1552-1599) English poet and philosopher	Spenser both an object of commentary and a means of severe reflection on his own art' in a way which marks the move in actual theatre 'from education to entertainment'. The course of the poem highlights the dilemma of the spectator: whether to maintain distance in spite of the tragedy before him, or whether to leap into action, thereby losing perspective. Central characters do cross the line, and in doing so at times cause more destruction. Spenser's poem also mirrored the changing attitudes to theatre as it moved from pageant to spectacle to 'savage rebuke'. While recognizing that spectators could come to enjoy tragedy as a kind of sport, Spenser also revealed intervention in this decadent form of spectatorship as bringing its own violence. The poem is generally seen as an allegory of the rule of Queen Elizabeth, but according to Dolven, it also raises questions about the relationship between theatre and society and clearly depicts this relationship as an historical and social one, 'bound up with customs and institutions that support performance'.[11]	between the theatre and social life, between stage and spectator	between actors and spectator	distance prevents action but allows perspective	– poet **Doing/ Watching** (+/-)
Theatrum Vitae Humane (1596)	Jean-Jacques Boissard (1528-1602) French poet (wrote in Latin)	'The Life of Man is Like a Theater of All Miseries'.[12] (Calvinistic view). Man must act out a tragedy watched by God, angels and sages. The title page has 'vignettes of a skeleton attacking an infant in its cradle with the arrow death, a skeleton at a feast and a skeleton digging a grave for an old man.[13] The book is illustrated with emblems by the engraver Theodor de Bry (d.1598). The emblem for the title page of chapter one is the only example known to Christian which includes God (and His angels and a few sages) as spectators of the human tragedy as in Raphael's painting *La Disputa del Sacramento*. The arrangement follows John of Salisbury.[14]	The human condition	A seeing-place An acting space A constructed art A relationship between actors and spectator	Visibility; Fatalism Endurance in the face of the inevitability of death	External: God, angels and a few sages Externalised – writer **Showing** (-)
Amfliparnasso (1597)	Orazio Vecchi (1550-1605) Italian	The prologue of Vecchi's play refers to his spectators as 'the great theater of the world'. His play had no need of a 'stage' for it was set within this world, and the music had been composed for the spectators, not the play.[15]	The relationship of theatre to the world	A seeing place A relationship between actors and spectator	Subjectification	Internal: Everyone **Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	composer and playwright					
Della Historia (10 'Platonic dialogues')	Francesco Patrizzi (1529-1597) Italian Christian Platonist and cynic	Human history is a play performed before the gods; man is just an actor who deludes himself into thinking he can be like the gods (he has no free will). The gods have no interest in man other than as an actor taking part in some form of entertainment. Patrizzi was part of the 'Counter-Renaissance', a reaction against the efforts of the Scholastics to use dialectic and deduction to formulate universal laws about the workings of nature. Because of this the movement had some affinity with the radical empiricism of Kepler, Galileo and Descartes. However, also in reaction to the elevation of man in the 15th century, it typically exhibited a profound pessimism regarding man and his ability to reach his potential.[16]	The human condition	A seeing place An acting space A constructed art A relationship between actors and spectator Teleology	Fatalism	External: the gods Externalised – critic **Doing/ Watching** (-)
Essais (1580)	Michel de Montaigne (1533-1592) French essayist and philosopher	Life is lived under the scrutiny of others. Man is both actor and spectator. Life is a play, ended only by death. To be a spectator is to be thankful one has avoided catastrophe. In life the aim should be to play one's role, avoid calamity and to die well when the time comes so that a well-ordered soul can be attributed to an individual at the completion of 'the last act of his comedy'.[17] Politics is a public spectacle designed to mystify. (Stoic-patristic use of the metaphor)	The human condition	A seeing place An acting space A constructed art A relationship between actors and spectator	Visibility Fatalism Acceptance An ethics of endurance The possibility of deception	Internal: the fortunate individual; Externalised – critic **Doing/ Showing /Watching** (-)
1589: Franco-Spanish War						
Gesta Grayorum (1595); *The Advancement of Learning* (1605); *New Organon* (1620); *The*	**Francis Bacon** (1561-1626) English lawyer, politician and philosopher	Theatre is a 'seeing place'; it is about feigning, Bacon draws on Lucretius in 'On Truth', translating as follows: 'It is a pleasure to stand upon the shore, and to see ships tossed upon the sea; a pleasure to stand in the window of a castle, and to see a battle and the adventures thereof below; but no pleasure is comparable to standing on the vantage ground of Truth and to see the errors, and the wanderings, and tempests, in the vale below'. He combines this maxim with both a **refusal** of and a use of the theatre	Social, political and intellectual life	A seeing place An acting space A constructed art A relationship between actors and spectator	Detachment which allows Critique; resignation; sociability; feigning	External: God and Angels; Internal: theatre-goers; Externalised – critic, philosopher **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
History of Henry VII (1622)		metaphor: Life is not theatre: 'one should not stay long in the theatre'; nevertheless, 'men must know, that in this theatre of man's life it is reserved only for God and Angels to be lookers on'.[18] The *New Organon* (Book I) developed his concept of *the Idols* which had been introduced in *The Advancement of Learning*. These were groups of beliefs, conceptions, perceptions and understandings which hindered the achievement of a full and accurate understanding of nature. One of these was the *Idols of the Theatre*. Here theatre is used as a metaphor for the kind of deceptive 'grand schemes of systems' of thinking indulged in by certain branches of philosophy, and all of which were likely to lead the understanding astray:[19] 'And in the plays of this philosophical theatre you may observe the same thing which is found in the theatre of the poets, that stories invented for the stage are more compact and elegant, and more as one would wish them to be, than true stories out of history'.[20] Bacon has generally been considered anti-theatre, but Vickers' extensive analysis of the use of the theatrical metaphor in his work indicates that 'Bacon in the theatre was neither a stranger nor an enemy'. In fact, he had written some 'dramas' during the 1590s, and his mother had expressed a concern to his brother than Bacon was getting too involved in the theatre. Bacon used the metaphor extensively and in a variety of ways and, on the whole, non-pejoratively to deflate men, to argue that deceit and illusion is bound to be found out, and to point out that life ends, just like plays do. For Bacon, theatre was most generally a seeing place, 'a scene of events' and public action. Law, for instance is 'a Stage' where things are brought to light.[21] Theatre was about feigning, action, strategy and the reversal of fortune, hypocrisy, playacting, pretense and the lack of concern for consequences. It was also a social place which brought people together in such as way as to distract them from their differences: 'all sociably				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		together listening',[22] and provided a way of talking about the stages of public life, and he used it as a metaphor to indicate all of these aspects of life.[23] He considered politicians to be hypocritical: 'nothing but a continual acting upon a stage'.[24] He thought himself 'fitter to hold a book than play a part' on 'the stage of civil action'.[25] In particular, the metaphor invoked the spectator – usually God, sometimes man (a vicarious spectator).				
A Midsummer Night's Dream (1595); *Hamlet* (1600); *All's Well that Ends Well* (1602); *Macbeth* (1605); *The Tempest* (1611),[26] *King Lear*; *As You Like It*; *Henry VI*; *Richard II*; *Sonnet 23*	William Shakespeare (1564-1616) English playwright and poet	Life is lived under the scrutiny of others. Man was both actor and spectator. Shakespeare was 'obsessed by the trope', using it with great skill to exploit the connections between theatre and life and the experience of living life under the scrutiny of others.[27] Thinking of life as theatre allows multiple positions for both actors and spectators. It is amusing but also raises serious questions about the relationship between action and spectatorship. In saying 'All the world's a stage/And all the men and women merely players' (*As You Like It* II.vii). Shakespeare represents the apotheosis and *locus classicus* of the metaphor in the English-speaking world. His plays brought together and played out the different strands of the metaphor, giving it its most 'fearfully complex' development in *Hamlet* (Christian 1987: 164), but perhaps pushing it to its disintegration in *Macbeth*, when Life itself is made 'a poor player' in a tale 'told by an idiot, full of sound and fury/Signifying nothing'[28] and in the 'Hermetic' version in *The Tempest* in which Man (Prospero) and God were equals. For Shakespeare, as the macrocosm was to the microcosm, so the world was to theatre. Within the Globe theatre, as within the Globe of the world, actors played their parts: *Totus mundus agit histrionem*.[29] In *King Lear* he wrote that 'When we are borne, we cry that we are come/To this great stage of fools' (IV.vi). In *Coriolanus* 'the Heavens do ope/The gods look down, and this unnatural scene/They laugh at' (V. iii), especially if 'As an unperfect actor on the stage/Who with his fear is put besides	The human condition; social and political life	A seeing place An acting space A constructed art A relationship between actors and spectator	Objectivity; detachment; Subjectivity; revelation; amusement; critique	External: the gods Internal: man Externalised – cynic **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		his part' (*Sonnet 23*). Potolsky sees *Hamlet* as a sustained consideration of the subject of *mimesis*: a 'meditation on the *theatrum mundi* metaphor, and … on its suggestion that the boundaries dividing theatre and everyday life, acting and politics are unstable' and in which 'all of the major characters play the role of audience members', suggesting that 'theatrical paradigms are at once inevitable and deeply problematic. In particular, as all the 'audiences' come to a sticky end, the play not only 'indicates that the lines between spectacle and spectators are always, and dangerously, in flux', but that each spectator brings presuppositions to the performance they are watching which affects their interpretation of what they see. The truth which any performance reveals 'concerns the moral status of the audience, not the subject of the drama', as much as it reveals the moral status of the director. As well, the only means of expression if all the world is a stage, is another performance. *Hamlet* 'also raises powerful questions about the nature of acting, emotion and social interaction'.[30]				
Ecclesiastes or The Preacher (1597)	Henry Loic (c1533-1608) Christian Platonist	Men have no control over their position in life. Life is a play created by God, who assigns men their parts and takes pleasure in 'the work of His owne hand'.[31] We must play our assigned parts thinking of life in 'that other world'.	The human condition	An acting space A constructed art	Fatalism Detachment which allows Acceptance; Deterministic	External: God (dramatist and judge) **Doing** (+/-)
Theatre of God's Judgements (1597)	Thomas Beard (d. 1632) Puritan	The world is God's theatre; God is a master of the spectacular, the master playwright and director; only God keeps us (and our political order) from 'plunging into the pit'. No-one is secure (a public view of the world as theatre) (Calvinistic; typical of Puritan rhetoric). Man is both actor and spectator in a life he cannot control. It lists 'in loving detail "the great and horrible punishments wherewith the Lord in his most righteous judgement hath scourged the world for sinne"' in order to instruct and warn of God's judgment.[32] The book had many editions and was	The relationship between man and God.	An acting space A constructed art	Revelation Judgment Moral lessons Fatalism	External: God Internal: Man **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		republished in 1648 after the execution of Charles I.[33]				
Basilikon Doron (1599)	King James I (1566-1625)	Kings demonstrate their power theatrically in order to affect their subjects: 'A King is as one set on a stage, whose smallest actions and gestures, all the people gazingly doe behold'.[34]	Political life	An acting space A relationship between actors and spectator	Visibility allowing wonder	Internal: the people **Showing** (+)
The Compendium of Tragicomic Poetry (1599)	**Giambattista Guarini** (1538-1612) Italian professor of rhetoric, politician, diplomat, dramatist and poet	'Ours is an age of appearances and one goes a-masquerading all the year'. Life involves playing different parts, assigned by others. When Alfonso II, for whom he acted as a politician and diplomat, commanded him to take up the position of court poet, Guarini again invoked the metaphor: 'I strove to transform myself into another man and, like a play actor, to reassume the characters, manners, and emotions of a past period. Mature in age, I forced myself to appear young; exchanged my melancholy for gaiety; affected loves I did not feel; turned my wisdom into folly, and, in a word, passed from philosopher to poet'.[35]	Social and political life	An acting space A constructed art	Self-awareness, which enables strategies of performance	Internal: Powerful others Externalised – the self **Doing/ Showing** (-)
17th Century: the Classical Era – 'the age of the catalogue'[36]: 'the metaphor had come to be one of the most popular of all rhetorical commonplaces',[37] reaching its apogee in England where life, like theatre was considered a comedy of manners, and cultural life was based on social performance: ' .. our age/Is now at large a Bedlam on a Stage' (Richard James, 'commendatory poet').[38] The purpose of the metaphor was secular: to behave appropriately before others. On this depended social and perhaps even economic success: 'man in business is but a Theatricall person, and in a manner but personates himself'.[39] In C17th America, however (and largely in the absence of any actual theatre), the metaphor retained and developed its theological shape: life continued to be considered a tragedy, directed by Providence and requiring one to play one's part well before submitting to the transcendent spectator, God, for judgment. A 'literary revolution' occurred between C17th and C18th centuries, with an explosion in 'public forms of writing' such as 'pamphlets, handbills, and newspapers'.[40] By the second half of C17th, 'the sense of crisis due to information overload had reached such proportions that printing … had to be defended against the charge of bringing on a new era of barbarity'.[41] Rancière called this period 'the revolution of the children of the Book'.[42] This produced a concern over the quality of judgment, especially as it was thought that such material could stir up instability and dissent in the masses.[43]					
The Diamond of Devotion (1602)	Abraham Fleming (1552-1607) English clergyman and writer	We are all equal at death: 'Heere we walke like plaiers upon a stage … as the course and order of the interlude requireth; euerie acte whereof being plaide, there is no more to doe, but open the gates and dismisse the assemblie … for what other thing is the compasse of the world … but an ample and large theatre, whereupon all things are appointed to plaie their pageants, which, when they have done, they die, and their glorie ceaseth'.[44] Life is determined by external forces; death is the great leveller.	The human condition	An acting space A constructed art	Fatalism Perspective; Acceptance of one's lot; Resignation; acceptance of death Deterministic	External **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Influenced by Calvin.				
Don Quixote (1605)	**Miguel de Cervantes** (1547-1616) Spanish novelist and dramatist	We are all equal at death. Life is a play: At death, we are all equal. At this stage in Spain, the metaphor is a cliché, which Cervantes exploits with delight. Don Quixote reflects that plays do a 'great service for the nation' by 'holding up a mirror to every step we take and allowing us to see a vivid image of the actions of human life; there is no comparison that indicates what we are and what we should be more clearly than plays and players ... [for] when the play is over [no matter what parts are played] all the actors are equal ... the same thing happens in the drama and business of this world ... when life is over ... all are equal in the grave'. 'That's a fine comparison' says Sancho, 'though not so new that I haven't heard it many times before, like the one about chess'.[45]	The human condition	An acting space	Fatalism Perspective; Detachment Acceptance of one's lot; Resignation Comparison	External **Doing** (+)
	Giordano Bruno (1548-1600) Italian philosopher	Man is a microcosm of the created world, the *copula mundi*. As in man so in the world: Man is the link between the world and heaven: in man we can see God. Bruno was accused of heresy in 1600 and burned by the Inquisition.[46]	The relationship between man, the world and heaven	An acting space	Revelation; Purposefulness	Internal: we see God in man **Doing/ Showing** (+)
1605: perspective settings were introduced into court theatre in England for a production in a make-shift theatre in Christ Church hall, Oxford, for the visit of the King. This necessitated the use of proscenium arches, often elaborately decorated specifically for the production, which separated the spectators, including the monarch who had previously been seated on the stage, from the actors. The monarch was seated at the focal point of the perspective, with his court arraigned behind and around him according to hierarchy and royal favour. It provided the monarch with a useful political tool. James I used it to insult the Venetian ambassadors by placing them further away from him than the Spanish. Popular theatre, such as at The Globe, did not use scenery or proscenia, maintaining a closer (and less complex) relationship with its audience.[47] According to Warnke, the theatre metaphor was enormously popular during the seventeenth century, 'not only because of the availability of one particular source [John of Salisbury's *Policraticus*] but also because the metaphor expresses with great cogency the concern with the illusory quality of experience which runs obsessively through the literature' of the period, although not all examples embodied or developed it in any extended sense.[48]						
Meditations and Vows (1606 and 1621)	Joseph Hall (1574-1656) Protestant	The world is a theatre (a private view of the world as theatre): the good end happily and the evil end badly	Moral life	An acting space	Revelation Moral lessons	External **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Bishop					
The Revenger's Tragedy (1607)	anonymous[49]	A complex elaboration of the *theatrum mundi* in a bloody tale of revenge which 'ultimately confuses life and stage'.[50] Revenge is destructive	The human condition	An acting space A constructed art	Revelation Moral lessons	Internal **Doing** (-)
A Faire Quarrell	Thomas Middleton (1580-1627) Playwright	Human life is fleeting; death equalises. 'All have exits, and must all be stript in the tiring house, for none must carry anything out of the stock'[51]	The human condition	An acting space A constructed art	Fatalism Perspective Futility of acquisition	Internal **Doing** (-)
Acting is Believing: a Tragicomedy in Three Acts (1607-1608)	**Felix Lope de Vega** (1562-1635) Spanish playwright, novelist, poet, priest, judge of the Inquisition and censor	Politics, especially revolution, is theatre. The political activities of ancient Rome can be described in theatrical terms: 'The actors of Roman politics … pursued the lead role of emperor, performing for the Senate audience … Most wished to become more than the lead actors and claimed … that they were assistant directors'. 'In portraying the politicians of ancient Rome as performers and its entire political system as a drama, Vega attempts to increase our awareness of the theatricality of reality'.[52]	Political life (historical)	A seeing place (implied) An acting space	Objectification Strategic Purposefulness	Externalised - historian; **Doing** (-)
A True Relation of Virginia (1608); *The Generall Historie of Virginia* (1624)	Captain John Smith (1580-1631) (Founder of Jamestown colony)	The world is made up of theatres in which men act. History is theatre: 'all the World is but a Martiall Stage'. Smith calls himself a 'true actor', that is one who acts on the stage of the world in which actions are lent 'dignity', unlike in the playhouses, which he says there will be no use for in Virginia. Smith, like other early American non-conformists, is 'self-dramatizing'. On his departure, William Grent declared in an open letter to Smith: *'The worlds foure Quarters* [are] *like four Theaters to set thee forth*'.[53]	Man as explorer of the world	An acting space	Visibility which allows glory	Internal: other men Externalised – the actor **Doing/ Showing** (+)
The Second Anniversary (1612); *A Sermon*	John Donne (1572-1631) English poet and	Theological: to know our part and play it well. Man acts under the scrutiny of God and others. Man is both actor and spectator but one ought to be an actor in public life. Donne uses the metaphor as an image of order. The world is the theatre in which	The human condition	A seeing-place	Revelation which allows knowledge of God;	External: God is the spectator and judge of our

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Preached at Pauls Cross to the Lords of the Council 24 Mar. 1616 (1616); Sermon XXIII (1640)	clergyman	we see God and on which God observes us: in private life only death brings release from our appointed role; in public life one should play one's part *rather* than be a spectator. Taken up from Plotinus:[54] 'Hath God made this World his Theatre … that man may represent God in his conversation; and wilt thou play no part? But think that thou only wast made to pass thy time merrily, and to be the only spectator upon this Theatre?'.[55] In Sermon XXIII, 'The whole frame of the world is the theater, and every creature the stage, the medium, the glass in which we may see God'.[56] NB: a distinction between actor and spectator within the theatre of the world in which Donne links the *theatrum mundi* with the *Great Chain of Being* metaphor.[57]			Fatalism acceptance of our role in life; an ethics of responsibility to play the role well; an obligation to act in public life so that God may be seen through us; a sense of order	private life; Internal: we are spectators of public life; we come to know God through the world Externalised – theologian **Doing/ Showing /Watching** (-)
An Apology for Actors (1612)	**Thomas Heywood** (1574-1625) English actor, poet and playwright	To play one's part well and to act under circumstances not of their choosing; to defend the theatre against charges that it was just a place of 'feigning': 'The world's a Theater, the earth a Stage/Which God, and nature doth with Actors fill… /all finde *Exits* when their parts are done'.[58] 'If then the world a theater present,/As by the roundnesse it appears most fit/Built with Starre galleries of hye ascent,/In which Jehove does as spectator sit …chiefe determiner to applaud the best'.[59] Heywood's *Apology* also defended the theatre as a mark of a flourishing and civilised culture, one of the amenities which any great city should offer.[60] He defended it on the grounds that theatre itself represented life, so that 'He that denyes then Theaters should be/He may as well deny a world to me'.[61] For Heywood, 'the stage simultaneously feigns and teaches'.[62]	The human condition	A seeing-place An acting space A constructed art A relationship between actors and spectator	Fatalism Visibility which allows subjectification but also judgment	External: God- who sees through feigning: 'Jehove doth as spectator sit/And chiefe determiner to applaud the best/ And … doomes the rest'[63] **Doing/ Watching** (+)
History of the World (1614); 'On the Life of Man'.	Sir Walter Raleigh (1552-1618) English	Men must act under circumstances which they cannot control; death levels all - Calvinistic use of the metaphor. The world is a 'stage-play', of which God is both cause and spectator. 'We are all (in effect) become Comoedians in Religion; and while we act	The human condition	A seeing-place An acting space A constructed art	Visibility Fatalism Resignation; Endurance	External: God: 'Heaven the Iudicious sharpe

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	courtier, writer, poet and spy	in gesture and voice, divine vertues, in all the course of our lives, we renounce our Persons, and the parts we play'.[64] Death 'in the end of the Play, takes from all' and our graves are 'like drawne curtaynes when the play is done'[65] 'Heaven the Iudicious sharpe spectator is, That sits and markes still who doth act amisse'.[66] 'For seeing God, who is the Author of all our Tragedies, hath written out for us, and appointed us all the parts we are to play; and hath not, in their distribution, been partial to the most mighty Princes of the World … Why should other men, who are but as the least Worms, complain of wrongs? Certainly, there is no other accompt to be made of this ridiculous World, than to resolve. That the change of Fortune on the great Theatre, is but as the change of Garments on the less. For, when on the one and the other, every man wears but his own skin, the Players are all alike … [and] Death, in the end of the Play, takes from all, whatsoever Fortune or Force takes from any one'.[67]			(almost despair); to play one's part as required, knowing death is inevitable. Fatalism Judgment	spectator is/That sits and markes still who doth act amisse'[68] Externalised – historian **Doing/ Watching** (-)
Albumazar, a comedy (1615).	Thomas Tomkis (1572-1656) Welsh composer	Nothing is original. Each takes from those before him: 'This Poet is that Poet's plagiary And he a third's, till they end all in Homer, And Homer filch't all from an Aegyptian Preestesse. The World's a Theater of theft'.[69]	Creative life	A constructed art	Perspective: nothing is original	Externalised – the poet **Doing** (-)
1618-1648 30 Years War						
An Addresse: by the author	George Daniel (1616-1657) Poet	'The World's a tottering Stage; and Mankind All Is but one Antike Individuall; … This Mockshow, this Coloss, this Maisterpeice of Nature, (as wee call it, when wee please Our partial frailities) is that brutish Thing, Degenerate, Foolish, giddy, wavering …'.[70]	Man's position in the world	An acting space	Fatalism Perspective which allows Man's futility to be seen	Externalised: poet **Doing** (-)
The City of the Sun; *Poesie*	Tommaso Campanella (1568-1639) Dominican monk/	The world is a theatre; man is an actor playing a part 'before the supreme council'; at death, God reveals who has played their part well. 'Therefore … have patience and await the outcome of the comedy' (Sonnet 14: 'Men are the Sport of God and the Angels').[71] Our **politics** are an imitation of the 'universal	The human condition Political life	A seeing-place An acting space A constructed art	Visibility enabling judgment; acceptance	External: God -'the supreme council' and 'just and impartial

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Christian Platonist	comedy', but they often 'imitate falsely', bringing evil upon man (Sonnet 15: 'That Men Follow Chance More Than Reason in Political Rule and Rarely Imitate Nature').[72] Men must act under imperfect knowledge. Campanella was part of the Counter-Renaissance.				judge'; the Angels Externalised – critic **Doing** (-)
The Anatomy of Melancholy (1621)	Robert Burton (1577-1640) English scholar and clergyman	Satiric use influenced by Lucian: all the world's a stage; the world is mad and melancholy and men are all fools, to be laughed at by sages. One should strive to be an Ideal Observer - one who is a theatre unto himself. Burton translated the motto of the Globe Theatre '*totus mundus agit histrionem* as 'the whole world plays the fool'[73] and a remedy needed to be found before the world turned 'upside downwards'. (**Internalisation of the spectator)**	The human condition	An acting space	Detachment To laugh at man's antics; self-awareness	External: the Laughing Philosopher Internalised - the Ideal Observer **Doing** (-)
Characters	**John Webster** (1580-1625) English dramatist	Man must act under conditions they cannot control. Life is like theatre except that 'the real director – if there is one – cannot be known' and consequently no-one has any control over events, even over their own life. Definition of a 'player': 'All men have been of his occupation; and indeed, what he doth feignedly, that do others essentially: this day one plays a monarch, the next a private person. Here one acts a tyrant, on the morrow an exile'.[74]	The human condition	An acting space A constructed art	Detachment Fatalism	Externalised – dramatist **Doing** (-)
The Roman Actor (1626)	**Philip Massinger** (1583-1640) English playwright and translator	Man was both actor and spectator under conditions in which reality and illusion overlapped. Theatre was an art of imitation which could generate illusions which blurred the boundaries between life and theatre. The play explored the limits of what can be considered theatrical. In the play 'a professional actor is dragged into an amorous and deadly theatricalization of actual life. A theatre in which all passions are pretended and no actors die is juxtaposed with an "actuality" in which real passions and real death are "staged". The play examines the consequences 'of the inability to perceive, and the refusal to acknowledge, the differences between theatrical imitation and theatricalised actuality', something which is even more of a concern in today's media saturated world. The main role is devised so that it	The human condition	A constructed art	Subjectification the possibility of delusion	Internal: Men **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		becomes impossible for the spectators to differentiate between when the actor is acting a role and when he is acting a role acting a role (a constant concern for Pirandello), even though the difference is 'a matter of life and death'. [Sidnell says the play appeared at a time when Thomas Heywood was cheerfully arguing that all of life was theatrical – his *Apology for Actors*, featuring the *theatrum mundi* appeared in 1612]. [75]				
The Purple Island (1633)	Phineas Fletcher (1582-1650) English poet	Life was not in man's control. All that could be done was to play one's part as allocated: 'How like's the world unto a tragic stage!/where ev'ry changing scene the actors change'.[76] Man must act under conditions which could not be controlled.	The human condition	An acting space A constructed art	Fatalism Detachment allowing Acceptance; an ethics of responsibility in the face of determinism	Externalised – poet **Doing** (-)
Histrio-Matrix (1633)	William Prynne (1600-1669) Puritan pamphleteer; English political figure	Theological: to show the glory of God. The world is God's theatre: 'we are made a theatre or spectacle'.[77] (One of a number of diatribes against the theatre which utilized theatre metaphors)	Man's relation to God	An acting space A relationship between actors and spectator	Revelation Judgment; Wonder/Awe	External: God, the *All-Seeing Eye*; Angels; Internal: humans observe God in the theatre of the world **Showing** (-)
Coelum Britannicum (1634)	Thomas Carew (1598-1639) English poet, diplomat, courtier and critic	Secular: to demonstrate power. Carew was a diplomat, courtier, poet, soldier and one of the first literary critics. Politics is theatre; theatre is politics.[78]	Political life	A constructed art	Visibility allowing the demonstration of power	Internal: the Court; the people Externalised: critic **Doing/ Showing** (+/-

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
						)
Coelum Britannicum (1634)	Charles I (1600-1649) (Inigo Jones and Thomas Carew)	Representation involves theatricality. Charles used theatre as a visual representation of the position of the monarch as he saw it: the King appeared as Atlas, the link between earth and heaven, 'insulated against the attitudes of the governed'. *Coelum* was 'the greatest theatrical expression of the Caroline aristocracy'.[79]	Political life:	A seeing-place A constructed art	Visibility allowing the demonstration of power; Awe	Internal: The King's subjects Externalised – the King as actor **Showing** (+)
Auto Sacramentale, El Gran Teatro de Mundo (1637)	Pedro Calderón (1600-1681) Spanish playwright	Life is not in man's control as he acts in the world under the scrutiny of God. 'I am El Autor, and in a moment You [El Mondo] will be the theatre. The actor is man. … Since I have devised this play, That my greatness may be shown, I here seated on my throne, Where it is eternal day, Will my company survey. Mortals, who your entrance due By a tomb your exit make, Pains in all your acting take, Your great Author watches you.'[80]	The human condition	An acting space A constructed art A relationship between actors and spectator	Revelation Fatalism Acceptance An ethics of endurance in the face of determinacy	External: the 'great Author' and Judge Internal: the world (El Mondo); Externalised – playwright **Doing/ Watching** (+)
The Excellency of the Gospel above the Law (1639)	Richard Sibbes (1577-1635) English Puritan theologian	Theological: 'The whole world is a theater of the glory of God'[81]	Religious Life: relationship of man to God	An acting space	Revelation	Internal: man (observing God) **Showing** (+/-)
1639 War begins in England **1640** War in Spain and Portugal **1641-1650** Irish Confederation Wars						
Timber, or Discoveries	**Ben Jonson** (1573-1637)	Politics is theatre; theatre is politics because we are inclined to lose ourselves in our roles: 'Our whole life is like a *Play*'. We 'so	Social and Political life	An acting space	Subjectivity Visibility	Internal: the Court; the

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(1640)	English dramatist	insist on playing others that we cannot return to our own selves';[82] 'I have considered our whole life is like a play: wherein every man forgetful of himself is in travail with expression of another … though the most be players, some must be spectators'.[83] Men forget themselves when they must engage in communication with others. Aim: Secular: to preserve the illusion of power and thus maintain order; to lampoon the threats to order (e.g. the Puritans)			allowing the manifestation of power; Critique	people; every play must have some spectators **Doing** (+/-)
El politico (The Politician) (1640); *El discreto* (The Man of Discretion) (1646); *El criticón* (The Critic) (1651-7)	Baltasar Graciàn (1601-1658) Spanish writer, moralist and literary theorist	Reality is finally revealed in the after-life. The second chapter of *El criticón* is entitled *El gran teatro del universo* (the great theatre of the universe): Nature is the stage of life.[84] Gracián believed that civilization corrupted man (thereby anticipating Rousseau) because of the confusion it creates between appearance and reality.	The human condition	An acting space	Visibility leading to Delusion	Internal: man **Doing** (-)
1642-1646: English Civil War						
De Cive (1642) *Leviathan* (1651) *De Homine* (1658)	**Thomas Hobbes** (1588-1679) English political philosopher	All persons act on life's stage; representatives are like actors: they receive their authority from others (the author). 'A Person, is he *whose words or actions are considered, either as his own, or as representing the words or actions of an other man, or of any other thing to whom they are attributed, whether Truly or by Fiction*. When they are considered as his owne, then is he called a *Naturall Person*: And when they are considered as representing the words and actions of an other, then is he a *Feigned* or *Artificiall person*'.[85] Both disguise reality with 'appropriately stylized poses, gestures and attitudes'.[86] 'The word Person is latine … as *Persona* in latine signifies the *disguise*, or *outward appearance* of a man, counterfeited on the Stage; and sometimes more particularly that part of it, which disguiseth the face, as a Mask or Visard: And from the Stage, hath been translated to any	Social and Political life; political events	A seeing-place An acting space A constructed art A relationship between actors and spectator	Objectification enabling Knowledge; understanding of motivation; the attainment of peace and the avoidance of war; the achievement and maintenance of order	Externalised: theorist; one in exile Internalised: Humans are the source of all knowledge: 'whosoever Looketh into himself … shall thereby read and know what

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Representer of speech and action, as well in Tribunalls, as Theaters. So that a *Person*, is the same that an *Actor* is, both on the Stage and in common Conversation; and to *Personate*, is to Act, or *Represent* himselfe, or an other'. Representation is like theatrical impersonation: the public persona of a representative is different from their private self, a 'legal fiction' which allows the delegation of authority. Such fictions are necessary 'for the preservation of a peaceful order':[87] 'Of Persons Artificiall, some have their words and actions *Owned* by those whom they represent. And then the Person is the *Actor*; and he that owneth his words and actions, is the AUTHOR: In which case the Actor acteth by Authority'. Covenants (such as the social contract) are 'performed', and such performances are held accountable to the 'Power set over them both'. With regard to the covenant with the sovereign, the people are the author of the play; the representative is the actor. The covenant is made between the people (not between the people and the Sovereign). The people agree with each other to have a particular kind of government, and having agreed, appoint a particular kind of Sovereign to whom they cede power over everything except their right to life. This power is required because most men have only 'multiplying glasses" which magnify their grievances and lead to conflict as they try to maintain their position in life. Those in power require 'prospective glasses' to see 'a farre off' into the future.[88] According to Panagia, Hobbes' use of the theatre metaphor was part of a shift into aesthetics in order to articulate a theory of political representation. Representation, for Hobbes, was a device drawn from aesthetics by which opinion could be translated into knowledge. The representative, through discrimination, provides a focus for the gaze of the audience so that they become constituted *as an audience*, thereby unifying them despite their 'multitude of opinions and beliefs'. The audience, in turn, uses				are the thoughts of all other men upon like occasion' (*Leviathan*).[91] **Doing/ Showing/ Watching** (+/-)

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		discrimination to judge the performance of the representative: 'the point of the social contract is to orchestrate a multitude into some recognizable whole, but this whole is neither passive … nor does it merely require citizens to surrender their right of participation … the *persona ficta* that is the sovereign – by the very fact of its visibility as an object of representation – is under constant public scrutiny and is persistently subject to "the censure of a multitude"'. The sovereign is thus 'an object that appears and circulates in public' and 'is subject to a spectator's delicate discrimination'. This discrimination comes about because the 'restless' spectator constantly shift perspective, thus seeing the sovereign different each time. The problem for the sovereign is to maintain the attention of the spectator, so that the unity of an audience can be created. The moment spectators change their perspective, the representation is destroyed. A 'successful political actor' must therefore also exercise discrimination in order to find ways to distinguish himself from others. He does this through comparison with others. Discrimination, 'the ability to perceive differences' becomes 'the critical faculty for political thinking'.[89] According to Panagia, the theatre metaphor is central to Hobbes' conception of politics. He recognized that a political order 'was a sensitive system of communication dependent upon a system of verbal signs, actions and gestures bearing generally accepted meaning' [90] shared between representative and audience. Representation is like acting on the stage. A representative is not the 'author' of his words and deeds. To understand this is to enable obedience to the office (persona) rather than the individual. This allows continuity, which produces stability and peace.				
Religio Medici (1642-3)	Thomas Browne (1605-1682)	Theological. Men must act under conditions they cannot know and which seem unreal. Privately, the world is a dream or a 'mockshow'; publicly there is a larger production leading to 'the	The human condition	A constructed art	Fatalism Detachment Resignation	External: God is the audience of

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	English author	show of last things', a Judgment Day 'that shall include and comprehend all that went before it, wherein, as in the last scene, all the Actors must enter, to compleat and make up the Catastrophe of this great piece'[92] - a 'marriage of Christianity and Renaissance Platonism'.[93]				our private life; God is the Director of the 'show of last things' **Doing/ Showing** (-)
Psychodia Platonica (1642)	Henry More (1614-1687) English philosopher	Man is both actor and spectator which makes the world a theatre (a 'facile' use of the metaphor, according to Christian).[94]	The human condition	A seeing-place	Visibility	Internal: man **Showing** (+/-)
1642-1660: Theatres in England were closed, but a 'metaphoric theater' continued to be played out 'in the religious and political arena'.[95] Moralists such as La Rochefoucauld, Bayle and Nicole drew on the metaphor to 'unmask worldly ambition and pretense' at the French court and draw attention back to the judgment of a higher power. Mandeville, on the other hand, used the metaphor 'to highlight the distance between genuine knowledge and mere appearance in the minds of social actors themselves'.[96]						
Mercurius Pragmaticus (1647-57);	Marchamont Needham (1620-1678) English journalist, publisher and pamphleteer	In 1648-9, 'traitorous tragedians are upon their exit and poor King Charles at the brink of the pit'.[97]	Political events	An acting space	Subjectification leading to sympathy	Externalised – journalist **Doing** (-)
1648 Second English Civil War **1649-1651** Third English Civil War **1648-1660** Northern European Wars, war between English and Dutch and England and Spain **1649**: Charles I executed. The Solicitor-General, John Cook, termed the King's trial 'the most comprehensive, impartial and glorious piece of justice that was ever acted and executed upon the theatre of England'. It was not unusual at the time to consider executions as theatre. The Marquis of Huntley urged the audience for his execution to 'stoop to a scaffold, as if it were a theatre of honour in this world'. The Leveller soldier Robert Lockyer, executed by firing squad for mutiny on 29 April 1648, had declared that he was 'willing to act his part on that dismal and bloody stage'.[98]						
Eikonoklastes (1649); *The First Defense* (1651); *Second Defense of the People of*	**John Milton** (1608-1674) English poet and dramatist	Appearances are deceptive, just as actors on the stage deceive, so can men, especially if they want people to think well of them without desert (**hypocrisy**). *Eikonoklastes* was an attack on King Charles' book *Eikon Basilike*, which had been published after the execution and threatened to raise sympathy for the King. Milton was commissioned by the Commonwealth's Solicitor-General to	Political events	A constructed art	Strategies of performance leading to delusion	Internal: citizens of the new Common-wealth Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
England against the Infamous Libel … (1654);		write a response in order to prevent the King being turned into a martyr. In it, Milton accused the king of 'ill-acted regality' and 'stagework',[99] of making his life (and death) theatre. In the *Defenses*, Milton argued that '[A] tyrant is no real king; he is but a player-king' and 'as is the way of foolish poets or stage players [the worst of men] hanker after applause even when the play is over.' 'Who when about to finish the drama of life (*vitae fabulam*) … would not act in the same way? And willingly lay aside, or at least pretend so to do … his hatreds as if now making his exit from the stage … that he may leave behind him … a feeling of compassion ….? … Charles dissembled',[100] turning himself into an image (*eikon*) in order to turn himself into an idol.[101] (Milton also uses the metaphor religiously (*The Passion,* 1619) as well as polemically and satirically). However, only one edition of Milton's work was published compared with 35 London editions of *Eikon Basilike*.[102]				– critic **Doing/ Showing** (-)
The Subject's Sorrow: Or, Lamentations Upon the Death of Britaines Iosiah King Charles (1649)	Robert Brown (unknown) Royalist	Theatre is the stage on which tragedies are performed. The death of the king was a tragedy which would continue to haunt spectators. The king's execution was 'the first act of that *tragicall woe* which is to be presented upon the *Theater* of this *Kingdome*, likely to continue longer then the now living Spectators'.[103]	Political events	A seeing-place An acting space A constructed art A relationship between actors and spectator	Perspective allowing prediction	Internal: spectators of the execution **Doing/ Watching** (+/-)
Horatian Ode	Andrew Marvell (1621-1678) English poet	The Monarchy is Theatre: 'That thence the Royal Actor born The Tragick Scaffold might adorn; While round the armed Bands Did clap their bloody hands' (*Horatian Ode*)	Political events	An acting space	Subjectification allowing sympathy	Internal: the people; Externalised – reporter **Doing** (+/-)
Maxims (1660)	Francois de La Roche-foucauld (1613-1680)	La Rochefoucauld set the habits of the court 'within a conceptual environment of histrionic falsity, of deceitfulness and covert exhibitionism, in which masks must always be worn'. Players 'end by disguising ourselves from ourselves' [and] 'a wise man	Political life	An acting space	Consequences of visibility	Externalised - the wise man **Doing/ Showing** (-)

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	French essayist and moralist	thinks it more advantageous not to join the battle than to win'.[104]				
Preface to *The Rival Ladies* (1664); *An Essay of Dramatic Poesy* (1668); *Defense of An Essay of Dramatic Poesy* (1668)	**John Dryden** (1631-1700) English poet, dramatist and theorist; Poet Laureate (1668)	Dryden was responsible for the movement of many common terms, such as *character*, into theatre language. In the *Essay* he defines a play as 'a just and lively Image of Humane Nature, representing its Passions and Humours, and the Changes of Fortune to which it is subject; for the Delight and Instruction of Mankind.'[105] Although *theatre* was generally taken to be a *place* – a 'real place … or piece of ground on which the Play is acted',[106] in 1668 Dryden began to apply the term to plays, writing, production and the stage.[107] Thus Dryden began a conflation between drama, theatre, stagecraft and performance which continues to the present day, and one which makes the use of the theatre metaphor both so easy (since it can cover so many aspects of life) and so problematic.[108]	Cultural life	An acting space A constructed art	Objectification for Analysis and critique	External (the theatre): literary analyst **Doing** (+/-)
1665: Plague in England. **1666**: Great Fire of London						
'Essais de morale' in *Traité de la comédie* (1667)	Pierre Nicole (1625-1695) French theologian	Nicole used theatrical conventions as metaphors through which to 'depict the duplicities governing social exchange amongst an unregenerate elite' (as well as likening men's behaviour to 'dancers at a masked ball who hold one another by the hand affectionately without recognizing one another, and part a moment later, never to see each other again' and to participation in a game). Theatrical entertainments themselves promote the passions which lead us to behave theatrically (duplicitously) and prevent us from establishing a stable, authentic and responsible self.[109]	Social life	An acting space A constructed art	Duplicity	Externalised – moral critic **Doing/ Showing** (-)
Pensées (1670)	Blaise Pascal (1623-1662) French philosopher	'The last act is bloody, however fine the rest of the play. They throw earth over your head and it is finished forever'. Death comes to everyone.[110]	The human condition	An acting space A constructed art	Detachment; Resignation Futility Fatalism	Externalised – philosopher **Doing** (-)
1670's America: Harvard students read Sophocles, Euripides and Aristophanes. Educated Americans like Increase Mather had Plautus, Seneca, Petronius and Sophocles in their						

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libraries, along with the plays of Dryden and Jonson. Plays were read as literature in the absence of theatre. Attempts were made to introduce theatre in New England between 1685 and 1714 but largely failed: 'the All-Seeing Eye of God shall be Theatre enough', Cotton Mather wrote in his *Diary*.[111] **1672-1678** Franco-Dutch War; **1675-1677** wars in France						
Nouvelles Lettres sur l'histoire du Calvinisme (1684-87)	**Pierre Bayle** (1647-1746) French philosopher	Life was determined by external forces. Man was forced to act under conditions they could not control for God's amusement. For Bayle, 'the image par excellence of a world characterized by passionate human striving without end was a "spectacle of marionettes" which most charitably could be seen as a diversion for the Creator'.[112]	The human condition	A constructed art	Perspective Fatalism reductionism	External: God Externalised – philosopher **Doing** (-)
'Advice to Sufferers' (1684)	John Bunyan (1628-1688) English Christian writer	The world is a theatre for God: man 'is set … upon a stage, as in a theatre, to play a part for God in the world … God himself looks on … he laugheth, as being pleased to see a good behaviour attending the trial of the innocent'.[113] Man must play his part well	The human condition	A seeing-place An acting space A constructed art A relationship between actors and spectator	Perspective reductionism; An ethics of responsibility to perform well Fatalism	External: God **Doing/ Watching** (+/-)
Magnalia Christi Americana (*c*1685)	Cotton Mather (1663-1729) Prominent American Puritan clergyman	New England is the stage and its citizens actors; life is a performance; political events are spectacles for God and for the people. Sincerity is the key difference between actual theatre and life as theatre. Mather was one of many American Puritans who were 'obsessed with life played out in the agonistic arena of strenuous faith', and exhibited a theatrical conception of the self. Mather's writings were widely circulated both in the colonies and in Europe. [114]	Political and religious life in America	A seeing-place An acting space A constructed art A relationship between actors and spectator	Visibility enabling Judgment by spectators	External: God, the 'All-Seeing Eye'; the rest of the world Internal: the people of America **Doing/ Showing/ Watching** (+)
Theatrum virorum eruditione clarorum (1688)	Paulus Freher (1611-1682) Nuremberg physician	Men must act under the scrutiny of others. Man is an actor on the world stage. The presentation of the self is theatrical. (Used by Mather as a model for his writing). The book was a vast work of biography with bibliography documenting the lives and work of some three thousand 'men distinguished for erudition' in medicine.[115]	The human condition	An acting space	Visibility producing self-awareness; strategies of performance	Internal: other men Internalised: the self **Doing** (+/-)

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1688: Britain's 'Glorious Revolution'						
The Falsehood of Human Virtue (1691)	Jacques Esprit (1611-1678) French moralist	Man is deceptive. The court is a stage where affectation 'acts her masterpieces'.[116]	Political (court) life	An acting space A constructed art	Visibility Affectation; deception	Internal: others Externalised – critic **Showing** (-)
English translation of Petronius' *Satyricon* (1694)	Thomas Barnaby Translator	A well known translation of Petronius' 65AD work. The world is a stage full of characters who are false friends; life is based on disguise, imposture and performance; the course of the world is determined by the follies of men and the mischief of Fortune. Only desire is fixed. Action in the world is the same as stage-acting'. Petronius coined the phrase *Totus mundus agit histrionen* which came to be the motto of the Globe Theatre in London in 1599. 'The troop is on the stage, the mime begins; One is/Called father, one his son, a third the rich man:/But soon the page is closed upon their humorous parts,/The real face appears, the assumed has vanished'.	The human condition	An acting space A constructed art A relationship between actors and spectator	Deception;	Internal: Others
More Wonders of the Invisible World (1700)	Robert Calef (1648-1719) Boston cloth merchant	Calef was critical of the effect of the use of the theatre metaphor on the Salem Witch Trials: 'if a covenanted enterprise is to have rights to figure an event as tragedy for the purpose of elevation, it must be careful it does not stoop to follies to earn the name'.[117]	Legal proceedings	A constructed art	Self-aggrandisement leading to Delusion Foolishness	Externalised: critic **Doing/ Showing** (-)

[1] Orgel, Stephen. 1975. *The Illusion of Power: Political Theater in the English Renaissance*. Berkeley, Los Angeles, London: University of California Press: 2
[2] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287: 247
[3] Kiernan, Alvin 1975, *The Revels History of Drama in English*, (eds) Clifford Leech and T.W. Craik, Vol III, 1576-1613, London, p. 240; quoted in Hasler, Jorg. 1979. "The Serpent's Tongue': Shakespeare and the Actor'. *English Studies* 60 (4) 389-401.
[4] In Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc. 104.

[5] Christian (1987: 285) claims that the confusion between a theatre and an amphitheatre was common during the Renaissance
[6] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press: 76
[7] Vickers, Brian. 1971. 'Bacon's Use of Theatrical Imagery'. *Studies in the Literary Imagination* 4 (1) pp. 189-226: 201
[8] Philip Mornay 1587, *Concerning the Trewnesse of the Christian Religion*, London, pp. 172-3, quoted at length in Christian 1987: 101-2.
[9] Bodin 1595: 10;129 quoted in West 1999: 256-7
[10] Audi, R. (ed) 1996, *The Cambridge Dictionary of Philosophy*. Cambridge, UK: Cambridge University Press, 77
[11] Dolven, Jeff. 1999. 'Spenser and the Troubled Theaters'. *English Literary Renaissance* 29 (2) pp. 179-200: 179-200.
[12] Title of Chapter 1 of Boissard's book (Christian 1987: 121).
[13] Vickers 1971: 207
[14] Christian 1987: 123
[15] Bernheimer, Richard. 1956. 'Theatrum Mundi'. *The Art Bulletin* 38 (4) pp. 225-247: 241
[16] Christian 1987: 89-90
[17] Essays 19 'That to philosophize is to learn to die' and 20 'That our happiness must not be judged until after our death', quoted in Christian 1987: 110-111. Essay 14: 'Que Le Goût des Biens et des Maux Dépend en Bonne Partie de l'Opinion que Nous en Avons' in Montaigne 1985, *Essais*, Claude Faisant (ed), Paris, Bordas, pp. 26-31. Montaigne uses the term 'rôle' in this essay to refer to one's part in life.
[18] Bacon *The Advancement of Learning* quoted in Christian 1987: 287. Bacon's comment about not staying long in the theatre was in fact a joke, a segue from one topic to the next in his *Advancement of Learning* (Vickers 1971: 189).
[19] This was a common use of the word in the early Renaissance, and arguably, was not metaphoric but derived from the meaning of the word theatre: seeing place
[20] Bacon *Novum Organum* in Vickers 1971: 213
[21] Vickers 1971: 218-226
[22] Bacon *Advancement of Learning* in Vickers 1971: 216
[23] Vickers 1971: 224-5
[24] Bacon *Gesta Grayorum* in Vickers 1971: 192
[25] in Vickers 1971: 213
[26] Although *The Tempest* was first published in 1623, it was performed before the king in 1611.
[27] Warnke, Frank 1972, 'The World as Theatre', *Versions of the Baroque: European Literature in the Seventeenth Century*, New Haven and London, Yale University Press, pp. 66-89, p. 70.
[28] Weisinger claims that this conception of the *theatrum mundi* was 'unique for its time', but has since come to influence modernity as we know it, and is a 'symptom of sophisticated disillusionment' (Weisinger, Herbert. 1964. 'Theatrum Mundi: Illusion as Reality'. In *The Agony and the Triumph: Papers on the Use and Abuse of Myth*. Michigan: Michigan State University Press, pp. 58-70: 63).
[29] Curtius argues that the motto came from John of Salisbury's *Policraticus*, a new edition of which had been published in 1595, four years before the Globe Theatre opened (Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI). 140-141). The design of the Globe theatre has long been conjectured to have been the shape of an amphitheatre because of this reference to a globe. However, this view has come under question (see Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd). Jensen (1970) has located references within

Marston's *Antonio and Mellida* which played at the Globe, which indicate that the theatre was not named after its shape, but after the image of Atlas holding up the globe of the earth which was painted on the theatre's sign (Jensen, Ejner J. 1970. 'A New Allusion to the Sign of the Globe Theater'. *Shakespeare Quarterly* 21 (1) pp. 95-97). Warnke 1972 translates the phrase as 'All the world plays the actor' (Warnke, Frank. 1972. 'The World as Theatre'. In *Versions of the Baroque: European Literature in the Seventeenth Century*. New Haven and London: Yale University Press, pp. 66-89: 66). Richard Burton translates it as 'the whole world plays the fool' (*Anatomy of Melancholy* cited in Warnke 1972: 68).

[30] Potolsky, Matthew. 2006. *Mimesis*. Edited by J. Drakakis, *The New Critical Idiom*. New York and London: Routledge: 78-81

[31] In Christian 1987: 105.

[32] in Vickers 1971: 207

[33] Maguire, Nancy Klein. 1989. 'The Theatrical Mask/Masque of Politics: The Case of Charles I'. *Journal of British Studies* 28 (January) pp. 1-22: 4. The book is a compendium of all the scourges and dreadful punishments which afflicted mankind. These kinds of works were very popular at the time. Christian claims that they may have been a kind of C16th pornography, given the number of graphic tales of sexual crimes (Christian 1987: 253(IV) n19.)

[34] James I 1918, *Political Works of James I*, ed. C.H. McIlwain, Cambridge Mass., p. 43; quoted in Orgel 1975: 41; also cited in Postlewait 2003: 110, although Postlewait points out that the word *skaffold* was used rather than *stage*. He suggests this gives the saying 'a rather different meaning' (Postlewait, Thomas. 2003. 'Theatricality and antitheatricality in renaissance London'. In *Theatricality*, edited by T. Postlewait and T. C. Davis. Cambridge: Cambridge University Press, pp. 90-126: 125n18), although *scaffold* had been used to refer to a theatre or stage since at least 1589 (*Oxford English Dictionary* 1933, Volume XI: T-U, Oxford, Oxford and the Clarendon Press). Scaffold did not necessarily carry the sinister meanings we now attribute to it.

[35] Quoted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books: 128.

[36] Foucault, Michel. 1994/1966. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage Books: 131

[37] Christian 1987: viii

[38] Quoted by Richards 1991: 97.

[39] John Hall, quoted in Agnew, J.C. 1988, *Worlds Apart: The Market and the Theater in Anglo-American Thought, 1550-1750*, Cambridge University Press, p. 97.

[40] Panagia, Davide. 2003. 'Delicate Discriminations: Thomas Hobbes's Science of Politics'. *Polity* 36 (1) pp. 91-114: 93

[41] Blair, Ann 2000, 'Practices of Bookish Natural Philosophy: Methods of Annotating and Indexing Books', *Books and the Sciences in History*, New York, Cambridge University Press, p. 2.

[42] Rancière, Jacques 1994, *The Names of History*, Minneapolis, The University of Minnesota Press, p. 30.

[43] Panagia 2003: 93

[44] In Christian 1987: 284.

[45] Cervantes, Miguel de. 2003/1605. *Don Quixote*. Translated by E. Grossman. New York: ecco/HarperCollinsPublisher: 527

[46] Christian 1987

[47] Orgel 1975: 5-14

[48] Warnke 1972: 67-82

[49] Generally considered to be either Thomas Middleton or Cyril Tourneur.

[50] Pearce, Howard D. 1980. 'A Phenomenological Approach to the Theatrum Mundi Metaphor'. *PMLA* 95 (1) pp. 42-57: 48

[51] In Vickers 1971: 203
[52] Rarick, Jennifer. 1999. 'Revolution as Theatre'. In *Fresh Writing*. http://www.nd.edu/~frswrite/snite/1999/Rarick.shtml accessed 28 May 2007. Rarick argues that the use of the theatre metaphor is particularly prevalent at times of political upheaval. Her three examples, Vega, Buchner and Muller, all wrote at times when revolution or political upheaval was occurring.
[53] Richards 1991: 11, 87-101
[54] Battenhouse, Roy. 1948. 'The Doctrine of Man in Calvin and in Renaissance Platonism'. *Journal of the History of Ideas* 9 (4) pp. 447-471: 465
[55] Donne *Sermons* 1in Vickers 1971: 197
[56] Quoted in Warnke 1972: 68
[57] Christian 1987: 287
[58] In Christian 1987: 284-5.
[59] In Vickers 1971: 196, 199
[60] Yates 1969: 163
[61] Quoted in Hawkins, Harriet Bloker. 1966. '"All the World's a Stage": Some Illustrations of the *Theatrum Mundi*'. *Shakespeare Quarterly* 17 (2) pp. 174-178: 175.
[62] Hawkins 1966: 175
[63] Quoted in Richards 1991: 80; also quoted at length in Yates 1969: 165.
[64] Raleigh *History of the World* in Vickers 1971: 201
[65] Raleigh, *History of the World*, quoted in Christian 1987: 118.
[66] Raleigh 'On the Life of Man' II. 5-6 in Vickers 1971: 196
[67] Raleigh *History of the World* in Vickers 1971: 210
[68] *The Poems of Sir Walter Ralegh*, ed. Agnes Latham, Cambridge Mass., 1962, pp. 51-2, quoted in Christian 1987: 119.
[69] Quoted in Dening, Greg. 1996. *Performances*. Carlton South, Victoria: Melbourne University Press: 105.
[70] In Christian 1987: 293-4
[71] Campanella, 1939, *Poesie*, ed. Giovanni Gentile, Florence, pp. 37-38; trans. by Anthony Vincent for Christian 1987: 246(III)n34.
[72] Campanella *Poesie*, pp. 37-38; trans. by Anthony Vincent for Christian 1987: 246(III)n35.
[73] In Warnke 1972: 67
[74] Webster *Characters* in Vickers 1971: 205
[75] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press: 12
[76] Christian 1987
[77] Christian 1987
[78] Christian 1987
[79] Orgel 1975: 83-7
[80] In Christian 1987: 171
[81] Christian 1987

[82] Collinson, Patrick. 1995. 'Ben Jonson's *Bartholomew Fair*: The Theatre constructs Puritanism'. In *The Theatrical City: Culture, Theatre and Politics in London 1576-1649*, edited by D. L. Smith, R. Strier and D. Bevington. Cambridge UK: Cambridge University Press, pp. 157-169: 169
[83] Quoted in Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in the Theatre and in Social Life*. London: Longman: 1
[84] Warnke 1972: 67
[85] Thomas Hobbes 1968/1651, 'Of Man', *Leviathan*, ed. C.B. Macpherson, Harmondsworth, Penguin, pp. 212-218.
[86] Hundert, E.J., and Paul Nelles. 1989. 'Liberty and Theatrical Space in Montesquieu's Political Theory: the Poetics of Public Life in the Persian Letters'. *Political Theory* 17 (2) pp. 223-246: 224
[87] Ezrahi, Yaron. 1995. 'The Theatrics and Mechanics of Action: The Theater and the Machine as Political Metaphors'. *Social Research* 62 (2) pp. 299-323
[88] Hobbes 1968/1651: 277. Hobbes was part of the 'Mersenne circle' which included Descartes and Gassendi during the time he was writing *Leviathan*. The group experimented with optics and perspectivism, which Hobbes called 'looking awry' (Panagia 2003).
[89] Panagia 2003: 102-112
[90] Wolin, Sheldon. 1961. *Politics and Vision: Continuity and Innovation in Western Political Thought*. London: George Allen and Unwin: 258
[91] Hobbes, 1992/1651, *Leviathan*, Cambridge University Press, p. 10; quoted in Barber 1978: 80 and in Panagia 2003: 93.
[92] Quoted in Warnke 1972: 68
[93] Christian 1987: 107
[94] Christian 1987: 106
[95] Richards 1991: 84
[96] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press: 146-7
[97] Quoted in Hirst, Derek. 1995. 'John Milton's *Eikonoklastes*: The Drama of Justice'. In *The Theatrical City: Culture, Theatre and Politics in London 1576-1649*, edited by D. L. Smith, R. Strier and D. Bevington. Cambridge: Cambridge University Press, pp. 245-259: 247. Additional material on Needham from Wikipedia, http://en.wikipedia.org/wiki/Marchamont_Needham accessed 2 July 2007.
[98] Hirst 1995: 249
[99] Hirst 1995: 257
[100] In Christian 1987: 292.
[101] Mitchell, W.J.T. 1986. *Iconology: Image, Text, Ideology*. Chicago and London: The University of Chicago Press: 7
[102] Maguire 1989: 22
[103] Brown 1649 in Maguire 1989: 2
[104] La Rochefoucauld 1660, *Maxims* 119 and 549, quoted in Hundert 1994: 143.
[105] Dryden 1956-79, *Works*, 19 vols., Vol 17, p. 15; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press: 114.
[106] Dryden 1956-79, *Works*, 19 vols, Vol 9, p. 171; in Carlson 1984: 114-5.
[107] Barnhart, Robert K., ed. 1998. *Chambers Dictionary of Etymology*. Edinburgh: Chambers: 1131

[108] Critics of role theory such as Bradbury and Hollis (see below 1972) point out that the use of the metaphor is generally partial, and when pushed, generally leads to 'conflicting answers'. (Bradbury, M., B. Heading, and M. Hollis. 1972. 'The Man and The Mask: A Discussion of Role Theory'. In *Role*, edited by J. A. Jackson. Cambridge: Cambridge University Press: 48).
[109] Hundert 1994: 143
[110] Pascal *Pensées* No. 165 in Vickers 1971: 203
[111] Richards 1991: 119-123
[112] Hundert 1994: 143
[113] *The Whole Works of John Bunyan*, ed. George Offer, London 1862, II, 720, quoted in Christian 1987: 251(IV)n8.
[114] Mather was very well-read. He was familiar with Cato, quoted John of Salisbury and had written a critique of Machiavelli (Richards 1991: 148)..
[115] Siraisi, Nancy 2007, *History, Medicine, and the Traditions of Renaissance Learning*, University of Michigan Press, p. 109.
[116] Esprit 1691, p. 40; quoted in Hundert 1994: 143n57.
[117] In Richards 1991: 147

Table 5/17: The theatre metaphor in relation to the spectator: from 1701 to 1776

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
C18th: 'The *theatrum mundi* became a conceptually enabling device … with which philosophical radicals could examine the gulf between the detached observer of the world and the mass of men who remained imaginatively ensnared by its public rituals'. Whether by coincidence or design, at a time when it was commonplace to use the theatre metaphor in talking about the observation of public behaviour, there was also a profusion of manuals of decorum produced.[1] Green argues that in its attempts to recreate democracy the period upheld the idea of the *divine gaze* even as it challenged the idea of a God who *spoke* to man. This was epitomised by the figure of the eye in the sky which appeared in so many representations of the French Revolution. Although the Christian religion was to be replaced by a religion of the republic, all still occurred under an elevated gaze. Thomas Jefferson referred to it as 'the great "superintending power"'.[2] The theatre metaphor was a favourite metaphor for revolutionary America. **Note**: war are almost continuous in Europe throughout this period: Sweden/Russia 1700-1706; Spain 1701-1714; France/England 1702-1711; England/Spain 1718-1731; France/Spain 1719; France/Holy Roman Empire 1733; France/England 1744, 1756-1763						
Epicurus' Morals (1712)	John Digby (1580-1653) 1st Earl of Bristol, English diplomat & royalist	'The Wise Man shall reap more Benefit, and take more Satisfaction in the public Shews, than other Men. He there observes the different Characters of the Spectators; he can discover by their looks the effect of the Passions that moves 'em, and amidst the Confusion that reigns in these places … he has the Pleasure to find himself the only person undisturb'd, and in a State of Tranquillity'.[3] (Digby thus also evokes Lucretius's metaphor of shipwreck and spectator). Theatre provides distance.	Political life	A seeing-place	Detachment allowing Observation: tranquillity.	Internal: ordinary spectators Externalised: the wise man **Watching** (+/-)
THE PROBLEMATIZATION OF SPECTATORSHIP: the problem of affecting what one is looking at						
Characteristics of Men, Manners, Opinions, Times (1711)	**Anthony Ashley Cooper, Third Earl of Shaftesbury**, (1671-1713) English philosopher	The distinction between 'the natural' and the artificial or second-hand ('theatrical') in order to reduce self-consciousness in the spectator (reader). The beginning of the problematization of spectatorship that absorbed Diderot some fifty years later. Shaftesbury saw a strong connection between taste and morality[4] and warned that although the world is a stage '[t]he good painter must … take care that his Action be not theatrical, or at second hand; but original and drawn from Nature herself'.[5] Shaftesbury recommended the use of dialogue as a form of writing because it *annihilated* both author and reader, and thus avoided the theatrical: 'the author is annihilated, and the reader, being no way applied to, stands for nobody. The self-interesting parties both vanish at once. The scene presents itself as by chance and undesigned'.[6] Expresses the desire to be able to behold without	The problem of spectatorship	An acting space A constructed art A relationship between actor and spectator	Objectification To be able to discern something as it exists in itself	Internal: the Public; spectators, readers; other men Externalised: author, artist **Doing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		affecting what is being beheld or being affected by the production of what is beheld.				
The Spectator; Cato (1713)	**Joseph Addison** (1672-1719) English reviewer, critic, essayist and poet; (in association with **Richard Steele** (1672-1729) English reviewer, critic and playwright	Theatre as spectacle. Addison explicitly takes up Epictetus' version of the theatre metaphor: the world is a theatre, 'where everyone has a part allotted to him' (*Spectator* No 219). The 'Great Duty which lies upon a Man is to act his Part in Perfection … If it be an improper one, the Fault is not is us, but in him who has cast our several Parts, and is the great Disposer of the Drama' (No. 237). Addison approves of the metaphor because it 'is wonderfully proper to incline us to be satisfied with the Post in which Providence has placed us'. He reminds us that Epictetus began life as a slave. The metaphor reminds us that we don't know how the drama of life will end, that we will be rewarded according to how well we play our part, and that there may be other parts for us to play in some future life. According to Paulson, Addison marks the point where the metaphor *life is a journey* begins to be 'augmented and radically altered' by the *life is theatre* metaphor, a move which privileges the position of the spectator.[7] Addison used the metaphor as a basis for his 'Fraternity of spectators' a public he hoped to constitute through his journal. These 'impartial spectators' (*Spectator* No 274) were to become able to 'consider all the different pursuits and Employment of Men, and … will find half the Actions tend to nothing else but Disguise and Imposture; and all that is done which proceeds not from a Man's very self is the Action of a Player' (*Spectator* No. 370).[8] Steele believed that only the 'player' was genuine because he at least admitted to be acting: 'The player acts the world, the world the player; Whom still that world unjustly disesteems, Though he alone professes what he seems'.[9] The fraternity was made up of 'every one that considers the World as Theatre, and desires to form a right Judgment of those who are actors on it' (No 10). *Seeing* is more important	The value of spectatorship	A seeing-place; An acting space A constructed art A relationship between actor and spectator	Objectification enabling Judgment - spectators *judge* what they see; the best spectators are 'impartial' i.e. are not affected by what they see; To see life as aesthetic; Acceptance – an ethics of responsibility in the face of determinism Deception	External: the Great Disposer of the Drama (the Great Spectator); Externalised: the readers of *The Spectator* who make up a 'Fraternity of Spectators', all of whom consider the world as a Theatre to show the workings of Providence'; Internal: spectators who 'recognized' themselves **Doing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		than what is said for Mr Spectator, who claims 'a man's speech is much more easily disguised than his Countenance', and that he has observed 'an Eyebrow call a Man Scoundrel' (No 86), while the 'Cast of [a man's] Eye' can reveal 'an Envious Man' (No 19). *Cato* also drew on the metaphor. The book was very popular: 6 editions in its first year; widely *read* in America where it politicised theatre; Washington had it performed, while others quoted from it liberally, although in Britain it was seen as an anti-revolutionary text.				
The Mischiefs that Ought Justly to be Apprehended from a Whig-Government (1714); *The Fable of the Bees: Or, Private Vices, Publick Benefits* (1723, 1728); *An Enquiry into the Causes of the Frequent Executions at Tyburn* (1725); *An Enquiry into the Origins of Honour, and the Usefulness of Christianity in War* (1732);	Bernard Mandeville (c1670-1733) Dutch doctor and moral philosopher (lived in Britain from 1691)	Hypocrisy produced civility. Life is [should be] theatre, a play, a game (revival of Epicureanism). Like his contemporary, Fielding, Mandeville also saw hypocrisy as a defining feature of human conduct, but saw it as a sign of civilization, the device by which strangers in a commercial society could live together without violence: 'In all Civil Societies Men are taught insensibly to be Hypocrites from their Cradle … it is impossible we could be sociable Creatures without Hypocrisy',[10] since the modern commercial society was merely 'an aggregation of purely self-interested individuals competitively bound to one another by greed, vanity and imagination'.[11] In *The Mischiefs* he had a fictional opponent of the Whigs accuse them of being 'admirably qualified for Poetry and the Stage',[12] an accusation when he then defended. Moral activity was 'an arena' in which the moral actor 'participated in a communal drama' whose purpose was 'the socialization of the race'. Behaviour in public was 'a species of performance designed to win approval'.[13] Social transactions are histrionic, a 'Comedy of Manners'.[14] Mandeville subsumed the moral codes governing public behaviour under headings such as 'ceremonies' and 'customs', thus placing the practices of polite society within a theatrical context which could be observed and commented on by a detached spectator: 'it is a great Pleasure, when I look on the Affairs of human Life, to behold into what	Social life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Objectification: Spectatorship is essential to and a condition of civility and social life; hypocrisy is socially useful because it allows social interaction Self-awareness	Externalised: detached and sceptical observer of the world (who observes other spectators and recognizes their actions as a 'performance') Internal: 'the indulgent and partial spectator': the mass of men who crave approval and

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
A Letter to Dion (1732)		various and often strangely opposite Forms the hope of Gain and thoughts of Lucre shape Men, according to the different Employments they are of, and Stations they are in. How gay and merry does every Face appear at a well-ordered Ball, and what a solemn Sadness is observ'd at the Masquerade of a Funeral! [and] those who have never minded the Conversation of a spruce Mercer, and a young Lady his Customer … have neglected a Scene of Life that is very Entertaining … [One should] examine these People separately, as to their Inside and the different Motives they act from'.[15] Mandeville, like others, had noticed that the 'enlarged public' which attended the London theatres (the most successful public entertainments of C18th) 'provided a microcosm … of a new and frightening social world … in which people who had arisen from obscurity … could pretend to polite habits' and distinctions, so that one could no longer trust the old social conventions, although Mandeville, unlike other critics, 'enthusiastically' celebrated 'theatrical relations as inherent attributes of political and economic life' in advanced societies. Theatricality was a way of managing men: 'Popes … by a Strategem of the Church … have made great Men the chief Actors in … childish Farces', while the educated 'conform to all Ceremonies that are fashionable [and] make a Shew outwardly of what is not felt within, and counterfeit what is not real'.[16] Under modern conditions in commercial societies 'public life was of necessity theatrical'.[17] Theatrical relations were the way in which this kind of society regulated itself, a claim which demanded a dramatically different perspective on the conventions of civil life, and provoked great anxiety amongst his contemporaries, many of whom (Fielding, Hume, Smith) challenged his views, but in doing so, had to confront the argument that character was a social artefact, 'a construct existing only in an intersubjective space of the demands of others, and within which a person's public				thereby take a self-conscious relationship towards their public behaviour **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		identity was of necessity devised, for Mandeville recognized that individuals cannot see the social significance of their actions because they are unable to see that 'the Good of the Whole is not consistent with the Good of every Individual'.[18] Hypocrisy is functional because it renders envy positive by allowing it to be expressed as emulation; it is from rules of polite sociability that people acquire their notions of virtue (i.e. the paradox of standard views of virtue is that standards have first to be set before performances can be measured, a view opposed by Shaftesbury but also recognized by Voltaire).[19] Secular: 'to highlight the distance between genuine knowledge and mere appearance in the minds of social actors themselves'.[20] In commercial society, two distinct sets of criteria are required in order to evaluate the propriety of an action: 1. the effect on the individual and 2. the consequence for society. They are not necessarily the same. (Mandeville also hints at a task which is later taken up by Kenneth Burke: the value of the theatre in coming to understand motivation).				
'The metaphor continues to flourish throughout the eighteenth, nineteenth, and twentieth centuries'.[21] Richards designates C18th urban life in Britain as Britain's theatrical age because of its obsession with appearance, the use of masks and openly histrionic behaviour.[22] The novelist Henry Fielding claimed to not be able to tell the difference between public life in London and actual theatre: 'when transactions behind curtains are mentioned, St James's is more likely to occur to our thoughts than Drury-lane'.[23] The metaphor, while common to the point of cliché, is 'lively' in its application, attachable to any observed behaviour. This period also marks a change in 'audience', especially for written material. Readers (considered to be audiences of social dramas represented in print form) were no longer elite consumers but 'literate, middling inhabitants of a post-chivalric culture … self-conscious observers' who inhabited a variety of roles at any time.[24] Fielding explicitly addresses his readers as if they were spectators.						
Réflexions critiques sur la poésie et sur peinture (1719) (English translation 1748)	**Abbé Jean Du Bos** (1670-1742) French author	Lucretius' words were again cited 'in support of an argument placing the audience of theatrical entertainments at a safe imaginative remove from the performance enacted before it'. Like Shaftesbury, DuBos argued that an enlightened 'public' could 'properly assess the value of a spectacle because its sentiments' were 'refined by education and experience to form a kind of sixth sense, *le sentiment*.' Spectators were thus 'enabled to form disinterested judgments (*sans intéret*), particularly about	The value of spectatorship	A seeing-place	Objectification enabling Judgment; tranquillity	Externalised: the enlightened observer Internal: most were easily deluded by their

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		those powerfully moving expressions of emotion which, on the stage as in society, could not effectively conveyed in words'.[25]				emotions **Watching** (-)
An Appeal to Common Sense: Or, Some Considerations Ofer'd to Restore Publick Credit … (1720)	Sir Erasmus Phillips (1700-1743) Member of House of Commons	Articulated a common concern of the time: 'Greatness is so theatrical, and the actors change so often that really I was at a loss where to fix'.[26]	The problem of spectatorship	A constructed art A relationship between actor and spectator	Strategies of performance allowing delusion	Internal: the people observing 'Greatness' **Watching** (-)
Persian Letters (1721) *Considerations on the Romans* (1734); *The Spirit of the Laws* (1748)	Baron de la Brède et de Montesquieu (1689-1755) French political philosopher	Civility (regulations for behaving appropriately in public) secures Liberty: 'the power to do what one ought to will' in public.[27] Civility is secured by visibility. Spectatorship is essential to social life – it underpins civility. Theatre was public visibility. Politics is theatre: 'an untheatrical politics … violates natural law and is a condition of despotism …. A theatricalized politics is a necessary prerequisite of liberty'.[28] Visibility is the key to civility and therefore to freedom, which is the ability to appear in public without fear or restriction. Visibility also underpins despotism when it denies or restricts the ability of others to see or be seen. (**An essential role for spectatorship**, of the self and others, expressed as 'honor' or public virtue. **Spectatorship of one's self and others is an exercise of power which can lead to despotism or freedom).** Montesquieu's general insight, which Martin calls a 'political sociology', is that particular patterns of culture 'are both consistent with and derived from fundamental characteristics of society as a whole'.[29] Since 'social structures are held together by a corresponding system of value and beliefs that individuals have internalised,[30] cultural institutions such as the law or the arts, which arise not from nature but from the	The value of spectatorship	A seeing-place An acting space A relationship between actor and spectator	Visibility Which allowed self-presentation and civility and ensured security	Internal: others Internalized: one's self To look wherever one pleases and to be seen by others requires rules of civility which require one to 'watch' oneself as well. This is what makes life *seem* theatrical. **Showing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		'social organism itself', can be used as 'observable indicators' of these otherwise invisible systems of values and beliefs: '[t]he more people communicate with each other the more easily they change their manners, because each becomes to a greater degree a spectacle to the other'.[31]				**Watching** (+)
Scienza nuova (1725)	Giovanni Battista Vico (1668-1744) Italian Philosopher	Theatre imitates life; we can know life through theatre (because it is our own creation). Theatre was therefore the path to knowledge: to know 'the true' *(verum*) through 'the made' (*factum*).[32] Vico attempted to recapture the experience of the pre-Platonic Greeks in which spectators were mimetically involved 'in the immediately present bodily selves of actors who enacted figures of timeless myth' i.e. theatre was mimetic bodily involvement.[33] For Vico, image-making was essential to learning.[34]	Learning through looking	A seeing-place An acting space	Revelation	Internal: spectators of theatre Externalised: analyst; historian **Doing/ Watching** (+/-)
An Inquiry into the Original of Our Ideas of Beauty and Virtue in Two Treatises: I. Concerning Beauty, Order, Harmony, Design; *II. Concerning Moral Good and Evil* (1726)[35]	Francis Hutcheson (1694-1746) Irish moral and utilitarian political philosopher	The world was God's way of showing Himself to men. Therefore spectatorship was a means of observing Goodness and Beauty both in the world itself and in men's relationships with others: 'since the divine Goodness ... has constituted our Sense of Beauty as it is at present [so that we can observe 'Uniformity, Proportion and Similitude thro all the Part of Nature'] the same Goodness might determine the Great Architect to adorn this vast *Theatre* in a manner agreeable to the Spectators, and that part which is expos'd to the Observation of Men, so as to be pleasant to them; especially if we suppose that he design'd to discover himself to them as Wise and Good, as well as Powerful: for thus he has given them greater Evidences ... than they can possibly have for the Reason, Counsel, and Good-will of their fellow-Creatures'.[36] Our eyes were for seeing just as our ears were for hearing. There were two kinds of 'signs' for spectators to observe: 'one in which the person who causes the appearance is never imagined to make any profession, or to have any intention of communicating his sentiments to others. The *spectator* according to his own sagacity	The value of the observation of beauty and power	A seeing-place	Revelation allowing Pleasure: Judgment	Internal: spectators **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		concludes from the appearances some fact or other, without imagining that the person who occasioned these appearances did it with a view to give him any information. The other use of signs is of such a nature that it plainly contains this profession, or gives the observer just ground to conclude that such signs were made designedly to intimate something to him, which the same use of the signs seems to reveal'.[37] It was for this reason that we could discern from a person's 'countenance' their disposition: 'As we observ'd above of Misery, or Distress appearing in Countenances; so it is certain, almost all habitual Dispositions of Mind, form the countenance in such a manner, as to give some Indications of them to the *Spectator*. Our violent Passions are obvious at first view in the Countenance; so that sometimes no Art can conceal them: and smaller degrees of them give some less obvious Turns to the Face, which an accurate Eye will observe. Now when the natural Air of a Face approaches to that which any Passion would form it unto, we make a conjecture from this concerning the leading Disposition of the Person's Mind'.[38] Hutcheson believed that perceiving an action as virtuous was to be pleased by it because we saw it as benefiting human beings. In this way we developed 'our moral approval or disapproval'. The utilitarian principle of the greatest happiness for the greatest number as the standard of moral goodness is first found in his work. Hutcheson also advocated 'the sovereignty of the people, and the right of rebellion against political authority that fails to aim at their happiness' rather than at their security as in Hobbes.[39] According to Hundert, as with Smith, Hutcheson was writing in response to and as a direct critique of Mandeville's *The Fables of the Bees*.[40] In particular, Hutcheson objected to the negative portrayal of man in *The Fables*, claiming rather that men had an innate tendency towards morality. This position was, in turn, attacked by Hutcheson's one-time student,				

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		David Hume. Hutcheson drew a direct link between the 'Moral Sense' and aesthetic 'Internal Sense': 'taste and morality are psychologically dependent on each other … they augment each other's growth and delicacy, and … decline in the one necessarily precipitates decline in the other'.[41]				
Verses on the Prospect of Planting Arts and Learning in America (written 1726; published 1752)	Bishop George Berkeley (1685-1753) Irish idealist	The world is a theatre; history is a cosmic drama (being played out in America where Berkeley attempted to set up a missionary post in Bermuda): 'Westward the course of empire takes its way; The four first Acts already past, A fifth shall close the Drama with the day. Time's noblest offspring is the last.'[42] The only reality was what we perceived. Berkeley denied the existence of matter as a way of refuting Locke's mechanistic view of the world. Nevertheless he perceived possibilities in the development of America, where he hoped to set up a theological college.	The expansion of empire in America	A seeing-place An acting space A constructed art	Objectification The possibility of history	External: God; Externalised: historians **Doing** (+/-)
A Serious Call to a Devout and Holy Life (1729)	William Law (1686-1761) English cleric & theologian	Law complained that 'fictions of reason [and] fictions of behaviour' were the 'leading characteristics of contemporary society'.[43] One should aim to live a 'true' life rather than a fictitious one	Social life	An acting space A constructed art	Delusion	Externalised: critic **Doing** (-)
A Chronological History of New England (1736)	Thomas Prince (1687-1758) American clergyman & scholar	The world is a theatre: 'The united Continents of Asia, Africa and Europe, have been the only Stage of History from the CREATION to the YC1492. We are now to turn our Eyes to the West, and see a NEW WORLD appearing in the Atlantick Ocean to the great Surprize and Entertainment of the other'.[44]	History as a spectacle played out before our eyes	A seeing-place An acting space A constructed art	Revelation Surprise and entertainment; the possibility of history	Internal: the old world Externalised: historian **Showing/ Watching** (+)
A Treatise of Human Nature (1739); *An Enquiry Concerning the*	**David Hume** (1711-1776) Scottish philosopher	Hume reacted to Mandeville. Although he endorsed the practical and political implications of a socially constructed view of virtue, he felt Mandeville's argument was flawed. Social life is made possible by 'Sympathetic movement': spectators *sympathise* with others based on what they see, which is how society forms and	Social life	A seeing-place A relationship between actor and spectator	Visibility; Knowledge and self-awareness Sympathy for others	External: the 'Beholder'; Internal: each other Internalized:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Principles of Morals (1751);		functions; civility and sociability depend on spectatorship. Theatre is useful because it allows us to see that human feeling works according to sympathy. Sympathy is what ensures society. The 'individual's limited sympathy for the welfare of others could be furthered and fully accounted for in terms of an essentially self-interested *beholder's* responses to the postures and demands of his fellows' (a view which is similar to Montesquieu).[45] Therefore, **spectatorship is essential to civility and sociability**. It has a mirroring effect: 'the pleasure which a rich man receives from his possessions being thrown upon the beholder, causes a pleasure and an esteem, which sentiments again, being perceived and sympathized with, increase the pleasure of the possessor [which then becomes] a new foundation for pleasure and esteem in the beholder'.[46] Hume also saw the mind as 'a kind of theatre where several perceptions successively make their appearance, pass, re-pass, glide away, and mingle in an infinite variety of postures and situations'.[47] 'Nothing is more free than the imagination of man; and though it cannot exceed that original stock of ideas furnished by the Internal and External senses, it has unlimited powers of mixing, compounding, separating, and dividing these ideas, in all the varieties of fiction and vision. It can feign a train of events, with all the appearance of reality, ascribe to them a particular time and place, conceive them as existent, and paint them out to itself with every circumstance that belongs to any historical fact, which it believes with the greatest certainty. Wherein, therefore, consists the difference between such a fiction and belief?[48] Hume in general 'identified all moral feeling with a kind of "humanity" or "sympathy"'.[49] He also considered that 'we are placed in this world, as in a great theatre, where the true springs and causes of every event are entirely concealed from us; nor have we either sufficient wisdom to foresee, or power to prevent those ills with			The power of the imagination	the self **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		which we are continually threatened'.[50] Griswold suggests this contributed to Adam Smith's idea of the 'invisible hand'.[51]				
Pasquin (1730's); *The Tragedy of Tragedies* (1730's); *Joseph Andrews* (1742); 'A Comparison Between the World and the Stage' in *Tom Jones* (1749); 'An Essay on the Knowledge and of the Characters of Men'; *The Journal of a Voyage to Lisbon* (c1754)	**Henry Fielding** (1707-1754) English dramatist and novelist	Fielding understood social action as theatrical. Society requires men to act with artifice, to perform, which makes it difficult to discern the true person. We need education to learn to decode affectation, to expose deceit. Theatre helps develop discernment. The metaphor was a device which allowed moral judgments to be made, a way by which 'good men … might know their fellows':[52] The world is like a stage; life is like theatre, even in the theatre itself.[53] As in theatre, people establish 'public identities' so that 'persons know us in one place and not in another and not tomorrow' (*Joseph Andrews* II, 13) and 'it is often the same person who represents the villain and the hero' (*Tom Jones* VII, 1).[54] The aim of the comic prose epic (devised by Fielding) is to demonstrate that the actions of men are performances to meet unwritten social protocols, so that spectators (readers) could learn to separate the *form* of an action from its *ethical* import, thus allowing proper judgement by now 'impartial spectators'.[55] He drew on Le Brun and Shaftesbury for this purpose – to encourage spectators to recognize 'the man performing behind the mask' by paying attention to 'the *actions* of men' ('An Essay'). Fielding used the device of the play within a play in both his plays and his novels in order to encourage this psychological distancing in his spectators/readers. He calls the narrator of *Joseph Andrews* a director who 'imitate[s] the wise conductors of the stage'.[56] He breaks into the narrative of *Tom Jones* to compare 'the World and the Stage' (Bk VII, Ch. 1). Most of the characters in the novel, as well as the readers, 'fall into the category of audience',[57] and Fielding lists a number of spectator positions (see below). Fielding considered hypocrisy a defining feature of human conduct, something he wanted to demonstrate by taking the position of impartial spectator,[58] however he did not celebrate	Social life	A seeing-place An acting space A relationship between actor and spectator	Detachment leading to impartiality; Judgment; to be able to distinguish between the *act* and the *person*.	Internal: spectators (readers): a variety of positions are available Externalised: the author Internalised: the self-aware self **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		this insight as Mandeville did. His 'avowed purpose was to reveal the person behind the public mask'.[59] He wrote *Tom Jones* in particular as a response to Mandeville's *The Fable*: the theatre metaphor here was a device for exposing deceit and hypocrisy, rather than a necessary device for social interaction. He called Mandeville and La Rochefoucauld's ideas 'that modern doctrine' which declared 'that there were no such things as virtue or goodness really existing in human nature, and … deduced our best actions from pride' and which amounted to no more than 'the searching, rummaging, and examining into a nasty place; indeed … into the nastiest of all places, A BAD MIND'.[60] Fielding was committed to the view that 'truly moral acts could only be performed by genuinely virtuous actors' and that there were such actors whom Nature would eventually reveal to 'an accurate observer'. The 'morally worthy' also could remain 'impartial spectators of their own social drama', although Fielding has Mr Allworthy in *Tom* Jones remain morally worthy but singularly obtuse throughout the book. Nevertheless, Fielding 'accepted the fully theatricized public domain',[61] even providing his characters with appropriate theatrical analogues, and defined a variety of spectatorial positions in *Tom Jones*: -those in the 'upper gallery' (vociferous and reproachful) -next level down (mostly women; quietly reproachful) -the pit: divided (as usual): some condemn the person; some condemn the act, not the person; young critics trying to make a name for themselves -the boxes: polite but distracted: some condemn the man while others wait to see what their betters think -behind the scenes: author (privileged spectator but not responsible for casting); managers and directors (allocate the parts); the 'man of candour and of true understanding'; Reason, the 'patentee' (although he is idle and seldom exerts himself).				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Spectators thus fall into: the credulous; those who can't tell the difference between Garrick and Hamlet and attribute all human action to divine providence; those who constantly misinterpret events; the intelligent few who understand the ironies and sometimes contribute to the construction of the take and the privileged few 'admitted behind the scenes'.[62]				
Burns claims that a version of the metaphor as 'the world itself as a place where people, like actors, play parts, in an action which is felt obscurely to be designed by 'social forces' or the natural drives of individual men' was commonplace from this time on, and is still apparent now, although it has lost 'much of its moral and cosmic significance' and is now focused on 'the self-consciousness of the actor'.[63] **1740-48**: War of Austrian Secession – said to have had an impact on Montesquieu. **1755**: The Lisbon earthquake precipitates a general discussion between Voltaire and others in relation to Divine Justice						
SOCIAL LIFE IS PERCEIVED AS A SERIES OF ROLES; THE FURTHER INTERNALIZATION OF THE SPECTATOR						
Excursus XXXV; Conversations on *The Natural Son* (1757); *Discours sur la poésie dramatique:* essay accompanying the play *Le pere de famille* (1758); *The Paradox of Acting* (1773-8)	**Denis Diderot** (1713-1784) French editor/writer, critic, playwright; compiler of *Encyclopédie* (1751-1780)	Social life consists of roles; man watches himself perform, from which he learns about his social role. Life is a play.[64] '[S]ociety offers many more [poses] than … art can imitate'.[65] He claimed that '[i]t is really bizarre the variety of roles I play in this world',[66] and argued that 'new social roles are coming into being every day [and] there is possibly nothing we know less about that social functions, and nothing that should interest us more'.[67] Theatre was a way of learning about or exploring social life. As an actor, one should 'have in himself an unmoved and disinterested onlooker'.[68] 'One is one's self by nature; one becomes some one else by imitation'.[69] Diderot had an early fascination for plays and hoped to write them himself. However, by the time he was thirty he had stopped attending the theatre regularly. He claimed to have been to the theatre no more than ten times between 1743 and 1758, finding the French theatre grown 'deadly' and 'quiet as churches'. He drew on the other arts, especially painting, for the development of a new genre of domestic drama, and based his *The Paradox of Acting* (1773-8) not on the actual stage performances of Garrick, but on 'exercises and virtuoso stunts in a drawing room'.[70]	Social life	A seeing-place	Objectification allowing the exploration of social life; Self-knowledge, leading to self-command	Internalized: the self (Diderot appeared to be extremely self-conscious) Internal: detached observer **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Letter to M. D'Alembert (1758); *Considerations sur le government de Bologne*	**Jean-Jacques Rousseau** (1712-1778) French playwright and philosopher	Theatre as illusion, deception. Theatre is damaging to order, virtue, sincerity and the 'general will', which should be generated naturally rather than artificially. The theatre itself should not be allowed in a republic since it corrupts, however, the theatricality of political life encourages habits of obedience, so there should be 'many public festivals … in the open air, under the sky'. '[A] civil polity, a bonded people, are themselves a play' (*Letter*). There should not be any division between performers and spectators. Everyone should be both spectator and performer. 'When we are purely spectators' (i.e. not theatre audiences) 'we immediately take the side of justice' whereas as theatre audiences 'we prefer the evil that is useful to us to the good that makes us love' (*Letter*). Rousseau believed that 'the greatest virtue' was to be oneself while 'the greatest vice to be any other', ironic considering his treatment of his children and subsequent writing of *Emile*.[71] This was the essence of his letter to the people of Geneva. 'The natural was how we used to be before theatricality made us what we are', civilised and artificial.[72] According to Barber, Rousseau 'spent his life confronting the human condition by confronting himself [in] self-examination'. He argued that we were not the source of all knowledge but were fragmented, splintered and alienated from the world and from nature:[73] 'We go through life, struggling and hesitating and die before we have found peace' (*Emile*). Rousseau was a 'playwright, amateur actor, and passionate theatre lover' who supported himself throughout most of his life by music: as copyist, composer, performer, critic, theorist and singing teacher. He produced an idea for a new system of musical notation based on numbers, which was rejected by the French Academy. His advocacy of the spontaneous melodies of popular Italian *opera buffa* over the artful harmony of the official, state-sponsored French opera 'helped start a culture war between the supporters of Italian and	The dangers of theatre:	A seeing-place A constructed art A relationship between actor and spectator	Strategies of performance allowing Deception Pacification Acceptance of evil	Internal: citizens are spectators for themselves. Internalised: the self-conscious individual **Doing/ Showing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		French opera. Musicians at the Paris Opera burned him in effigy and rescinded his free pass. In 1752, he wrote a lyric pastoral drama called *Le Devin du village* which 'changed the course of French music' and opened the way for the music of Gluck and Mozart.[74]				
A Voyage Round the World Performed by Order of his Most Christian Majesty in the Years 1766, 1768, and 1769 (1769)	Louis-Antoine de Bougainville Explorer	On 5th April 1768, when de Bougainville saw Tahiti he described it as 'elevated like an amphitheatre [which] offered us the most enchanting spectacle'.[75] The world appeared before the explorer as a spectacle.	The relationship of man to the world	A seeing-place	Visibility allowing objectification Appropriation of new lands and scenes for oneself	Externalised: traveller **Watching** (+)
Della Moneta (1770); Correspond-ence with Madame d'Epinay (selections published 1818).	Abbé Galiani (1728-1787) Economist, intellectual, wit.	Life is theatre; men are actors, we should make the most of life; spectators observed effects in the world; speculation about causes led him astray. Life is 'a dance … and the paltry distinctions of the world … are … simply the various fashion of the clothes we wear'.[76] 'He was the nicest little harlequin that Italy has produced but upon the shoulders of this harlequin was the head of a Machiavelli', a person who saw the ridiculous side of things and always had a good story to tell.[77] Nietzsche found him 'the profoundest, most clear-sighted, and perhaps also filthiest man of his century … [a case where] by a freak of nature genius is tied to some indiscreet billygoat and ape'.[78] Galiani was a renowned wit and man of letters, a frequenter of the theatre as well as the salons in both Paris and Naples, and a sometime friend of Voltaire and Diderot. His experience of the theatre would have been very broad, incorporating both classical and popular forms and theory. Plays were often performed at salons, before receptive but critical audiences, and all aspects of theatre and	Social and political life	A seeing-place An acting space	Objectification Detachment Amusement The illusion of foresight The possibility of knowledge	External: God (a 'grand old rogue'); Internal: Man, who is 'made to observe effects, without being able to divine their causes' **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		aesthetics were discussed. He described Rousseau's *Confessions* as 'morbid pages in which Rousseau attempted to 'deceive the world concerning his character'. [79]His economic treatise *Della Moneta* declared that the common measure of all value was man, and that all the misfortunes of man, including war, could be attributed to 'foresight' – man's tendency to speculate and consequently overestimate about the future.[80] When challenged by Voltaire regarding the ethical position of a spectator who watched horrors unmoved for 'scientific' knowledge, Galiani excused such spectatorship on the basis of the theatre. 'Scientific' spectators who were seeking knowledge approach the world like spectators in a theatre. The distance and security that this provides were the condition of knowledge.				
THE INTERNALIZATION OF THE SPECTATOR AS MORAL GUIDE						
The Theory of Moral Sentiments (1759)	Adam Smith (1723-1790) Scottish economist and philosopher	Spectatorship is the source of moral conduct; it allows us to imagine the feelings of others. Through sympathy we internalize these imagined feelings as a form of socialisation. This process 'places us in a theatrical relation to others'.[81] We develop our conscience 'as members of an audience, training ourselves to meet the expectations of this audience, of which we are a part'.[82] The link between imagination and sympathy is critical to social and moral life – theatre enables this linkage. A secular view of the metaphor, although Smith's 'impartial spectator' sometimes seems like a redescription of God since it is omniscient and disinterested, which is why its judgment can be trusted. Smith is directly opposed to Mandeville, and wrote *The Theory* as a refutation.[83] It is also not altogether certain that theatre is a metaphor, rather than a resource to be used in the way Kenneth Burke wishes to use drama i.e. theatre generates community feeling by playing on the sympathy of its spectators. Therefore sympathy may also be the key to social solidarity outside theatre. Nevertheless, life is *theatrical* in that spectators must imagine	The value of spectatorship; moral life	A seeing-place A relationship between actor and spectator	Subjectification leading to self-awareness, self-mastery and sympathy for others, which mitigates selfishness Judgment (of ourselves and others)	Internal: spectators Externalised: the impartial spectator Internalized: self-consciousness - we consider what spectators might be seeing and adjust our own conduct accordingly **Doing/ Showing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		themselves 'actors' in what they see or read *in order to* feel sympathy; likewise they see themselves as spectacles for the imaginations of others; the ability or inability of others then to sympathise forces them to judge their own conduct; 'social life necessarily resembles a masquerade' *(Theory* VII.2.4.10), a mirror (the only mirror in which we can view our character): 'We begin … to examine our own passions and conduct, and to consider how these must appear to [others] … We suppose ourselves the spectators to our own behaviour, and endeavour to imagine what effect it would, in this light, produce upon us. This is the only looking-glass by which we can, in some measure, with the eyes of other people, scrutinize the propriety of our own conduct' (*Theory* III.1.5). But theatre is like life: 'a public's attitude toward great men … is mirrored in audience's reactions to tragedies'.[84] In Smith the metaphor seems to be shifting its ground. The self has a dramatic character, and self-deception is productive, but it is sympathy which is the key to stable, moral principles because it mitigates selfishness, that and the ability to differentiate between desiring praise and being praiseworthy. While social life is **theatrical**, it was not theatre, and men preferred to be praised for being worthy rather than merely appearing to be so (*Theory* III.2.7-8).[85] The way spectators react in the theatre is explained by their sympathetic reactions to others in life. The theatrical structure of sympathy is acted out between people and between a divided self. The purpose is *judgement*: we judge others as a spectator while at the same time finding others as spectators judging us: we apply this awareness of the gaze of others to our own conduct and judge it 'as we imagine an impartial spectator would' (*Theory* III.1.5). Bate argues that *The Theory* was recognized at the time as having 'elaborated and, in a sense, crystallized' as a critical tenet, the fundamental link between the imagination and sympathy, a connection which was				**Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		to take on the position of a 'doctrine' in aesthetics.[86]				
Rambler (c1750)	**Samuel Johnson** (1709-1784) English lexicographer & critic	The distinction between fiction and reality. Johnson was fond of theatre metaphors when describing others: he described the Scottish theorist of sympathy, John Gilbert Cooper, as 'the Punchinello of literature'.[87] However, he declared that 'Nobody imagines that he [the player] is the character he represents. They say 'See Garrick how he looks tonight! See how he'll clutch the dagger! That is the buzz of the theater'.[88]	Social and cultural life	An acting space	Visibility Appreciation of skill	Internal: spectator Externalised: critic **Doing/ Showing** (+)
'Curiosity' (1751); *Candide* (1759)	**Voltaire** (Francois-Marie Arouet) (1694-1778) French writer	Humans were curious, just like animals. They could be considered 'audiences' for the world, including the tragedies which befall it. Curiosity turned the world into a theatre but needed an ethics to prevent it from cruelty.[89]	The relationship between man and the world	A seeing-place	Visibility enabling objectification To learn. To enable curiosity to be satisfied	Externalised: man as observer of the world **Watching** (-)
Diary and Autobiography (1765); *Letter* (regarding Independence Day) (1811)	John Adams (1735-1826) American Puritan; 2nd President of America	To describe the position of America in the world; the presentation of political events. America is the theatre for the world, designed by Providence for the display of 'Virtue, Liberty, Happiness and Glory'; 'The Declaration of Independence I always considered as a theatrical show … Jefferson ran away with all the stage effect … and all the glory of it' (*Letter*)[90]	Political life	An acting space	Revelation Glory Knowledge (and hence admiration) Strategies of performance	External: God; Externalised: the rest of the world **Doing/ Showing** (-)
1773: Boston Tea Party. **1775-1783: American Revolution**: post-Revolution America saw an outpouring of triumphalist speeches, poetry and sermons declaring America as a glorious new theatre.[91] **1776**: American Declaration of Independence						
The Columbiad (The Vision of Columbus (1787) *The Conspiracy of Kings* (1792)	Joel Barlow (1754-1812) American poet, diplomat & politician; supporter of	*The Columbiad* was a 'patriotic poem' modeled on Homer's *The Iliad* which aimed to 'sooth and satisfy the desponding mind of Columbus' whom he thought had been ill-treated by his contemporaries, whereas Cortez had been feted even though Peru in particular had been 'a broad theatre' for his crimes against the American peoples. The 'business of war' was part of 'the scenery' for the poem, which aimed 'to encourage and strengthen	Political life	An acting space A constructed art	Visibility Revelation Knowledge Glory	Internal: American citizens External: other countries; Eternal Truth

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	French Revolution	... a sense of the importance of republican institutions; as being the great foundation of public and private happiness, the necessary aliment of future and permanent ameliorations in the conditions of human nature' (Preface).[92] *The Conspiracy of Kings* was an attack on Edmund Burke's view of the French Revolution (which Barlow supported): ETERNAL Truth, thy trump undaunted lend, People and priests and courts and kings, attend; While, borne on weſtern gales from that far shore Where Justice reigns, and tyrants tread no more, Th' unwonted voice, that no dissuasion awes, That fears no frown, and seeks no blind applause, Shall tell the bliss that Freedom sheds abroad, The rights of nature and the gift of God.[93]				**Doing/ Watching** (-)

[1] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press: 147, 210
[2] Green, Jeffrey Edward. 2010. *The Eyes of the People: Democracy in an Age of Spectatorship*. New York: Oxford University Press: 9-10
[3] Digby, *Epicurus's Moral* , p. 52; quoted in Hundert 1994: 147.
[4] Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164: 146
[5] Shaftesbury *Characteristics* cited in Balme, Christopher. 2005. 'Metaphors of Spectacle: Theatricality, Perception and Performative Encounters in the Pacific'. *metaphorik.de* August www.metaphorik.de/aufsaetze/balme-theatricality.htm accessed 22/07/2005; Fried, Michael. 1980. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: California University Press: 208n132
[6] Shaftesbury 'Advice to an Author' in *Characteristics*; quoted in Fried 1980: 219n132
[7] Paulson, Ronald. 1976. 'Life as Journey and as Theater: Two Eighteenth-Century Narrative Structures'. *New Literary History* 8 (1) pp. 43-58: 43
[8] Mandeville saw this as 'self-serving nonsense', and example of the 'Practical Part of Dissimulation' (II, 77), and set out to expose it (Hundert 1994: 149) because he believed that '[m]embers of the expanding *beau monde* who constituted the elite of commercial … societies could never … strictly adhere to the codes of polite intercourse promoted by Addison, Steele and Shaftesbury, while at the same time remaining independent and undeluded moral agents (Hundert 1994: 149).
[9] The use of the word 'actor' to denote a theatrical player was only just coming into vogue (Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in the Theatre and in Social Life*. London: Longman: 10).

[10] Mandeville, *The Fable*, I, pp. 348-9; all quotes and remarks are from Hundert 1994: 141-203.
[11] Hundert 1994: 152
[12] Mandeville, *The Mischiefs* pp. 1-2; quoted in Hundert 1994: 152.
[13] Hundert 1994: 141-2
[14] Mandeville, *The Fable*, I, p. 79; quoted in Hundert 1994: 143.
[15] Mandeville, *The Fable*, I, pp. 349-350; quoted in Hundert 1994: 148.
[16] Mandeville, *Honour*, pp. 107, 149, 162, 189; quoted in Hundert 1994: 151.
[17] Hundert 1994: 152
[18] Mandeville, *A Letter*, p. 49, in Hundert 1994: 179.
[19] Mandeville's views about the public value of private vices was supported by contemporary economists such as Sir Dudley North (*Discourses on Trade* 1690) and John Pollexfen (*A Discourse on Trade, Coyne, and Paper Credit* 1697), who also argued that acquisition was driven by the desire for esteem and self-respect from the 'greatest Gallants to the meanest Cook-Maids' (Pollexfen 1697: 99 in Hundert 1994: 181). Rousseau abhorred this view of society. Mandeville sank into obscurity with the onslaught of the Industrial Revolution and its combination of enormous wealth with grinding poverty, but has since been resurrected in the study of economics. Robert Merton considers *The Fable* as 'a forerunner of modern sociology' and the first articulation of the doctrine of unintended consequences. He has also now been given credit for coining the idea of *homo economicus*. Hayek called him 'a master-mind [who] asked the right questions' (Hundert 1994: 248-9).
[20] Hundert 1994: 147
[21] Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc: 194
[22] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press: 177
[23] Fielding, Henry. 1962/1749. 'A Comparison Between the World and the Stage'. In *The History of Tom Jones*. London: Heron Books, pp. 252-255: 252
[24] Hundert 1994: 159
[25] Hundert 1994: 148-9
[26] Phillips *An Appeal to Common Sense* 1720: 4, in Hundert 1994: 175
[27] Beyer, Charles 1996, 'Montesquieu' in Audi, R. (ed) 1996, *The Cambridge Dictionary of Philosophy*. Cambridge, UK: Cambridge University Press: 506.
[28] Hundert, E.J., and Paul Nelles. 1989. 'Liberty and Theatrical Space in Montesquieu's Political Theory: the Poetics of Public Life in the Persian Letters'. *Political Theory* 17 (2) pp. 223-246: 226
[29] Martin, Peter J. 1995. *Sounds and Society: Themes in the Sociology of Music*. Manchester and New York: Manchester University Press: 75-77
[30] Turner, J.H., and L. Beeghley. 1981. *The Emergency of Sociological Theory*. Homewood: Dorsey Press: 313
[31] Montesquieu 1989, *The Spirit of the Laws*, trans. A.M. Cohen, B.C. Miller and H.S. Stone, Cambridge University Press, VII.I; quoted in Hundert 1994: 150.
[32] Richard Bellamy 1995, 'Giambattista Vico', in Honderich, Ted (ed) 1995. *The Oxford Companion to Philosophy*, Oxford, New York: Oxford University Press: 899.
[33] Wilshire, Bruce. 1982. *Role Playing and Identity: The Limits of Theatre as a Metaphor*. Bloomington and Indianapolis: Indiana University Press: 36
[34] Fleckenstein, Kristie. 2007. 'Testifying: Seeing and Saying in World Making'. In *Ways of Seeing, Ways of Speaking: The Integration of Rhetoric and Vision in Constructing the Real*, edited by K. Fleckenstein, S. Hum and L. Calendrillo. West Lafayette, Indiana: Parlor Press, pp. 3-30: 3
[35] Part I was republished as *An Essay on the Nature and Conduct of the Passions and Affections, with Illustrations on the Moral Sense* (1742); also available from Liberty Fund, http://oll.libertyfund.org/ under Hutcheson.

[36] Hutcheson, Frances. 2007/1747. *Philosophiae moralis institutio compendiaria with a Short Introduction to Moral Philosophy* Edited by L. Turco. Indianapolis: Liberty Fund http://oll.libertyfund.org/index.php?option=com_staticxt&staticfile=show.php%3Ftitle=2059&layout=html: III. Also cited in Marshall 1986: 168 but as coming from *An Inquiry Concerning Beauty, Order, Harmony, Design,* (1725) (Marshall, David. 1986. *The Figure of Theater: Shaftesbury, Defoe, Adam Smith and George Eliot*. New York: Columbia University Press).
[37] Hutcheson 2007/1747: 1
[38] Hutcheson 2002/1726: III, http://oll.libertyfund.org accessed 13/07/11.
[39] Blackburn, Simon. 1994. *The Oxford Dictionary of Philosophy*. Oxford, New York: Oxford University Press: 181-2
[40] Hundert 1994: 79-80
[41] Bate 1945: 146
[42] Berkeley, George 1901, *The Works of George Berkeley, D.D., Formerly Bishop of Cloyne, Including his Posthumous Works*, Vol IV: Miscellaneous Works 1707-50, Oxford, At the Clarendon Press, p. 365-6.
[43] Hundert 1994: 210
[44] In Richards 1991: 185
[45] Hundert 1994: 173-181
[46] Hume, *Treatise* I.iv.7; quoted in Hundert 1994: 171.
[47] Hume *Treatise* I.iv.6; quoted in Hundert 1994: 173; also quoted in Burns 1972: 11.
[48] Hume *An Enquiry* quoted in Marshall 1986: 71
[49] Bate 1945: 146
[50] Hume, David 1957/1779, *The Natural History of Religion*, H.E. Root (ed), Stanford, Stanford University Press, p. 28; cited in Griswold Jr., Charles. 1999. *Adam Smith and the Virtues of the Enlightenment*. Cambridge: Cambridge University Press: 67n51.
[51] Griswold 1999: 67n51
[52] Hundert 1994: 157-167
[53] Fielding's satiric dramas, *Pasquin* and *The Tragedy of Tragedies* featured the 'play within a play' and other devices to remind the audience it was in the theatre (Hundert 1994: 166).
[54] Paulson says that *Tom Jones* is Fielding's 'most complete manifestation of the theatrical metaphor', and is written with spectators both inside scenes and outside (readers and author) (Paulson 1976: 52).
[55] Hundert 1994: 161
[56] Hundert 1994: 166n139
[57] Paulson 1976: 52
[58] Hundert 1994: 170
[59] Hundert 1994: 162
[60] Fielding *Tom Jones* VI.I 1962/1749: 203; capitalization in the original. Fielding's disreputable characters Thwackum and Square in *Tom Jones* express Mandeville's views, and he summarises *The Fable* in *Joseph Andrews* (Hundert 1994: 154). Nevertheless, Fielding's 'diagnosis of contemporary social ills … was virtually identical to Mandeville's (Hundert 1994: 155).

[61] Hundert 1994: 156-167
[62] Paulson 1976: 53)
[63] Burns 1972: 11
[64] Curtius complains that most books on Diderot do not provide a comprehensive picture of his work. They not only divide it up into various categories (philosophy, story-telling, dramatist, letter-writer, art critic), but tend to treat these categories as sequential, providing a misleading picture of his interests and output (Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI): 573).
[65] *Rameau's Nephew*; cited by Hundert 1994: 168. Diderot was referring to Noverre, a celebrated dancing master of the time. Dancing masters were considered by Mandeville and Fielding as ideal for the representations of deceit (Hundert 1994: 168n148.)
[66] Quoted in Gerould 2000: 189.
[67] Diderot 1757, in Gerould 2000: 197.
[68] Diderot 1883/1773-8, *The Paradox of Acting*, trans. Walter Herries Pollock, London, Chatto and Windus; excerpt in Gerould 2000: 198-201; p. 198.
[69] Diderot 1883/1773-8; in Gerould 2000: 201.
[70] Gerould 2000: 190
[71] Gerould 2000: 203
[72] Dening 1996: 114
[73] Barber, Benjamin R. 1978. 'Rousseau and the Paradoxes of the Dramatic Imagination'. *Daedalus* 107 (3) pp. 79-92: 80
[74] Gerould 2000: 202-3. Rousseau emphasized *melodrama*, the accompaniment of verse or narrative with music, as an appropriate kind of theatre. The idea was well known before the French Revolution but has since died out, appearing in the occasional *recitatives* in operas such as Beethoven's *Fidelio* (Honigsheim 1973: 226).
[75] Balme 2005
[76] Howland, Edward. 1873. 'The Abbe Galiani'. *The Atlantic Monthly* 31 (185) pp. 302-306, Cornell University Library, http://cdl.library.cornell.edu accessed 319/310/2006: 306
[77] Said by Marmontel, according to Madame D'Epinay; quoted by Amelia Mason 2005, 'Ultra-Philosophical Salons – Madame D'Epinay', *The Women of the French Salons*, World Wide School, www.worldwideschool.org, accessed 22 August 2005.
[78] Nietzsche 2005, *Beyond Good and Evil*, 26, http://www.publicappeal.org/library/nietzsche/Nietzsche_beyond_good_and_evil/bge_Ch2_the_free_spirit.htm, accessed 22/8/2005.
[79] Howland, Edward 1873, 'Abbé Galiani (1728-1787)', in *The Atlantic Monthly* Vol 31, pp. 302-306, reproduced in Cornell University's *Making of America*.
[80] R.L. Schweller 1992, 'Domestic and Preventive War: Are Democracies More Pacific', *World Politics* Vol 44(2), pp. 235-269. See also Richardson 2002, 'Civil-Military Relations in the Republic of China: A Conceptual Approach, *Studies in Democratization* Vol 1.
[81] Marshall 1986: 174
[82] Hundert 1994: 221
[83] Hundert 1994: 173
[84] Marshall 1986: 187
[85] This distinction suggests that Smith thought of theatre in terms of performativity, rather than in terms of deception (as Mandeville did).
[86] Bate 1945: 148

[87] Bate 1945: 148
[88] *Boswell's Life of Johnson* 1904, George Birkbeck Hill (ed), New York, V, p. 52; quoted in Stern, Charlotte. 1979. 'Actors, Characters, and Spectators in Tamayo's *Un drama nuevo*'. *Theatre Journal* 31 (1) pp. 70-77: 76.
[89] Voltaire 'Curiosity' 1751; E.R. DuMont, The Online Library of Liberty, http://oll.libertyfund.org/Texts/Voltaire_0265/Works accessed 2 July, 2005
[90] In Richards 1991: 285-7
[91] Richards 1991: 285-7
[92] Barlow, *The Columbiad* http://www.gutenberg.org/dirs/etext05/8clmb10h.htm accessed 23/9/2010
[93] Barlow 1972 accessed via DigitalCommons@University of Nebraska 23/9/2010 http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1048&context=etas

Table 6/17: The theatre metaphor in relation to the spectator: from 1776-1900

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Wars are almost continuous throughout this period.						
A Sermon, Preached in the County of Botetourt (1781)	James Madison (1751-1836) American President (4th)	'For lo! America has become the theatre whereon the providence of God is now manifested'.[1]	Political life	A seeing-place An acting space	Revelation	Externalised: the world Internal: Americans **Showing** (+/-)
Letter to the Comte de Maurepas (1781)	Marquis de Lafayette (1757-1834) French General	Lafayette aided America during the Revolution. 'The play is over … the fifth act has just ended. I was a bit uneasy during the first acts, but my heart keenly enjoyed the last one'.[2]	Political life	An acting space	Perspective	Internal: participant **Doing** (+/-)
Address to his army before its disbandment (1783); *Circular Letter* (1783)	George Washington (1732-1799) American soldier and president	Life was a performance before spectators in which one should aim for consistency; one should play one's part well to the end; America's special position in the world was to be under scrutiny. Life is a drama, played out in the theatre of the world (Stoic version of the metaphor): 'Nothing now remains but for the Actors of this mighty scene to preserve a perfect unvarying consistency of character through the very last act, to close the drama with applause; and to retire from the military theatre with the same approbation of angels and men which have crowned all their former actions'. Americans were 'from this period to be considered as actors on a most conspicuous theatre … designed by Providence for the display of human greatness and felicity'.[3]	Social and political life:	A seeing-place An acting space	Revelation allowing glory and the observation of progress; endurance; an ethics of responsibility in the face of determinism Judgment. Self-awareness	External: angels Externalised: other countries, especially Europe Internal: the self-conscious individual **Doing/ Showing** (+/-)
Ideas for the Philosophy of the History of Mankind (1784-91)	**Johann Gottfried von Herder** (1744-1803) German	History is a drama devised by God in which human will interferes. Events in life, such as the French Revolution, are dramas 'in God's book, the great world history', being played out before earthly spectators who are expected to learn from them but who are always in danger of being hurled into the drama. Yet,	Historical events:	A seeing-place An acting space A constructed art A relationship between actor and	Perspective To learn from events; to separate the event from the	Externalised: the philosopher; the historian **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Letters for the Advancement of Humanity (1792)	philosopher, theologian, poet and literary critic	'[w]hat an achievement of reason it is when the spectator looks at the individuals in history, with "profound pity for [their] untold miseries", and sees their downfall as the work not only of nature but also of the human will'.[4]		spectator	observer, actors from spectators The possibility of history Sympathy Self-awareness	**Watching** (+/-)
Introduction to the Principles of Morals and Legislation (1789)	Jeremy Bentham (1748-1832) English Utilitarian Philosopher and Legislator	Spectatorship as a form of power. Bentham transposed the theatrical principle of the Baroque stage which took as its organizing principle the shape of a pyramid in which the position of the king was the base from which what could be seen was derived, and applied it to the architectural disciplinary power of the Panopticon, a prison in which inmates were 'actors before an unseen spectator'.[5]	Political life	A seeing-place A relationship between actors and spectators	Objectification enabling self-awareness and therefore self-discipline; strategies of direction	Externalised: the base from which all vision was derived Internalised: the consequence of scrutiny **Doing/ Watching** (+/-)
1789-1793: French Revolution. A high point for the theatre metaphor, which was used extensively by the revolutionaries, as well as by spectators outside France, of which there seemed to be an inordinate number, 'present in every intellectual circle in Europe'.[6]. According to von Rosador, the use of stage imagery is typical in periods of high self-consciousness, as revolutionary periods tend to be.[7] **1793**: Reign of Terror. In England, the Revolution was widely seen as a consequences of a plot (instigated by Voltaire and Frederick the Great and involving Diderot and D'Alembert) against Christianity, which was thought to be the foundation of civil government: 'the French Revolution was the result of a triangular conspiracy, anti-Christian, anti-monarchical, and anti-social, tending in the end to the universal overthrow of the existing social order'. By 1797, it was 'a familiar explanation of the genesis of the Revolution', one which was enthusiastically promulgated at Sunday sermons, and one in which 'Voltaire was the chief and led the way'.[8] Voltaire's work had 'unchristianed the French nation, and produced all the horrors of their revolution'.[9] There was also a strong interest in the 'art' of dying at the time, one which believed that the manner of one's death was a consequence of the manner of one's life. Voltaire's apparently horrendous death seemed appropriate: 'Voltaire died as such monsters always die'.[10] His death was considered instructive. This view of death accords with the Stoic conception of the theatre metaphor in which dying was also a role one was expected to perform well, a view which can be found in Burke. A theatrical view of life (and death) allowed many lessons to be drawn.						
THE DEMOCRATIC SPECTATOR						
Critique of Judgment (1790)	**Immanuel Kant** (1724-1804)	Only spectators saw the whole clearly, and were at risk of boredom even if the actors weren't; men acted as if they had free will but were guided by an invisible hand towards progress The	Historical events	A seeing-place	Objectification Judgment The possibility	Externalised: philosopher as observer;

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	German philosopher	*Critique* was essentially about the difficulties in making aesthetic judgments, but Kant applied his ideas to form a judgment of the French Revolution – not from what he saw of those involved but from what other spectators, those who, like him, 'had not "the least intention of assisting" in the events' said about what they saw.[11] He judged that the revolution was 'a phenomenon in human history ... not to be forgotten'. Nevertheless, the spectacle 'may perhaps be moving for a while, but the curtain must eventually descend. For in the long run, it becomes a farce. And even if the actors do not tire of it – for they are fools – the spectator does, for any single act will be enough for him if he can reasonably conclude from it that the never-ending play will be of eternal sameness'.[12] According to Arendt, Kant also believed in something not unlike Adam Smith's *invisible hand*, for he believed that 'human affairs are guided by the "ruse of nature," which leads the human species, behind the backs of acting men, into a perpetual progress', which, as Arendt says, pretty well makes all actors fools, or they may as well be.[13]			of historical description	historians, observers **Doing/ Watching** (-)
Reflections on the Revolution in France (1790)	**Edmund Burke** (1729-1797) English politician, writer and critic	The dangers of the metaphor: when framed as theatre, political events could take on the character of theatre for participants, which had consequences for the control of political and social behaviour. Politics as theatre had no limits. Seeing politics as theatre externalised the observer, allowing the distancing power of immunity usually associated with watching tragedy to come into operation in politics. Although the actual use of theatre metaphor by Burke in *Reflections* is quite limited, Melvin considers that Burke, who also had a theory of aesthetics (*The Sublime and the Beautiful*), used theatre expressions to attack the French Revolution, and the Jacobins in particular, on two fronts. He took seriously their claim that the revolution *was* theatre, and challenged their understanding of theatre, which he saw as a demonstration of the worst of neo-classicism. He then used the	Political life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Irresponsibility leading to excess; Detachment Immunity from consequences	Externalised: the critic as observer (the political commentator as critic); **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		distinctions between *artificial* theatre and *natural* theatre in order to draw out the difference between theatre and a politics which might *use* theatrical means to 'remind his readers of the difference between being and appearance, nature and art, fact and fiction',[14] which he believed the revolutionaries had conflated, leading inevitably to violence and excess. The differences are ultimately based on the ends to which these means are put: the creation of politics as 'art' or the role of politics in ensuring 'social tranquillity'. This was part of a more general challenge to the Roussean idea of the noble savage who was seen to epitomise 'true' humanity. On the contrary, Burke argued that what was most human about us was artifice or manners, the conventions men had developed to ensure a peaceful life: ''Unaccommodated man' is like the 'wild man' ... the achievement of a high civilization is the creation of a symbolic clothing of conventions and institutions. Burke's 'decent drapery of life' ... humanizes and dignifies man'.[15] Although on the surface, Burke appears then to use theatre metaphor as a metaphor, his approach is much more complex than the simple invocation used by many others. It is not so much that *he* saw politics as theatre but that he took seriously the claim by the Jacobins that politics is theatre, and examined this claim for its likely consequences.[16] What he discovered leads him to predict the collapse of the Revolution into violence and terror, and its subsequent failure. He considered the Jacobins had turned themselves into 'actors and tragi-comedians' because they believed *their* view of revolution as theatre. This left only the position of audience for observers of the unfolding tragedy: 'the proper state of mind for observers of the French Revolution is that appropriate to watching a tragedy',[17] in which distance offered immunity, and thus allowed one to feel that familiar but peculiar response to tragedy in the theatre: the combination of fear and pleasure. Nevertheless,				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Burke rejects Lucretius' idea that immunity is the source of the delight we feel when we see others in distress, either in real life or in the theatre, although he acknowledges that immunity may be *a condition* of sympathy since it is difficult to focus on others if our own life is in danger. 'It is a certain' that one must be 'out of any imminent hazard' before one can 'take a delight in the sufferings of others' but this does not mean that this immunity is the cause of any delight. Rather, sympathy is functional. It is how society is possible. Hence it must have some delight attached to it, or we would not exercise it. Our delight in the sufferings of others comes about because we are sympathetic, and find relief from the pain that brings by, in real life, attempting to relieve the distress of others or, in the theatre, by recognizing the imitation.[18] He claims that we would still 'feel for others, while we suffer ourselves … we see with pity even distresses which we would accept in the place of our own.[19] Hindson and Gray however claim that Burke sees life in general, and politics in particular through the prism of theatre, and that this accounts for the seeming inconsistencies in his political theory, as well as his at times histrionic comments.[20] Burke certainly saw writing as a *performance*. He states this many times.				
The Rights of Man (1791-2)	**Thomas Paine** (1737-1809) British-born journalist, pamphleteer, inventor and radical	One of the founders of American independence. Considered Burke's *Reflections on the French Revolution* not history but a constructed tragedy: 'I cannot consider Mr Burke's book in scarcely any other light than a dramatic performance; and he must, I think, have considered it in the same light himself, by the poetical liberties he has taken of omitting some facts, distorting others, and making the whole machinery bend to produce a stage effect'.[21] Nevertheless, Paine employed the theatre as a metaphor himself, often in much the same way as Burke: state and aristocracy were a 'puppet-show'; 'mixed' governments (composed of elements of monarchy and representation) were	Political life	A constructed art	Visibility which enabled critique as well as delusion	Externalised: critic **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		'pantomimes' of representative government, using 'changes of scene and character' to look as if they were representative; hereditary succession was 'a burlesque', in which 'any child or idiot' could be king. Representative government was 'visible' government. It 'presents itself on the open theater of the world in a fair and manly manner. Whatever are its excellencies or its defects, they are visible to all'. Theatre is used to both belittle things which Paine rejected (be they forms of government or books), and to distinguish a quality of *publicness* or *visibility*. (Paine appears to have misunderstood what Burke was trying to do, reading his work as a metaphorical use of theatre rather than a critique of the use of the metaphor)				
Comment on the first *Fête de la Fédération* (July 14, 1790); Comment July 7, 1792.	Jean-Paul Marat (1744-1793) French revolutionary	The duplicity of the revolutionary government under Mirabeau which turned the revolution into theatre and citizens into spectators. To show how the revolution had descended into theatre, reducing citizens to "les badaux" who just come to 'gape at the tricks of their elected representatives. The festival is only a 'false image of public felicity'.[22] By 1792, the entire revolution was 'a mask': 'Cast a glance on the theater of the State. The decoration alone has changed, but the same actors remain, the same masks, the same intrigues, the same tricks: still a despot surrounded by his lackey, still the vexatious and oppressive ministers … Today the principal actors are behind the curtain; it is there that they plot at their ease with those who play the parts before our eyes. Most of the latter have already disappeared, new actors have come forth to play the same roles'.[23]	Political events	A constructed art	Duplicity	Internal: deluded citizens Externalised: critic **Doing/ Showing** (-)
'On the King's Flight' (1791); 'Prospectus for "Le Défenseur de la Constitution"'	Maximilien Robespierre (1758-1794) French revolution-ary	The problem and the power of spectatorship to judge the public behaviour of those involved in public office, and draw the public's attention to those who 'wear masks' and do not act with integrity, or for 'reason and truth':[24] 'Everyone wears the same mask of patriotism', even the enemy.[25] Revolution was theatre [or possibly *a* theatre] because it took place under the eyes of the	Political events; the value and problem of spectatorship	A seeing-place An acting space A relationship between actor and spectator	Visibility, which enables surveillance and judgment and produces self-awareness	Internal: the Citizen as spectator and judge Internalised: the self-

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1792); 'For the Defense of the Committee of Public Safety' (1793)		people.[26] Robespierre saw himself as having originally been an actor in this theatre, but he had since 'left the theatre to sit among the spectators' so as to 'better judge the stage and the actors'. He considered his role as such a spectator 'to analyze the public conduct of the personalities who play the principle roles'.[27] The Committee of Public Safety was essentially about surveillance. It 'casts its gaze' on the treacherous (including foreign agents) and on the good. It does this secretly. Its job was to 'unmask the conduct' of traitors.[28] 'Robespierre knew that "the eyes of Europe" were fixed on "the theater of our revolution", and he acted accordingly':[29] 'The Constitution must insure that the legislature reside … and deliberate under the eyes of the greatest number of citizens possible'.[30] 'The eye of vigilance' was a primary symbol of the revolution, appearing in posters, pamphlets and other revolutionary literature.				conscious actor **Doing/ Showing/ Watching** (-)
1798: Revolution in Ireland. **1803-1815**: Napoleonic Wars						
De l'Allemagne (1810)	**Anne-Louise Germaine Necker, Mme de Staël** (1766-1817) French political dissident, theatrical theorist, performer, playwright and theatre owner	Humans perform in a huge, on-going drama over which they have little control. Mme de Staël was a French political dissident, playwright, theatre owner and producer, performer, and prominent member of the literary and political 'cult' of Rousseau.[31] 'Everything is tragic in the events by which nations are interested; and this immense drama, which the human race has for these six thousand years past been performing, would furnish innumerable subjects for the theatre'.[32] Her book was an argument against the rigidity of neoclassical rules in French theatre as part of a more general protest against the suppression of intellectual freedom in France under Napoleon which proposed 'a new Europe of independent cultural and political entities'.[33]	Social and political life	An acting space	Fatalism Detachment Coherence Critique The possibility of history Endurance	Externalised: critic; playwright Internal: performer **Doing** (+)
Die Welt als	**Arthur**	Life, like theatre, is a place of action in which people wait their	The human	A seeing-place An	Subjectification	Internalized:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Wills und Vorstellung (1816); 'Of Women' (1851)	**Schopen-hauer** (1788-1860) German philosopher	turn to go on then do so without considering the consequences. To explain how something as inferior to man as woman can convince a man to support her for his entire life. In Schopenhauer, the spectator becomes interiorized: 'in his withdrawal into reflection man resembles "an actor who has played his part in one scene, and who takes his place among the audience until it is time for him to go on the stage again, and quietly looks on at whatever may happen, even though it be the preparation for his own death, but afterwards again goes on the stage and acts and suffers as he must"'.[34] 'In the girl, nature has had in view what could in theatrical terms be called a stage effect. it has provided her with super abundant beauty and charm for a few years at the expense of the whole remainder of her life, so that during these years she may so capture the imagination of a man that he is carried away into undertaking to support her honorably … for the rest of her life, a step he would hardly seem to take for purely rational considerations'.[35] According to Blumenberg, Schopenhauer marks the end of the separation between actor and spectator as separate persons: both exist within each man, the former associated with action and the latter with reason. In observing others in peril, we remember and reflect on our own experiences and count our blessings. Like Voltaire, Schopenhauer suggests this is the source of both happiness and 'all genuine wickedness'.[36]	condition	acting space A relationship between actor and spectator	Self-awareness Detachment Illusion	the spectator is within, representing reason against action and passion **Doing/ Watching** (-)
1815-1821: although the Battle of Waterloo (1815) brought comparative stability to Europe, there were serious concerns in Britain over the possibility of revolution as a result of economic collapse, depression and severe unemployment. The 'Peterloo' massacre in which troops fired on a protesting crowd occurred in 1819. The period featured outspoken leaders, threats and counter-threats as well as fiercely contested attempts to legislate for change in the face of equally fierce support of the 'free' market.[37] **1820-1823** Spanish Civil War **1821-1831** Greek War of Independence **1830**: a second revolution in France; **1830** Revolution in which Belgium seceded from the Netherlands.						
Lectures on the Philosophy of World History (1830)	**Georg Wilhelm Friedrich Hegel**	The unfolding of history, in particular in the history of freedom; to understand world history as 'a rational process'. World history is a theatre and so is nature (although one of 'secondary importance').[38] Life is a spectacle of misery; man's downfall is	History	A seeing-place A constructed art A relationship between actor and	Objectification Detachment The possibility of history	Externalised: philosopher/ historian - a disinterested

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	(1770-1831) German philosopher	the work of both nature and human will',[39] which the spectator observes in retrospect. **A spectator is 'a wholly disinterested person, at leisure to entertain such thoughts and ethical judgments as it likes'.**[40] The philosopher of history witnesses 'a vast spectacle of events and actions, of infinitely varied constellations of nations, states, and individuals, in restless succession … we see elements of ourselves in everything, so that our sympathies constantly oscillate from one side to the other.[41] Although the spectator looks at individuals in history, with "profound pity for [their] untold miseries"',[42] they can 'grow weary of particulars' in this 'theatre of world history' and ask themselves 'to what end they all contribute'.[43] However, to discern the direction of history, the spectator must *watch* the dialectic unfold not impose it upon the world.[44] 'Providence reveals itself … in world history'. This is what concerns the philosopher of history.[45] Although Hegel did not tie his conclusion to theatre, as Edmund Burke does, he too saw the French Revolution in terms of the way 'absolute freedom' (Burke's idea of theatre having no limits) was connected to terror. This is most clearly discussed in 'Absolute Freedom and Terror', in the *Phenomenology*, pp. 355-363. Absolute freedom is *abstract* freedom, which means it can be read as 'I see all things as existing for my benefit', i.e. a 'refusal of limitation and determination' which results in 'only negative action … the fury of destruction'.[46] Hegel nevertheless called the Revolution a 'glorious mental dawn' because, for the first time, the principle of freedom was laid down as a *universal* principle (Hegel was an 'inveterate theatre-goer and a connoisseur of acting', who particularly enjoyed the plays of Molière. [47]		spectator	Revelation Understanding Pity Disinterest Functionalist Fatalism	and intelligent observer **Showing/ Watching** (+)
Danton's Death (1835)	**Georg Büchner** (1813-1837)	Men are powerless to change anything; Life is determined by chance. Revolution is theatre. *Danton's Death* is a pseudo-historical drama centring around one of the radical leaders of the	The human condition	A seeing-place A constructed art	Futility of human action Fatalism	External: The Goddess of Chance

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	German revolutionary activist and playwright	French Revolution, Georges Danton. Büchner saw the French Revolution as a typical drama in which power changes hands, but nothing is really accomplished. He believed that life was also like this: 'we are merely actors having no real control over our destinies'.[48] Life was a play. The Goddess of Chance (Fortuna) determines how it will work out. We just enter, perform and then quit the stage as required: 'As long as they can walk offstage nimbly and can make nice gestures and hear the audience clap as they exit. That's very proper and suits us well – we're always on stage, even if we're finally stabbed to death in earnest (*Danton's Death* 11.1)… We are puppets, our strings are pulled by unknown forces, ourselves are nothing, nothing!' (11.5).[49]				Externalised: dramatist **Doing** (-)
'How the taste for physical gratifications is united in America to love of freedom and attention to public affairs' *Democracy in America* (Chapter XIV) (1835); *Recollections* (1893)	**Alexis de Tocqueville** (1805-1859) French political and social theorist	The dangers inherent in political (democratic) life. 'When the bulk of the community are engrossed by private concerns, the smallest parties need not despair of getting the upper hand in public affairs. At such times it is not rare to see on the great stage of the world, as we see in our theatres, *a multitude represented by a few players*, who alone speak in the name of an absent or inattentive crowd: they alone are in action, while all others are stationary; they regulate everything by their own caprice; they change the laws and tyrannize at will over the manners of the country; and then men wonder to see into how small a number of weak and worthless hands a great people may fall'.[50] Distinction between *action* and *inattention*. **Democracy requires the attention of the spectator.** Tocqueville wrote in his *Recollections* of the 1848 Revolution: 'The whole time I had the feeling that we had staged a play about the French Revolution, rather than that we were continuing it ... Though I foresaw the terrible end to the piece well enough, I could not take the actors very seriously; the whole thing seemed a vile tragedy played by a provincial troupe'.[51]	Political life	A seeing-place A constructed art A relationship between actor and spectator	Strategies of performance, detachment of spectators allowing the possibility of tyranny by the few; The possibility of deception	Externalised: critic whose task it is task is to warn the inattentive crowd that power can be taken from them and put into the hands of the few who act. Internal: the crowd (which is inattentive) **Doing/ Watching** (-)
The French	Thomas	The denial of sympathy produces distance in the critic, which	Historical	A seeing-place	Objectification	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Revolution (1837); 'The Diamond Necklace' (1837); *Past and Present* (1843); *Oliver Cromwell's Letters and Speeches* (1845)	Carlyle (1795-1882) British historian	allows judgment – but this also produces a sense of theatricality Carlyle invented the word 'theatricality' to explain circumstances arising during the French Revolution.[52] There is some debate about what he meant by this. Davis sees it as connected to sympathy. However, it seems to be connected to the act of seeing i.e. theatre in its widest sense. However, Carlyle was an inveterate user of theatre as a metaphor. He divided the narrative in the 'Diamond Necklace' into 'scenes and "behind the scenes" interludes' and cast himself as stage manager cuing effects and the entry of characters. He invoked the theatre metaphor to bring out the duplicity of characters. In *Oliver Cromwell's Letters*, he 'added stage directions ("*Oliver's voice somewhat rising*") and audience reactions ("*Hear, hear!*") to the text of Cromwell's speeches'. *Past and Present* utilized a number of performance effects, including tableaux vivants.[53]	events	An acting space A constructed art A relationship between actor and spectator	Visibility: to bring history to life for his readers; Detachment: Disinterest The denial of sympathy which allows events to be described.	unsympathetic critic; Internal: audience member Internalized: writer as stage manager **Showing/ Watching** (+)
1840's: audiences in Cuban theatre are prohibited 'from calling out any actor or actress, or for repetition of any piece, under penalties of fifteen days in prison'. Whitman felt this was a breach of an audience's 'inalienable rights' to actively participate in a performance. Such participation encouraged the best in the performer.[54] **1848-1866**: Italian Independence Wars **1848**: Hungarian Revolt						
Journal (1840); *A Week on the Concord and Merrimack Rivers* (1849)	Henry Thoreau (1817-1862) American Writer	'We are continually acting a part in a more interesting drama than any written';[55] 'The world is a fit theatre today in which any part may be acted'.[56]	Social life	An acting space	Perspective allowing freedom	Internal: we are all on the stage of the world Externalised: writer **Doing** (-)
'The Philosophy of Composition' (1846)	Edgar Allan Poe (1809-1849) American writer and critic	The craft of writing and the process of composition were like that of an actor or stage manager and their equipment, 'made up of wheels and pinions [and] tackle for scene-shifting'. Poe structured his novels in scenes or acts.[57]	Intellectual life	A constructed art	Strategies of performance	Internal: the writer composing his work **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1847: Swiss civil war **1848: Revolutions in Paris, Milan, Naples, Venice, Rome, Berlin, Vienna, Prague, Budapest, Tipperary, Brazil and Sicily**: 'the year of revolution'. Potato famine in Ireland. **1850's**: amateur theatricals became 'a vogue' in American middle-class homes, and manuals such as Tony Denier's *Amateur's Handbook and Guide to Home or Drawing-Room Theatricals* (1866) and O.A. Roorbach's *Practical Guide to Amateur Theatricals* (1881) began to appear to help turn the family into 'the primary theater of private life'.[58]						
Histoire de la Révolution française (1847)	Jules Michelet (1798-1874) French historian	Michelet used the theatre metaphor 'to depict the relation between revolutionary orators and the crowds to whom they spoke:[59] 'I have seen that these brilliant, powerful speakers, who gave voice to the thinking of the masses, are wrongly considered to be the only actors. They responded to impulse much more than they imparted it. The leading actor was the people. In order to rediscover it and to restore it to its role, I have had to cut down to size the ambitious marionettes whose strings it pulled, and who were believed to show the secret workings of history'.[60] In other words, power and influence moved between 'the people' and its leaders. 'What is theatre? [It is] the abdication of the actual person, and his interests, in favour of a more advantageous role'.[61]	Historical events	An acting space A relationship between actor and spectator	Perspective The relationship between actors and spectators	Externalised: historian **Doing/ Watching** (+/-)
The Roll Call of the Last Victims (1850)[62]	Charles-Louis Muller (1815-1892) Artist	Theatre was a microcosm of the world. A painting depicting the last days in the French Conciergerie. It is structured as 'a microcosm' of the theatricality of the revolution, of politics as theatre, within a world as theatre. Its action is dramatic, and it contains within the play of the roll call, references to a morbid 'rehearsal' enacted by royalist prisoners (the 'straw-bottomed chair') to help them face death nobly.[63]	Social and political life	A constructed art	Strategies of performance	Externalised: artist; Internal: viewers of the painting **Doing/ Showing** (+/-)
White-Jacket, or The World in a Man-of-War (1850)	Herman Melville (1819-1891) American writer	'[I]f ever there was a continual theatre in the world, playing by night and day, and without intervals between the acts, a man-of-war is that theatre, and her planks are the boards indeed'.[64]	Life in a confined space	An acting space	Action	Internal: writer Externalised: readers **Doing** (-)
Comment	**Dion**	Boucicault described New York on his arrival as 'not a city. It	Social and	A constructed art	Strategies of	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Boucicault (c1820-1890) French Dramatist	was a theatre. It was a huge fair. Bunting of all nationalities and of no nationality was flaunting over the streets'.[65]	political life		presentation	visitor **Showing** (+/-)
The Eighteenth Brumaire of Louis Bonaparte 1852	**Karl Marx** (1818-1883) German political philosopher	Politics uses stagecraft for persuasion and impression management. Life is theatre; politics is theatre. '[A]ll great, world-historical facts and personages occur … twice … the first time as tragedy, the second as farce'. Louis Bonaparte was a 'caricature' of his uncle. When men make their history they borrow the costumes of the past. The February Revolution was a 'drama' on 'the political stage'.[66] According to Jessop, Marx also explores the use of language and the 'effectivity of political action on the political stage' in terms of the theatre metaphor. Politics, for Marx, was theatrical both metaphorically and because of the self-consciousness of political actors 'as they sought to persuade and impress their audience by adopting character masks and robes from the historical past and/or from a dramatic repertoire':[67] 'they anxiously conjure up the spirits of the past to their service and borrow from them names, battle slogans and costumes in order to present the new scene of world history in this time-honoured disguise and this borrowed language'. All revolutionaries did this: Luther, Cromwell, the 1789 Revolution.[68]	Political life	A constructed art	Strategies of performance; strategies of presentation	Internal: followers; the 'fairly competent observer' (598); Externalised: theorists Internalised: self-conscious actors **Doing** (-)
1854-5: Crimean War. **1857**: Indian mutiny. **1861-1865** American Civil War **1865** Uprising in Poland. **1864** Danish/German War **1866** Austro/Prussian War						
The English Constitution (1867)	Walter Bagehot (1826-1877) English businessman, essayist and journalist	Spectacle plays a part in the maintenance of order. Theatre is valuable to the 'dignified' part of politics; it is evident in rituals, ceremonies and festivals; it has a 'psychological' effect which enables the 'educated ten thousand' to govern the masses by integrating them into a social unity.[69] 'The elements which excite the most easy reverence will be the *theatrical* elements – those which appeal to the senses, which claim to be the embodiments of the greatest human ideas, which boast in some cases of far	Political life	A seeing-place A constructed art A relationship between actor and spectator	Strategies of presentation leading to social cohesion and acceptance of rule	Externalised: simple people who need to be integrated into the political order; Internal: the

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		more than human origin … that which is brilliant to the eye'.[70]				superior spectator who can see this **Showing** (+)
'Memoranda'; various writings (1855-1891-2); *Leaves of Grass* ; 'Election Day, November 1884'; *Democratic Vistas*	**Walt Whitman** (1819-1892) American poet, critic and writer	Whitman used theatre as a metaphor extensively throughout his writings. Politics, like theatre, occurs in a public place of social interaction in which performers and spectators achieve a sense of collectivity. Towards the end of his life he imagined himself 'as an actor making his way to the flies, or exit door of "earth's stage" and nostalgically recall[ed] his life "out in the brilliancy of the footlights"'. He enjoyed being a spectator of 'the show' of life, and, even in the theatre, 'always scann'd an audience as rigidly as a play'.[71] He saw theatre as a metaphor for American democratic life, a way of overcoming the tension between individualism and collectivity: 'If I should need to name, O Western World, your powerfulest scene and show …. I'd name … America's choosing day'.[72] Unfortunately this conception of democracy was based on the exclusion of much of the population – not just women but also the more refined, for it was based on the popular theatre of the 1830's (at the Bowery) where the audience was almost exclusively male. The interaction he sought was the 'electric force and muscle' generated 'from perhaps 2000 full-sinew'd men'.[73] In theatre as in political life there was tension between 'critical detachment, the responsibility of the individual to make political and moral judgements, and a desire for complete, almost ecstatic, immersion in experience'[74] and 'what is more dramatic than the spectacle we have seen repeated, and doubtless long shall see – the popular judgement taking the successful candidates on trial in the offices and standing off, as it were, and observing them and their doings for a while, and always giving, finally, the fit, exactly due reward'.[75] The key to such an involvement was *sympathy*: 'A man is only interested in	Politic life	A seeing-place A relationship between actor and spectator	Visibility; a focusing device enabling social integration, which enables the overcoming of the tension between individualism and collectivity; Judgment	Externalised: critic Internal: absorbed spectators who judge the performers **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		anything when he identifies himself with it'. Sympathy was 'the proper mode of audience response' in both theatre and politics because it 'called out' the best in the performer. Whitman was active in the Democratic Party during the 1840's and was elected to the position of secretary of the General Committee of Queens County for two years.				
Culture and Anarchy (1869)	**Matthew Arnold** (1822-1888) English poet and Cultural critic; inspector of schools	Society is where the drama of human perfection unrolls, aided by culture, which provides perspective. Arnold wished to 'recommend culture as the great help' towards human perfection, towards the development of 'all sides of our humanity; and … all parts of our society' within 'the framework of society, that [sacred] theatre on which this august drama has to unroll itself'.[76] Culture 'directs our attention to the natural current there is in human affairs, and its continual working, and will not let us rivet our faith upon any one man, and his doings. It makes us see, not only his good side, but also how much in him was of necessity limited and transient'.[77] Arnold was concerned with the possibility of anarchy. He believed culture provided that means of maintaining order and propelling human progress.	Social life	A seeing-place A constructed art	Perspective	Internal: ordinary citizen Externalised: educator **Doing** (+)
A Fragment on MacIntosh (1870)	James Mill (1773-1836) Scottish Utilitarian philosopher	Men deluded themselves and others regarding the importance of human life. Mill took Mandeville's side against an attack by MacIntosh. In recognizing the primary object of *The Fable* to rouse men, he also drew on the theatre metaphor: 'to expose the *mummery* of the world and the affectations of those who laid traps for praise by singing eulogies on the dignity of human nature'.[78]	Social and political life	A constructed art	Deception Persuasion A false sense of man's place in the world	Internal: deluded masses Externalised: critic **Doing/ Showing** (-)
1870-1871: Franco-Prussian War						
'The Birth of Tragedy from the Spirit of Music' (1872);	**Friedrich Nietzsche** (1844-1900) German	Life was senseless and purposeless; cultural activity such as drama disguises this. Life was play (and therefore senseless). The creation of drama (and the externalisation of the spectator) helps overcome this and allows us to experience catharsis. 'The world,	The human condition	A seeing-place A constructed art A relationship between actor and	Objectification Role-models Self-awareness (which is	Externalised: spectator; philosopher Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Beyond Good and Evil (1886); *The Gay Science* (1887).	romantic philosopher	ungoverned by purpose, was eternal, senseless play'. However, the spectator could not be *within* the play. The spectator as a concept only exists in a position of externality, as a 'separate' concept. The whole point of drama, to overcome the gap between man and man, is lost if the spectator is part of the drama, as is the cathartic effect which arises as a result of the overcoming of this gap.[79] To enter into the drama as the creation of universalised vision overcomes the separation between player and spectator, thereby destroying the spectator as well as the purpose of drama. In any case, masks were essential to civil life: 'Every profound spirit needs a mask'.[80] Nietzsche also used the metaphor in a less profound sense in *The Gay Science*: 'the care to make a living still compels almost all male Europeans to adopt a particular role, their so-called occupation … almost all … confound themselves with their role; they become the victims of their own "good performance" … whenever a human being begins to discover how he is playing a role and how he *can* be an actor, he *becomes* an actor'. Individuals sometimes mistook their 'roles' for reality, taken in by how well they performed them. They then become self-conscious and reflexive i.e. actors. This, however, is a bad thing because it means men have lost faith in the value of man, and, as actors, are incapable of making plans for the distant future: 'to that end he must be *solid*, first of all, a 'stone' – and above all not an actor!'.[81] Despite his normal affirmation of actors and artists, Nietzsche seemed to see such "good performances" as a kind of 'reactive nihilism'.[82]		spectator	disabling because it prevents forward planning)	theatre-goers; Internalised: deluded actors who mistook their roles for themselves locking them into an eternal present **Doing/ Watching** (+/-)
1871: Paris Commune						
Celebrated Speeches of Chatham, Burke and Erskine … (1880)[83]	Members of the Philadelphia Bar	Politics is 'a conspicuous theatre' in which oratory is 'aiming at noble ends and laboring for immortality'. Celebrated speeches should therefore be performed with some sense of their occasion rather than just read as literature.	Political life	An acting space	Strategies of performance	Externalised: readers of historical political speeches

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
						Doing (+)
Introduction to the Social Sciences (1883)	**Wilhelm Dilthey** (1833-1911) German philosopher, psychologist, aesthetician and literary critic	How meaning can be established and understanding of others be achieved in the face of the opaqueness of mental states and activity. We understand the meaning of a human expression through the technique or methodology of *verstehen*. This involves a 're-living' of the mental states of others by inferring by analogy and on the basis of our own experiences (a kind of empathy). Expressions can be located in an objective framework of human meaning 'to which context, language, and cultural climate all contribute'. By this means, expressions, although never completely or finally fixed, can be objects of study which can provide insight into the meaning of acts to the agents who perform them.[84] Dilthey's work foreshadowed the sociology of art and music, developing ideas on the social study of music in *The Musical Understanding* (1927). He argues that 'the real understanding of a particular nation's life' did not lie in concepts such as 'spirit' or 'soul' but in the analysis of its 'rhetoric, logic, aesthetics, ethics, jurisprudence, political theory and music'.[85] Hence, his work represents 'the first thoroughgoing and sophisticated confrontation of history with positivism and natural science.[86]	Social life	A constructed art A relationship between actor and spectator	Rehearsal Subjectification Cultural products for investigation; Affect, and therefore empathy, which provides us with clues to the mental states of others	Internal: spectators Externalised: 'impartial' or 'scientific' observer **Doing** (+)
The Golden Bough (1890)	James G. Frazer (1854-1941) Anthropol-ogist	Drama is valuable to social integration: 'men must have sacred drama if social integration is to be preserved' (Baxandall 1969: 58), hence religion is functional.	Social life	An acting space	Social integration	Externalised: anthropo-logist **Doing** (+)
The Picture of Dorian Gray (1891); 'The Soul of Man Under Socialism'	**Oscar Wilde** (1854-1900) English writer, playwright, poet and	We live in a world of surfaces in full view of others. The self is constructed through one's performances, through artifice. 'It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible' (Wilde c1965/1891: 158-9). Life, according to Wilde, was 'a world of surfaces, rather than depths; one lives in the performance of the	The human condition	A constructed art	Visibility: Strategies of performance Civility: self-awareness; Knowledge of	Internal: one lives in a world of appearance; therefore one is always

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1891)	essayist	moment, and life is the set of one's performances, a stage one can never quit' and one's first duty is 'to be as artificial as possible' (Jervis 1998: 16). '[T]he only thing that one really knows about human life is that it changes … Truth is entirely and absolutely a matter of style'.[87]			others	both spectator and performer **Doing/ Showing** (+)
'Life and Letters' (1895)[88]	**William Dean Howells** (1837-1920) American novelist and essayist	Reading a book is like going to the theatre (perhaps better): 'The novelist sets up his stage here or there, and then plays the whole piece through before the reader, taking the part now of one character and now of another in the dramatic moments, and now of the chorus in the narrative and comment … and the audience of the portable theatre enjoys privileges impossible in the stationary theatre. The witness of the dramatic action of the novel may go away and return when he likes … he can retrace his steps in it for verification of his impressions, or advance with it to the end at such a pace as he pleases'.[89]	Cultural life	A seeing-place A constructed art A relationship between actor and spectator	Strategies of direction leading to Pleasure Control	Internal: reader **Watching** (+/-)

[1] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press.: x
[2] Lafayette 1981, *Lafayette in the Age of the American Revolution: Selected Letters and Papers, 1776-1790*, S.J. Idzerda *et al* (eds), Vol 4., April 1, 1781-Dec 23, 1781, Ithaca, NY, Cornell University Press, p. 422; in Richards 1991: 262.
[3] MacKinnon 2005; also quoted in Richards 1991: 262.
[4] In Blumenberg, Hans. 1997/1979. *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*. Translated by S. Rendall. Cambridge Mass. and London: The MIT Press.: 46-53
[5] Bartels, Klaus. 1993. 'The Box of Digital Images: The World as Computer Theater'. *Diogenes* 163 pp. 45-70.p. 58
[6] Arendt, Hannah. 1978/1971. *The Life of the Mind*. San Diego, New York, London: A Harvest Book, Harcourt Brace and Company: 97
[7] von Rosador, Kurt Tetzeli. 1988. 'Metaphorical Representations of the French Revolution in Victorian Fiction'. *Nineteenth-Century Literature* 43 (1) pp. 1-23.p. 2
[8] Schilling, Bernard. 1943. 'The English Case Against Voltaire: 1789-1800'. *Journal of the History of Ideas* 4 (2) pp. 193-216.pp. 200-213
[9] William Jones 1800, 'Not to Voltaire Dissected', in *The Scholar Armed*, Second Edition, London, I.I, p. 286; quoted in Schilling 1943: 213.
[10] Schilling 1943: 214
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[24] Robespierre, Maximilien. 2004/1792. 'Prospectus for "Le Défenseur de la Constitution"'. *Creative Commons (Attribute and Share Alike) marxists.org* http://www.marxists.org/history/france/revolution/robespierre/1792/defence.htm accessed 28 May 2007.
[25] Robespierre, Maximilien. 2004/1791. 'On the King's Flight; Speech given at the Jacobin Club, June 22, 1791'. *Creative Commons (Attribute and Share Alike) marxists.org* http://www.marxists.org/history/france/revolution/robespierre accessed 28 May 2007 (trans: M.Abidor).
[26] This is a period when *theatre* was still primarily considered to be a *place*, although it had also begun to take on the connotations of the activities which were undertaken in that place.
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[28] Robespierre, Maximilien. 1988/1793. 'For the Defense of the Committee of Public Saftey'. In *Discours et rapports à la Convention*. Paris: Union Générale d'Editions; republished by Creative Commons (Attribute and Share Alike) marxists.org 2004, http://www.marxists.org/history/france/revolution/robespierre accessed 28/5/2007.
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[31] McNeil, Gordon H. 1945. 'The Cult of Rousseau and the French Revolution'. *Journal of the History of Ideas* 6 (2) pp. 197-212.
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[34] Schopenhauer 1816 in Blumenberg 1997: 64
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[37] Honderich, Ted, ed. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press.p. 951
[38] Hegel, Georg Wilhelm Friedrich. 1975/1830. *Lectures on the Philosophy of World History*. Translated by H. B. Nisbet. Cambridge: Cambridge University Press.p. 27-38

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[41] Hegel *World History* 1975/1830: 31-2
[42] Blumenberg 1997: 53
[43] Hegel *World History* 1975/1830: 33-7
[44] Forbes 1975: xiii. The dialectic was a means of achieving insight and understanding (Forbes, Duncan. 1975. 'Introduction'. In *Hegel: Lectures on the Philosophy of World History*: Cambridge University Press, pp. vii-xxxv.p. xxx).
[45] Hegel *World History* 1975/1830: 37.
[46] Hegel, *Phenomenology* p. 589 in Mason, Andrew. 1998. 'Hegel on the French Revolution and the Modern State'. In *PHIL254: Philosophical Problems of Modernity*. Sydney: Macquarie University.
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[53] Schoch, Richard W. 1999. '"We Do Nothing but Enact History": Thomas Carlyle Stages the Past'. *Nineteenth-Century Literature* 54 (1) pp. 27-52.pp. 32-37
[54] Whitman in Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press.p. 83
[55] Thoreau *A Week* in Ackerman 1999; frontispiece
[56] Thoreau *Journal* in Ackerman 1999: xv
[57] Ackerman 1999: 39
[58] Michelle Perrot (ed) 1990, *A History of Private Life IV: From the Fires of Revolution to the Great War*, trans. A. Goldhammer, Cambridge, Harvard University Press, p. 97; cited in Ackerman 1999: 155-6.
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[60] Michelet *Histoire* 1847 in Maslan 2005: 75
[61] Michelet *Histoire* 1847 in Hallward, Peter. 2006. 'Staging Equality'. *New Left Review* 37 (January-February).
[62] The painting is on display at the Museum of the French Revolution, Vizille. Nine other versions of the painting exist. One is held in the Snite Museum of Art, Notre Dame University, IN, USA, five others are held elsewhere in the United States, and three in France.
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[64] Melville *White Jacket* 1850, in Ackerman 1999: 93
[65] In Ackerman 1999: xiv

[66] Marx, Karl. 1978/1852. 'The Eighteenth Brumaire of Louis Bonaparte'. In *The Marx-Engels Reader*, edited by R. C. Tucker. New York and London: W.W. Norton & Company, 594-617.
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[82] McKenzie, Jon. 2001. *Perform or Else: From Discipline to Performance*. London, New York: Routledge.p. 258
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Table 7/17: The theatre metaphor and its relationship to the spectator: 1901-1939

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
C20th: Life becomes performative and as a result, the metaphor takes on a more positive hue. Although the idea of humans playing roles persists, it changes its focus and takes on a new meaning, especially in America. Where role from the Renaissance to the C19th century generally had the sense of *character*, a conception with moral roots, in C20th it came to mean the *performance* of the self (as a role-player). Thus the emphasis shifted from a focus on behaviour to an 'affirmation of the individual' *qua* individual self. This shift was much more noticeable in America, where there arose a proliferation of popular self-help and etiquette books. In Europe, especially in France, there was a move from character to estrangement. The individual was seen as cast by fate into a particular role (rather than performing any number and variety of chosen roles), that of the 'existentially alienated being'. Both forms of the metaphor depend, however, on detachment: 'To be able to conceive of ourselves as moving from stage to stage, as existing not just within a play but outside of it, and therefore being able to enact different, often incommensurable scripts, we simultaneously need to hold an idea of existential detachment, a situational ethics, a middle-range definition of the social structure, and an ultimately relativistic perception of the world'.[1] Otherwise, being an 'actor' means to be a character who exists irretrievably within the play.[2] **Note:** After the 1920s the metaphor was increasingly taken up by the social sciences as a means of describing social life. The use of the theatre metaphor with its offshoots of dramaturgy, impression management and role theory, has since become so commonplace that an exhaustive review of its use is hardly possible. Dramaturgy in particular since the 1970s, 'has become a most ubiquitous form of scholarship'.[3] A search of just two *politics* databases (Academic Search Premier and Project Muse) on 20th August 2007 produced 1968 articles using 'impression management', 1,110 articles which combined 'dramaturgy' and 'politics', 5039 articles drawing on Erving Goffman and 1969 drawing on Kenneth Burke. A search of Google on 'dramaturgical perspective' produced 10,100 articles, and a search on 'impression management' produced 26,000. Brisset and Edgley's 'sourcebook' for dramaturgy containing 'A Comprehensive List' of material which provided 'a statement of the dramaturgical point of view', entailed criticism of the perspective and/or utilized the perspective in a research setting, had 395 entries of which at least 130 were empirical studies.[4] Hence the approach taken from the 1920s on combines the location of specific theorists who apply the metaphor in ways which could be considered to have political implications, with a form of serendipity or 'found' material. What is tabulated is what has come to hand in the course of the study, through the media, and through everyday sources. This approach serves to demonstrate the widespread use and broad application of the metaphor, especially in its formulation as *Role Theory*. Increasingly as the limits of this study are approached (early 2000s) the metaphor is associated with the mass media. To modern observers, politics appears to become more and more theatrical and performative because modern politics is so clearly and so generally mediated.						
THE RISE OF THE PERFORMATIVE SELF						
The Interpretation of Dreams (1900); *Three Essays on the Theory of Sexuality* (1905); 'Psychopathic Characters on	**Sigmund Freud** (1856-1939) Austrian neurologist and psychologist	Freud used theatre as a metaphor for the unconscious, especially drawing on dramatic characters (e.g. Oedipus), to illustrate his theories in order to explain the human psyche and account for what he saw as disturbances in human behaviour. He could be said to represent precisely what the anti-realists were afraid of: the pushing of realism in theatre so far that it collapses into actual reality: Oedipus, for instance, ceases to exist as a character and instead becomes every man. The transition from stage to metaphor to reality is almost seamless, in effect destroying both theatre and reality through the positing of another reality (an	Psychic life	A seeing-place A relationship between actor and spectator	Objectification which allows psychic dualism subjectification explicability self-control	Externalised: analyst Internalised: the egoistic self **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
the Stage' (c1905); *Beyond the Pleasure Principle* (1920); 'On the History of the Psychoanalytic Movement'.		inner reality) for both. For Freud, drama provided a safe means of 'opening up sources of pleasure or enjoyment in our emotional life'. Direct enjoyment comes from identification with the hero, an identification which is free from all political, social, or sexual concerns. There is also an indirect masochistic satisfaction when this figure is defeated, without pain or risk to ourselves: 'Suffering of every kind is thus the subject-matter of drama'.[5] The audience is 'compensated for its sympathy by the psychological satisfactions of psychical stimulation (provided the suffering is mental rather than physical). The suffering arises from 'an event involving conflict' which includes 'an effort of the will together with resistance'. Freud's view of drama, its history and its psychological effects, fed into his general theory of the psyche, and consequently psychological dramas such as *Hamlet*, were said to consist of a conflict between a conscious impulse and a repressed, unrecognized one, which could not be brought out into the open because only neurotic spectators would derive pleasure from it. However, in dreams '[n]o matter what impulses from the normally inhibited *Ucs* [unconscious] may prance upon the stage, we need feel no concern; they remain harmless, since they are unable to set in motion the motor apparatus by which alone they might modify the external world'.[6] In seeking to describe the differences between Adlerian theory on the ego and his own, Freud remarks that Adler 'entirely overlooks the fact that upon countless occasions the ego merely makes a virtue out of necessity … e.g. when it accepts anxiety as a means of securing something. The ego here plays the ludicrous role of the clown in the circus, who, by his gestures, tries to convince the audience that every change in the circus ring happens as a result of his orders. But only the youngest in the audience are taken in'.[7] Theatricality, for Freud, lies in the 'attempt to create the *appearance* of being in control'.[8] 'There is				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		for Freud a theatre of the mind, where 'scenes' are staged and observed, screens are erected and images flow through them, enactment occurs, and acting out may lead to a form of catharsis'[9] or a modification of behaviour in front of others.				
The Dramatic Actor and Reality (c1902); 'The Ruin' (1911)	**Georg Simmel** (1858-1918) German sociologist	Life is like theatre in some respects: understanding the art of the dramatic actor helps us to understand the organic nature of individual life: 'each individual's reality contains in itself a condensation of life, which determines its essence and includes in its development all those living realizations which surround it in organic interdependence'.[10] Architecture can also be seen in terms of theatre, an attempt to impose on nature. This can be seen in the 'cosmic tragedy' of a ruin which can be seen 'as nature's revenge for the spirit having violated it by making a form in its own image'.[11]Thinking of life as theatre then helps us to conceive of a life as an organic whole. This enables us to place man in the world.	Social life	A constructed art	Objectification which allows a holistic view connections to be seen Determinism	Externalised: theorist **Doing** (+)
'The Theatre of One Will' (1908)	**Fyodor Sologub** (1863-1927) Russian symbolist poet[12]	Sologub saw theatre as a means 'to satisfy the human desire for deliverance from the "tight fetters of tedious and meagre life". It was a place of escape. To experience this, however, spectators had to submit to the will of the artist: 'The drama is the work of a single conception'. The actor must become a marionette, 'a transparent expression of the poet's vision', in which the spectator becomes inspired to participate 'as a choric participant' and through 'the rhythmic frenzy of body and soul, plunging into the tragic element of music'.[13] Spectacle should be changed to be more mysterious and ritualistic. Drama would involve the author sitting and reading every word of the play, including stage directions, while the actors did exactly what the author said and no more – this 'baring of the device' would reveal the level of 'unfreedom' in people's lives:[14] 'as a poet, I create drama in order to recreate the world according to My new design. Just as My will alone rules in the world at large, so in the little circle of	The human condition	An acting space A constructed art A relationship between actor and spectator	Subjectification which allows an experience of freedom through communion	Externalised: Director **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		the theatrical spectacle only one will should rule – the will of the poet'. This was the same as occurred in life: 'Every common business is done according to the thought and plan of one [person]. Every parliament listens to the orator and does not make an ecumenical din, ecumenicizing in a merry ecumenical uproar … *And therefore the crowd - the spectators – can be joined to the tragedy by no other means than by extinguishing in themselves their old and trivial words. Only passively. The one who executes the action is always alone'*. It is by this means, by recognizing his aloneness and realising that the one who acts is always alone that a *chance multitude* is transformed mysteriously into a *necessary unity*. It reminds [us], that *every individual existence on earth is only a means for Me* - a means to exhaust in the infinity of the experiences of this place the countless multitude of My – and only My – possibilities, the sum total of which creates laws, but which itself moves freely'.[15] Such a theatre would then move beyond representation through to an actual experience of human alienation and powerlessness and finally to a sense of communion because the focus of the multitude is on the one who acts. Sologub, like Evreinov, recognized that 'a desire for power and subjection lay at the heart of the artistic project as well as of politics' but his 'theater of one will' would be a compensation for unfreedom and individual helplessness.[16]				
'Illustrators, Actors and Translators' (1908); *Right You Are If You Think You Are* (1916); 'Theatre and	**Luigi Pirandello** (1867-1936) Italian playwright, founder of Teatro d'Arte (1925-1928)	Pirandello believed that *all* life was role-playing. There was no way out. The human condition was to 'not merely live … but also to see yourself living'. That was the agony of life: that there was no escape from play-acting. It was the human condition to 'not merely live … but also to see yourself living'.[17] There is no underlying truth. Playacting is the reality of human life. We are all role-players; we all watch ourselves and each other to see if our expectations have been met, to see if some-one cares enough	The human condition	A constructed art A relationship between actor and spectator	Subjectification which allows psychic dualism self-consciousness intersubjectivity an ethics of care for others	Internal: everyone watches everyone else Internalised: we watch ourselves as we play our

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Literature' (1918); 'The New Theatre and The Old' (1922); *Each In His Own Way* (1924)		or to show that we care. The dramatist is 'just a man who makes a *work of art* out of constructs which all of us put together inartistically'.[18] Role-playing, however, was not false or hypocritical. It was an ethics: it was right and 'most human' to take on the roles 'those one loves wishes one to play'. To refuse was a kind of 'false pride'. In fact, our roles provide us with comfort and stability in an uncertain world, but 'we cannot *be* them, we can only "enact" them' even though we sometimes confuse drama with life because of their likeness. Man was an actor and life was 'the game of role-playing'.[19] He called his plays 'naked masks'.[20] 'In the theatre, a work of art is no longer the work of an author … but an act of life realized on stage from one moment to the next'.[21] Pirandello's invocation of the metaphor was orthodox, drawing on the common sense understanding of theatre as a conventional place in which well-made plays involving identifiable roles were performed before spectators. This did not mean that his own plays were orthodox. On the contrary, they were complex workings out of the vexed nature of roles, our obligations to play them and the consequences of our success or failure to do so. They placed spectators on stage and actors in the audience and generally attempted to break up the theatrical frame.				roles Externalised: the dramatist who makes an art out of role-play **Doing/ Showing** (+/-)
1911 Russo-Persian War; **1911-12** Italy/Turkey War; **1912** First Balkan War **1913** Second Balkan War						
'The Social Self' (1913) *Mind, Self and Society from the Standpoint of Social Behaviorism* (1927; 1962/1934)	George Herbert Mead (1863-1931) American Sociologist	**Role Theory.** Humans are self-conscious; they examine each other. Extended use of *role* in order to explore how human interaction occurs: self-conscious humans examine each other in terms of the diverse social roles they occupy, which enables them to bring themselves into alignment with their social group. This is because human consciousness is *self*-consciousness: 'Anything of which a human being is conscious is something which he is indicating to himself' including the actions of others. In 'indicating to themselves', humans construct 'objects' for	Social life	A constructed art A relationship between actor and spectator	Objectification which allows psychic dualism and strategies of performance which facilitate social interaction	Internal: humans Internalised: self-conscious humans Externalised: theorist **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		themselves which they interpret as they go along. There is no conscious action which does not involve 'taking account of different things and interpreting their significance for … prospective action'. It is 'a moving communicative process'. Human social behaviour arises from the way humans interpret and handle their constructed objects as they construct their conscious action and align it to the actions of others. Symbolic interaction thus provides an explanation of how human societies come to be 'composed of individuals who have selves.[22] Individuals develop these through role-play: 'in a game where a number of individuals are involved, then the child taking one role must be ready to take the role of everyone else... He must know what everyone else is going to do in order to carry out his own play. He has to take all of these roles. They do not all have to be present in consciousness at the same time, but at some moments he has to have three or four individuals present in his own attitude … there is a set of responses of such others so organized that the attitude of one calls out the appropriate attitudes of the other.[23] Mead considered the question 'What is involved in the self being an object? The first answer may be that an object involves a subject. Stated in other words, that a "me" is inconceivable without an "I "'.[24] The self comes to know itself by' standing over with' or imagining the responses of others (an idea which comes from Adam Smith): 'The self which consciously stands over against other selves thus becomes an object, an other to himself, through the very fact that he hears himself talk, and replies'.[25] The reflexivity allows the self to change in response to new situations. Children use this strategy 'dramatically' – they see their 'other' in the guise of a parent for instance. Maturity allows this to become more abstract, although we still need some device to make concrete this other. Mead believed that in earlier times, 'the drama was a more effective but				**Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		equally social mechanism of self-consciousness' but now the novel was used. Nevertheless the 'need of filling out the bare spokesman of abstract thought' remains.[26]				
Winds of Doctrine (1913); *Soliloquies in England and Later Soliloquies* (1922); *Realms of Being* (1937)	**George Santayana** (1863-1952) Spanish-American philosopher	Humans must perform theatrically in order to make their lives meaningful in the face of an 'undramatic' world. Against the pragmatists (such as Dewey), Santayana argued that humans were 'condemned to live dramatically in a world that is not dramatic' (*Realms of Being*). Realistic social life 'outruns harmony' therefore imaginative ways of living are necessary to well-being. Humans express themselves theatricality using 'masks' which 'let people experience a solidarity with one another'.[27] Masks are necessary to social life. Humanity cannot be divested of such imaginative conventions – they are what allow humans to live with *panache*. They help make life significant and enable humans to overcome their awareness that 'existence is utterly contingent' and that 'intelligence [is an] experimental act' (*Winds of Doctrine*). Humans therefore 'perform in theatrical ways' (*Soliloquies*). **Watching each other perform generates solidarity**. We recognize we are all in it together, even philosophers who pretend otherwise, however the 'seriously playful performer' is able to take a detached position momentarily.	The human condition	An acting space	Strategies of performance which enable social solidarity	Externalised: philosopher Internal: watching each other perform generates solidarity **Doing/ Watching** (+/-)
1914-1918: World War I. **1917**: Revolution in Russia. **1918** Finnish Civil War **1919**: Treaty of Versailles						
The Russian Revolution (1917)	**Leon (Lev) Trotsky** (1879-1940) Bolshevik revolutionary and Marxist theorist	According to Baxandall , Trotsky was 'the dramaturgical dynamo of the 1905 Revolution', having produced 'a strategic scenario' outlining the steps to be taken: 'Tear the workers away from the machines … lead them through the factory gate … direct them to neighbouring factories … proclaim a stoppage … carry new masses into the street'.[28] His book on the 1917 Revolution was 'a virtual promptbook of radical dramaturgy':[29] 'the scripts for the roles of Romanov and Capet were prescribed by the general development of the historic drama; only the nuances of	Political life	A constructed art	Strategic action	Externalised: strategist **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		interpretation fell to the lot of the actors'.[30] Revolutions could be stage managed like a drama. Theatre offered strategies of leadership.				
Instructions of Summer 1917	Vladimir Lenin (1870-1924) Russian Marxist revolutionary	These instructions urged that insurrection 'must be treated as an art'. Lenin also believed that revolutions were the 'festivals of the oppressed'.[31]	Revolution	An acting space A constructed art	Strategic action	Externalised: strategist **Doing** (+)
Prologue to *Les mamelles de Tirésias* (1917)	**Guillaume Apollinaire** (1880-1918) Polish/Italian Surrealist playwright	Theatre was a place of display 'to bring forth life itself in all its truth' but to do this the dramatist must avoid realism: 'His universe is his stage Within it he is the creating god Directing at his will'.[32]	The creative process	A seeing-place A constructed art	Revelation	Externalised: the playwright/ director **Showing** (+)
Letter to Austen Chamberlain 26 May (1919)[33]	John Maynard Keynes (1883-1946) Philosopher and economic theorist	'How can you expect me to assist at this tragic farce any longer, seeking to lay the foundation, as a Frenchman puts it, 'd'une guerre juste et durable''.[34] Keynes was representing the British government at treaty negotiations between France and Germany which he saw as hopeless. The metaphor indicates that he saw theatre as a place of experimentation with wild and impractical ideas which could have negative consequences.	Political life	An acting space	Irresponsibility	Externalised: critic **Doing** (-)
THE RISE OF IMPRESSION MANAGEMENT – an emphasis on Showing						
Book of Etiquette (1922)	Lilliam Eichler (1902-? Manners	**Role Theory.** A book of correct social behaviour which Arditi interprets under Role Theory: 'in behaviour a person should assume the form of a multiplicity of different people'.[35] Social life involves the performance of different activities. Humans perform various activities in their lives. Etiquette helps them to know and do what is expected. This was 'the most popular etiquette book of the day'.[36]	Social life	An acting space A constructed art	Strategies of performance	Externalised: teacher **Doing** (+)
Etiquette: in Society, in	Emily Post (1873-1960)	**Role Theory.** *How to Behave* was a satire on modern social life. Life was a series of plays in which individuals performed aspects	Social life	A constructed art	Strategies of performance	Internal Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Business, in Politics, and at Home (1922); *How to Behave – Though a Debutante* (1928)	American writer on etiquette	of personality. For a young girl to 'attract a new beau, and … keep the old ones in the stag line' as well as 'how to develop "IT"',[37] she needed to become 'a different persona, each time enacting a different kind of play'.[38] 'To liken a charming young girl in the prettiest of frocks to a spider is not very courteous; and yet the role of spider is what she is forced by the exigencies of ballroom etiquette to play. She must catch a fly, meaning a trousered companion, so as not to be left in placarded disgrace'.[39] A young man was said to be "devoted" to this young girl or that, but as a matter of fact each was acting a role, he of an admirer and she of a siren, and each was actually an utter stranger to the other.[40]			which allow purposeful social interaction Functionalism	educator **Doing** (+)
Wirtschaft und Gesellschaft 5 (Economy and Society) (1922)	Max Weber (1864-1920) German sociologist and philosopher	Actions have meaning in the eyes of agents. We can come to understand this meaning 'from within' (*verstehen*) through empathy. We then impute motives. Motives are *social*. They are 'a complex of meaning, which appears to the actor himself or **to the observer** to be an adequate ground for his conduct'.[41] According to Garcia, Weber frequently drew his metaphors from the dramatic work of Goethe, especially his *Iphigenia.* Consequently, an underlying metaphor in much of his work.[42] while not the theatre metaphor *per se*, is drawn from theatre. The metaphor is that life is a tragic battle between good and evil, positive and negative forces. This metaphor is played out in almost all his work on religion and on politics.	Social and political life	A seeing-place A relationship between actor and spectator	Subjectification which allows **empathy** and the imputation of motives to others based on an understanding of our own motives	Internal: observers **Watching** (+)
Masterful Personality (1923)	Orison Swett Marden (1850-1924) American Motivational writer	**Impression Management**. Social life involves performance. Swett resolutely advocated 'the usefulness of impression management':[43] Humans perform their personalities. Therefore impression management training could be useful in business and everyday life. Marden was associated with the New Thought Movement, a motivational program founded on positive thinking. He founded Success Magazine.[44] Arditi considers that Marden and others such as Eichler, Carnegie and Emily Post mark the	Social life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Strategies of performance	Internal: men are both actors and spectators for each other **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		beginning of a peculiarly American 'cult of personality' in which 'the person becomes, literally, the performer'.[45] '[W]e cannot afford to make a bad impression'. Efforts to manage the impression one makes 'fixes the stage for victory' and helps one 'play a little worthier part in life'.[46]				
The Philosophy of William James (1925)	William James (1842-1910) American philosopher and psychologist	Social performance is self creation. A person 'has as many social selves as there are individuals who recognize him and carry an image of him in their mind'.[47] We construct ourselves through performance the way an actor constructs a character: we are who others recognize us to be; we acknowledge others' recognition.	The construction of the self	A seeing-place A constructed art A relationship between actor and spectator	Strategies of performance	Internal **Doing** (+)
1926: General Strike in Great Britain						
'Behind Our Masks' (1926)[48]	Robert Park (1864-1944) American sociologist	'It is probably no mere historical accident that the word person … is a mask. It is … a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a rôle'.[49] We all wear masks, which we come to think of as real: we come to see ourselves as who others recognize us to be. Park was a member of the Chicago School. He introduced Simmel into American sociology.	The construction of the self	A seeing-place A constructed art A relationship between actor and spectator	Strategies of performance which allow subjectification through recognition	Internal **Doing/ Showing** (+/-)
The Theater in Life (1927)	**Nicolay Evreinov** (1879-1953) Performer, historian, philosopher, psychologist, government official, teacher	Social and political life: we are both actors and spectators. We support each other through strategies of theatricality. 'Everything is under the sign of the theater' and 'life is a continuous theatrical performance'. Even plants and animals 'obey in their everyday behaviour the purely theatrical principle of 'pretending to be different from that which one really is' when a cat stalks a mouse or a plant or insect camouflages itself to fit into its environment. 'Every time we approach a mirror, pose for a photograph or daydream … we play actor and spectator at once'.[50] It is part of the 'will to *see* things differently', the desire for *transformation* or change. 'We should … stage-manage our lives, recognize the joy and power of seeing this life as theatrical	Social and political life	A seeing place An acting space A constructed art A relationship between actor and spectator	Intersubjectivity which allows security and a sense of control	Internal **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		expression and of assuming new roles to extend the range of our experience and our interaction with our fellow beings.[51] *Life* is transformed into theatre by the gaze of the spectator. Confusion between the theatrical and the real is 'psychologically therapeutic'.[52] There is theatre or there is nothing: 'If there are no certainties, no God, in the post-Nietzschean world, then we ought to be consciously, deliberately elaborating our illusions, creating theater in life, rather than leaving man naked in the name of murderous truth … no matter how grim life is, one must look for and appreciate good theater because that's all there is, and the abyss must be faced with laughter that derives from a recognition of absurdity because there is no other response'.[53] According to Lyman and Scott, Evreinov is said to have coined the term *theatrocracy*, or rule by theatre (although see Weber 2004 who takes the term from Plato). Evreinov's treatise 'contains the foundations for a new political sociology'.[54] **The essence of government was theatre**: 'Examine any … branch of human activity and you … will see that kings, statesmen, politicians, warriors, bankers, business men, priests, doctors, all pay daily tributes to theatricality, all comply with the principles ruling on the stage'.[55] 'The main thing for us is *not to be ourselves.* This is the theatrical imperative of our souls'.[56] Evreinov 'pushes to the limits Aristotle's claim that imitation is natural … an inherent biological drive towards transformation and differentiation. All life … is a 'never ending show'.[57] Actor and spectator are complicit in this (as they are in Goffman): **'There exists at the moment of theatrical perception a sort of silent agreement, a sort of *tacitus consensus*, between the spectator and the player whereby the former undertakes to assume a certain attitude, and not other, toward the 'make believe' of acting, while the latter undertakes to live up to this assumed attitude as best he can'.** [58] It is naturalness which demands the most as a				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		performance because it demands 'the unquestioning participation of both parties: the actor earnestly performs familiar conventions, and the audience agrees not to recognize their conventionality' under the guidance of 'an invisible 'stage manager' who directs the course of public life and ensures its smooth operation'.[59] Openly rejecting these social conventions simply replaces them with another set of theatrical conventions. Theatre allows one to see things differently. To *see* things differently allows control - the spectator turns life into theatre which allows the 'stage-management' of life.				
The Australian Constitution, Its Interpretation and Amendment, (1928).	William Arthur Holman (1871-1934) Politician	Nations are theatres in which a nation's 'spirit' is displayed: 'our immediate duty is by setting our own house in order, to maintain intact the last, and possibly, the greatest, theatre in which the law-abiding Anglo-Saxon spirit is to display itself'.[60]	Political life	A seeing-place An acting space A constructed art	Display	Externalised: other nations **Showing** (+/-)
1929: Economic depression hits the west						
The Theatre: Three Thousand Years of Drama, acting and Stagecraft (1929; 1930)	**Sheldon Cheney** (1886-1980) American supporter of 'new stagecraft'; theatre critic and historian	Cheney uses the theatre metaphor to describe the conflicts over theory in the arts and theatre. Theorists 'fighting each other: it's a show in itself'. The dispute over *form*, for instance, he calls 'the Professors' Comedy': 'there has been a little comedy going on ever since Clive Bell took the centre of the stage to spread his thought about significant form'.[61]	Intellectual life	An acting space	Objectification which allows perspective and critique	Externalised: critic **Doing** (-)
Counter-Statement (1931); *A Grammar of Motives* (1945); *A Rhetoric of*	**Kenneth Burke** (1897-1993) Literary and music theorist,	**Dramatism.** Rhetorician, analyst or theorist of *attributed* human motivation: '[w]hat is involved, when we say what people are doing and why they are doing it?'[64] We are 'reading' actions in ways which can be reduced to five *principles*, which Burke names with terms from drama (act, scene, agent, agency, purpose), since human action, like dramatic action, is symbolic or	Human motivation	A seeing-place (implied) An acting space A constructed art	Objectification through framing which allows the imputation of motive	Externalised: theorist/analyst **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Motives (1950); *Permanence and Change: An Anatomy of Purpose* (1954); 'On Human Behavior Considered "Dramatistic-ally"' (1954);[62] 'Literature as Equipment for Living' (1957);[63] *Language as Symbolic Action: Essays on Life, Literature, and Method* (1966); 'Dramatism' (1968); *Dramatism and Development* (1972); *The Philosophy of Literary Forms: Studies in Symbolic Action* (1973)	critic, rhetorician and philosopher	rhetorical. *Dramatism* is often lumped in with Goffman under the *dramaturgical perspective* and read as the use of the theatre metaphor although Burke insists his use of *drama* (not theatre) is not metaphorical but literal:[65] 'Human conduct, being in the realm of action and end ... is most directly discussible in dramatistic terms. Dramatistic terms are those that begin in theories of *action* rather than in theories of *knowledge*'.[66] Nevertheless, its focus was literature, specifically the literature of the theatre. Dramatism is 'a method of analysis which asserts the *reality* of symbolic action as the defining activity of the human'. Mangham and Overington call it 'a formal model with which to explore both action and explanation for action',[67] yet this seems to lose some of the sense Burke meant and more or less relegates it to metaphor. Essentially, dramatism is a 'context-dependent theory of interpretation',[68] and therefore can be analysed as an artefact in order to disclose motive. We do this by looking for the inter-relationships between five principle questions or elements of the pentad (act, agent, agency, scene, purpose). Motive is a *linguistic* product of the tension between these elements.[69] Drama can be used literally as a form of analysis '[s]ince 'symbolic action really is a kind of action empirically observable', just like drama.[70] There exists 'a continuity between acting on the stage and in the world' because 'we live *in* symbols as well as *by* them'.[71] Drama operates as a form of persuasion (rhetoric). Part of the requirements for this persuasion is that there should be consistency between the elements of the pentad. This consistency is constructed in drama, making it a kind of 'ideal type' against which we can measure the inconsistencies of real life situations, thereby teasing out a means of interpreting motivated action in life. For Burke, then, life was not theatre, as some of his adherents claim, but drama could help us understand life. (Burke insists his use of *drama* is not metaphoric; it relates to the				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		original meaning of *drân*, meaning 'to do': dramatism is a theory of action. It is dramatistic because, like drama, it has its roots in man's aptitude for 'symbolic action' i.e. action which is empirically observable in the way drama is.				
Music in London 1890-1894 (1932)[72]	**George Bernard Shaw** (1856-1950) English dramatist, director and drama critic (a 'super spectator')[73]	Shaw believed that one constructed a public persona through theatricality: 'I have never pretended that G.B.S. was real: I have over and over again taken him to pieces before the audience to shew the trick of him'.[74] 'During the course of a long career, Shaw himself became the primary spectacle'.	[75]The construction of the self	A constructed art	Strategies of performance	Internal **Showing** (+)
The Magnificent Comedy: Some Aspects of Public and Private Life in Paris from the Fall of Robespierre to the Coming of Bonaparte July 1794 to November 1799 (1932)	Meade Minnigerodé (1887-1967) American writer and historian	Historical events which seem to be enormously significant can be seen in retrospect to be less significant: 'The history of the fall of Robespierre is not long: some scoundrels destroyed some scoundrels' (Minnigerodé 1932: frontispiece).[76] The whole thing played out like a comedy, complete with role reversals. Those who tried to play the heroic parts found themselves reduced to tragic fools at the end. The metaphor encapsulates a short period of history when life seemed to be upended as often occurred in comedy.	Political life	A constructed art	Perspective which allows reductionism	Externalised: historian **Doing** (-)
1933: Hitler takes power in Germany						
Art as Experience (1934)	John Dewey (1859-1952) American	Human life is historical in nature: 'Life is no uniform uninterrupted march or flow. It is a thing of histories, each with its own plot, its own inception and movement towards its close,	Human life	A constructed art	Structure	Externalised: historian **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	educationalist	each having its own particular movement'[77] which comes to completion.				
Anschauung-sformen in der deutschen Dichtung es 18. Jahrhunderts (1934)	August Langen German researcher of perception & visual culture Perception	'Perception and imaginary activity take place on a small inner stage where the head itself acts as a magic lantern … which allows only the perception of a reduced and highly framed visual field' and produces 'a chain of images' which file past in the mind.[78] The mind acts as a stage to aid perception.	Human Perception	A seeing-place (implied) An acting space A relationship between actor and spectator	Focus, which allows perception	Internal Internalised **Doing/ Watching** (+)
The Study of Man (1936)	Ralph Linton (1893-1953) American Anthropology	**Role Theory.** Social interaction is enabled by people meeting expectations. The reciprocity in human life can be explained in terms of role: 'It is obvious … the more perfectly the members of any society are adjusted to their statuses and rôles the more smoothly the society will function.[79]	Social life	A constructed art	Strategies of performance allow co-operation and are therefore functional	Externalised: anthropol-ogist **Doing** (+)
How to Win Friends and Influence People (1936)	Dale Carnegie (1888-1955) American motivational writer	**Role Theory.** Arditi considers the book an 'overt manual on role-playing' as a means of achieving success,[80] although Carnegie doesn't appear to use the term. Nevertheless, self-awareness of oneself as a *performer* is a crucial part of the recipe for success. Carnegie advises that every night he would go through his engagement diary for the day and consider 'in what way could I have improved my performance'.[81]	Social interaction	A constructed art	Reflexivity Strategies of performance	Externalised: educator; actor Internal: other people **Doing** (+/-)
The Structure of Social Action (1937); *The Social System* (1951)	Talcott Parsons (1902-1979) Influential American Sociologist	**Performance; Role Theory.** The generation of functional social structures occurs because humans perform according to expectations The idea of *role* is a useful building block to explain the functionality of social structures. Humans perform roles which are functional. Parsons' use of the term 'actor' is problematic since he does not draw on other theatrical terminology. Nevertheless, Carlson argues that his use of actor and the sense of action as performance which permeates his work indicates a metaphorical use which has been highly influential on	Social interaction	A constructed art	Strategies of performance which are functional	Externalised: theorist Internal: others **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		subsequent theorists of social action and behaviour.[82]				
1938: Hitler annexes Austria. **1936-1939**: civil war in Spain. **1939-1945**: World War II, ended with the atomic bombing of Japan.						

[1] Arditi, Jorge (George). 1994. 'Geertz, Kuhn and the Idea of a Cultural Paradigm'. *British Journal of Sociology* 45 (4) 597-617.p. 605-6
[2] Bradbury, M., B. Heading, and M. Hollis. 1972. 'The Man and The Mask: A Discussion of Role Theory'. In *Role*, edited by J. A. Jackson. Cambridge: Cambridge University Press.p. 46
[3] Brissett, Dennis, and Charles Edgley, eds. 1990. *Life as Theater: A Dramaturgical Sourcebook*. 2nd ed. New York: Aldine de Gruyter.p. 1
[4] Brissett and Edgley 1990: 433-451
[5] Freud 1953-74, *The Standard Edition of the Complete Psychological Works*, trans. James Strachey et al, Vol. 7, pp. 305-307; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.p. 335.
[6] Freud 1900 in McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008].p. 166n17
[7] Freud 'History of the Psychoanalytic Movement' in Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press.p. 252
[8] Weber 2004: 254; emphasis added
[9] Goldhill, Simon, and Robin Osborne, eds. 1999. *Performance-culture and Athenian Democracy*. Cambridge UK; New York: Cambridge University Press.p.14
[10] Simmel, Georg. 1976/1912. 'The Dramatic Actor and Reality'. In *Drama in Life: The Uses of Communication in Society*, edited by J. E. Combs and M. W. Mansfield. New York: Communication Arts Books, Hastings House Publishers, pp. 57-61.
[11] Simmel, Georg 1965, 'The Ruin', in Kurt H. Wolff (ed), *Essays on Sociology, Philosophy and Aesthetics*, New York, Harper and Row, pp. 259-266; quoted at length in Brown, Richard H. 1977. *A Poetic for Sociology: Toward a logic of discovery for the human sciences*. Cambridge: Cambridge University Press.p.112.
[12] Schiller considered these theorists 'sentimental poets, vainly attempting to create a naïve consciousness', through a view of such abstraction that it could never have had mass appeal (Carlson 1984: 315).
[13] Sologub 1977/1908, 'The Theatre of One Will', trans. Daniel Gerould, *Drama Review* Vol. 21(4), pp. 91-94.
[14] Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371.p. 367
[15] Sologub 'One Will' 1977/1908
[16] Moeller-Sally 1998: 368-9
[17] Bentley, Eric. 1986/1946. *The Pirandello Commentaries*. Evanston, Illinois: Northwestern University Press.p.17
[18] Bentley 1986: xii
[19] Pirandello 1908: 39-42 quoted in Bentley 1986: 98.
[20] Bentley 1986: 7
[21] Pirandello 1908; quoted in Bentley 1986: 98.

[22] Blumer, Herbert. 1962. 'Society as Symbolic Interaction'. In *Human Behaviour and Social Processes: an interactionist approach*, edited by A. Rose. London: Routledge and Kegan Paul, pp. 179-192.p. 181-5
[23] Mead, George Herbert. 1962/1934. *Mind, Self and Society from the Standpoint of Social Behaviorism*. Edited by C. W. Morris. Chicago Ill: University of Chicago Press.p.151
[24] Mead, George Herbert 1913, 'The Social Self' 1913. First published in *Journal of Philosophy, Psychology, and Scientific Methods*, *10*, 374-380; available online from *Classics in the History of Psychology*, An internet educational resource developed byChristopher D. Green York University, Toronto, Ontario, http://psychclassics.yorku.ca/Mead/socialself.htm accessed 23/9/201.
[25] Mead 1913: 377
[26] Mead 1913: 377
[27] Levinson, Henry 1993, 'Santayana and Making Claims on the Spiritual Truth about Matters of Fact', Canada, University of Waterloo, http://www.math.uwaterloo.ca/~kerrlaws/Santayana/Bulletin/s1_94.htm, accessed 7/06/2007.
[28] Trotsky1905 in Baxandall, Lee. 1969. 'Spectacles and Scenarios: A Dramaturgy of Radical Activity'. *The Drama Review: TDR* 13 (4) pp. 52-71.pp. 69: 63, 66
[29] Baxandall 1969: 66
[30] Trotsky *Russian Revolution* 1917 in Baxandall 1969: 66
[31] In Baxandall 1969: 66
[32] Carlson 1984: 344)
[33] Published in Harrod, Roy 1951, *John Maynard Keynes*, Macmillan, p. 251; quoted in Gilbert, Martin 1964, *Britain and Germany between the Wars*, Longman, p. 7.
[34] Keynes 1919 in Gilbert, Martin. 1964. *Britain and Germany between the Wars*. Longman House Burnt Mill: Longman.p. 7
[35] Arditi 1994: 606
[36] Arditi 1994: 606
[37] Post *How to Behave* 1928: 2
[38] Arditi 1994: 606
[39] Post, Emily. 1922. 'The Ordeal by Ballroom'. In *Etiquette*. New York: Funk and Wagnells, http://www.gutenberg.org/files/14314/14314.txt,.
[40] Post, Emily 1922, 'Engagements' in *Etiquette*, New York, Funk and Wagnells, http://www.gutenberg.org/files/14314/14314.txt
[41] Mills, C. Wright. 1967/1940. 'Situated Actions and Vocabularies of Motive'. In *Power, Politics and People: the Collected Essays of C. Wright Mills*, edited by I. Horowitz. Oxford: Oxford University Press, 439-452.p. 443
[42] Garcia 1995 in Honderich, Ted, ed. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press.
[43] Arditi 1994: 606
[44] En.Wikipedia.org/wiki/Orison_Swett_Marden accessed 17/08/2008.
[45] Arditi 1994: 606
[46] Marden, Orison Swett 1923, *Masterful Personality*, USA, Thomas Y. Crowell Co. pp. 68, 248, 182.
[47] James 1925: 128; quoted in Carlson, Marvin. 2004. *Performance: A critical introduction*. 2nd ed. New York and London: Routledge.p. 41.
[48] In *Survey Graphic* Vol 56; reprinted in Park, Robert 1950, *Race and Culture* Glencoe Ill, Free Press.
[49] Park 1950: 249-50, quoted in Carlson 2004: 41.

[50] Potolsky, Matthew. 2006. *Mimesis*. Edited by J. Drakakis, *The New Critical Idiom*. New York and London: Routledge.p. 88
[51] Carlson 1984: 326
[52] Eaton, Katherine. 1991. 'Review: *The Theatrical Instinct: Nikolai Evreinov and the Russian Theatre of the early Twentieth Century*, by Sharon Marie Carnicke'. *Slavic Review* 50 (3) p. 731.
[53] Collins, Christopher. 1973. *Life as Theatre: Five Modern Plays by Nikolai Evreinov*. Ann Arbor, Michigan: Ardis.pp. xxvii-xxviii
[54] Lyman, Stanford M, and Marvin B. Scott. 1975. *The Drama of Social Reality*. New York: Oxford University Press.p. 111
[55] Evreinov, Nicolas. 1970/1927. *The Theatre in Life*. Translated by A. I. Nazaroff. New York: Benjamin Blom.
[56] Quoted in Potolsky 2006: 88
[57] Potolsky 2006: 88
[58] Evreinov 1970, *The Theatre in Life*, trans. A.I. Nazaroff, New York, Benjamin Blom; quoted in Potolsky 2006: 89.
[59] Potolsky 2006: 88
[60] W.A.Holman 1928, *The Australian Constitution, Its Interpretation and Amendment*, Sydney, p. 83, cited in Loveday 1983: 20.
[61] Cheney, Sheldon. 1930. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. 2nd ed. London, New York, Toronto: Longmans, Green and Co.pp.470-4
[62] Printed as an appendix in *Permanence and Change: An Anatomy of Purpose*, 3rd ed., Berkeley and L.A., University of California Press, 1984, pp. 274-294.
[63] In Burke 1957, *The Philosophy of Literary Forms*, New York, Random House.
[64] Burke, Kenneth. 1962. *A Grammar of Motives and A Rhetoric of Motives*. Cleveland and New York: The World Publishing Company.p. xvii
[65] Burke, Kenneth. 1976/1968. 'Dramatism'. In *Drama in Life: The Uses of Communication in Society*, edited by J. E. Combs and M. W. Mansfield. New York: Communication Arts Books, Hasting House Publishers, pp. 7-17.p. 11
[66] Burke, Kenneth. 1984/1954. *Permanence and Change: An Anatomy of Purpose*. Berkeley and Los Angeles: University of California Press.p.274
[67] Mangham, Iain L., and Michael A. Overington. 1987. *Organizations as Theatre: A Social Psychology of Dramatic Appearances*. Chichester: John Wiley and Sons.p.71
[68] Bygrave, Stephen. 1993. *Kenneth Burke: Rhetoric and Ideology*. London and New York: Routledge.p. 37
[69] Foss, Sonja K., Karen A. Foss, and Robert Trapp. 1985. *Contemporary Perspectives on Rhetoric*. 3rd ed. Prospect Heights, Illinois: Waveland Press, Inc.pp. 200-201. Dramaturgy's view of motivation, as outlined in Brissett and Edgley (1990) seems to be different to Burke's, although they attribute it to both him and to C.W. Mills. What Brissett and Edgley consider motivations are more like 'after the fact rationalizations' (Navasky, Victor S. 1990. "The Reasons Considered' (excerpt from *Naming Names* 1980)'. In *Life as Theater: A Dramaturgical Sourcebook*, edited by D. Brisset and C. Edgley. New York: Aldine de Gruyter, pp. 251-259.) or explanations *by* the actors in response to questions from analysts rather than motives which are attributed to people's actions (and words) by others, asking what basically amount to the five questions which have traditionally been used to describe an action from as early as Aristotle (Burke 1976/1968: 9): what (act), how (agency), when and where (scene), why (purpose) and who (agent) of what *they* see or read i.e. it is about what is 'empirically observable' (Burke, Kenneth 1931 *Counter-Statement*, University of California Press p.219).
[70] Burke 1931: 219
[71] Bygrave 1993: 37
[72] Published in 1978 as *The Great Composers: Reviews and Bombardments*.
[73] Gerould 2000: 428.
[74] Quoted in Gerould 2000: 427.
[75] Gerould 2000: 428

[76] Minnigerodé, Meade. 1932. *The Magnificent Comedy: Some Aspects of Public and Private Life in Paris from the Fall of Robespierre to the Coming of Bonaparte July 1794 to November 1799*. London: Eyre and Spottiswoode.
[77] Quoted in Dening, Greg. 1996. *Performances*. Carlton South, Victoria: Melbourne University Press.p.105.
[78] Bartels, Klaus. 1993. 'The Box of Digital Images: The World as Computer Theater'. *Diogenes* 163 pp. 45-70.p. 55
[79] Linton, R 1936 *The Study of Man: An Introduction* New York : D. Appleton-Century, c1936: 114-5. For a critique of Linton see Connell, R.W. 1979. 'The Concept of Role and What to Do With It'. *ANZJS* 15 (3) pp. 7-17.
[80] Arditi 1994: 606
[81] Carnegie, Dale. 1999/1936. *How to Win Friends and Influence People (1936)*. Australia: HarperCollins Publishers: xxvi
[82] Carlson 2004: 43-4

Table 8/17: The theatre metaphor and its relationship to the spectator: 1940-1969

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Situated Actions and Vocabularies of Motive' (1940)	**C. Wright Mills** (1916-1962) American sociologist	We interpret our own and others' motives from the way they act because of shared 'vocabularies' which constitute roles. The outline of 'an analytic model for the explanation of motives … based on a sociological theory of language and a sociological psychology'. Motives are *social*. Theatre as motivated action: 'Human actors do vocalize and impute motives to themselves and to others'. Motives 'are the terms with which interpretation of conduct *by social actors* proceeds'. They form 'vocabularies' when institutionalized, and are generally imputed before the actor realizes them himself. The verbalization of motives is a form of action, not an expression of something hidden or ulterior (as suggested by Freud), however, they can become internalised: '[t]he long acting out of a role, with its appropriate motives, will often induce a man to become what at first he merely sought to appear'. Vocabularies of motive guide one's actions in the world because they underpin how one sees the world, however, 'motives vary in content and character with historical epochs and societal structures. Motives are social: '*a motive tends to be one which is to the actor and to the other members of a situation an unquestioned answer to questions concerning social and lingual conduct*'.[1] Mills said that he was 'indebted' to Kenneth Burke for 'leads'. He was also indebted to Weber.	Social interaction	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility; Purposefulness Social interaction Self-awareness Strategies of performance	Externalised: theorist Internal: we watch each other perform and attribute motivation accordingly Internalised: we become aware of our own motivations by comparing our conduct with others **Doing** (+/-)
Journal entry December 6, 1940	**Bertold Brecht** (1898-1956) German writer, director and activist	Theatre as role-play. Brecht's ideas were similar to those of revolutionary Russia and essentially collapse theatre into life, as well as theatre into politics. Brecht's theatre's main function was to reveal social reality, a reaction to what he called 'culinary theatre' in which people's emotions were 'seduced into a tacit identification with the leading characters [and] where the critical faculty was lulled to sleep'.[2] He hoped his plays would start the audience talking and wanting to change social reality. Brecht required his actors to not try to *be* the character but to *show* the	Political Life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Distance which produces detachment (alienation), which in turn allows judgment and critical response. This enables	Externalised: playwright; alienated spectators Internal: pacified theatre-goers **Doing/ Showing**:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		character to the audience: 'He is not Lear, Harpagon, or the good soldier Schweik – he is 'showing' them [the characters] to an audience'.[3] Brecht carried out research during the 1940s on what he called 'everyday theater': 'I have already done some work on the application of theatrical techniques to politics in fascism, but in addition to this the kind of everyday theater that individuals indulge in when no one is watching should be studied, secret "role-playing" …. [with the aim of] making the art of theater profane and secular and stripping it of religious elements'.[4]			spectators to overcome passivity	(+/-)
Being and Nothingness (1943)	**Jean-Paul Sartre** (1905-1980) French existentialist writer, dramatist, activist and philosopher	It is part of the human condition to be visible to others; visibility makes us self-conscious and unable to act authentically. We see others as objects, as 'puppets' in order to maintain our world for ourselves. We also act parts in 'bad faith' because some of our existence requires us to be something for others which we do not see as being part of our authentic self. Others cast us into positions in which we must 'act' rather than be ourselves. All social life involves the scrutiny of others: our visibility to others is nauseating; it robs us of 'our' world and leads us to act inauthentically.[5]	The human condition	A seeing-place A constructed art A relationship between actor and spectator	Objectification Self-awareness Causality Strategies of presentation	Internal: everyone is a spectator to everyone else Internalised: the self-conscious self **Doing/ Showing/ Watching** (+/-)
The Human Group (1945)	George Homans (1910-1989) American sociologist.	Homans uses a variety of metaphors to describe and explain human group behaviour, including theatrical terms such as actor, role and scene. Homans was the American founder of behavioural sociology and the exchange theory.[6]	Social interaction	An acting space A constructed art	Objectification Strategies of performance Conflict management	Externalised: analyst **Doing**: (+/-)
1945: end of World War II with the atomic bombing of Hiroshima and Nagasaki. **1946**: the Iron Curtain descends between east and west. First meeting of the United Nations **1947**: Indian independence						
Psychodrama (1946)	Jacob Levy Moreno (1889-1974) Psychiatrist and psycho-	**Performance**. Carlson considers Moreno 'the father of psychodrama' – the application of theatrical techniques in psychoanalysis, generally with the aim of producing catharsis. Moreno argued that 'roles do not emerge from the self … the self emerges from roles'.[7] Theatre techniques can help resolve	Psychological life	A constructed art	Self-awareness Strategies of presentation	Externalised: analyst Internalised: the self-aware self

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	sociologist	difficult situations for individuals and free spontaneity. Patients are encouraged to play out conflictual the roles in their lives as a means of coming to understand their relationships before an audience (which may be larger than the therapist). 'We're in interaction with other people from the moment of birth on. Obviously that influences us. But let's face it: words can lie. Look at TV. Look at the politicians. They are lying through their teeth. And we're supposed to believe that? So, there's a more primordial level, beneath the level of speech, and that's the level of the act and the interact. And that's why he [Moreno] picked drama. But not the legitimate drama, but a new form of drama: improvisational drama. Which is the way we live in life'.[8]				**Doing**: (+/-)
The Pirandello Commentaries (1946)	**Eric Bentley** (1916- English theatre critic, scholar and playwright	**Role-Theory**. Dramatization structures our lives. 'Life is dramatic … in the details of role-playing, of drama building … all human beings dramatize all the time. It seems to be the only way to reach out, to try to grasp, to visualize oneself and others, to recapitulate the past, to plan the future'. 'All living, all life, is improvisation'. [9]	The human condition	A seeing-place A constructed art	Visibility enabling understanding; Structure; Causality	Externalised: critic and scholar **Doing**: (+/-)
1950-1953: Korean War. **1950-1954**: McCarthy campaign against communists in America						
The Lonely Crowd (1950)	David Riesman (1909-2002) Sociology	Humans must live within structures generated by others and need justifications for what they do - these limit the possibility of play and therefore autonomy. 'The Play's the Thing'. Riesman plays with the use of the word 'play' in both its theatrical and ludic senses. Humans live their lives within structures generated by others, some of which they cannot hope to change. This provides two possible paths for the individual – to become 'inner-directed' (only interested in one's own feelings and thoughts) or to become 'other-directed'. Although the other-directed individual tends to undervalue themselves and the interest of their own feelings and aspirations in their efforts to adjust themselves to others, Riesman believes there is more hope for autonomy in being 'other-directed' because this path at least	The human condition	A constructed art	Objectification Structured Strategies of direction Structured Deterministic	Externalised: analyst Internal: the other-directed person Internalised: the inner directed individual; the self-judging other-directed individual

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		offers more opportunities for the development of the resources of character, although these can be 'exhausted by his social organization', the structures into which he must fit as an 'other-directed' individual and which impose on him cultural definitions of what is to be valued in his life. A way to overcome this is to see play not as a 'residual sphere' but as a sphere in which there remains 'still some room ... for the would-be autonomous man to reclaim his individual character from the pervasive demands of his social character'. This would however require not just a rethinking of play in relation to work but of the privileging of 'activity' over spectatorship and skill (craftsmanship) over 'amateur competence' such that 'any leisure that looks easy is suspect'. Most importantly, the other-directed individual needs to understand that 'they lose their social freedom and their individual autonomy in seeking to become like each other' within the coercive structures of a society which does not value play.[10]				**Doing**: (-)
The Nomos *of the Earth in the International Law of the Jus Publicum Europaeum* (1950)	Carl Schmitt (1888-1985) Political philosophy	Uses theatre to describe the arena on which war takes place: 'the theatre of war'. This use of theatre is so widespread as to perhaps no longer be considered metaphoric, except that Schmitt is expressly trying to problematize 'the where' or geographical location of politics and law.[11] This draws on the conception of theatre as a *place* of action (in Dryden's appropriation of the word to mean 'stage') and can be considered metaphoric. If *nomos* is a 'fence word',[12] then 'theatre' is the enclosed space on which the action of war takes place. War has a spatial aspect - it occurs on a particular space of ground however air-power has changed the nature of this spatial conception.	Political life	An acting space	Spatial structuring	Externalised: philosopher Internal: politics and law **Doing**: (+/-)
'La révolution Brechtienne' (1955); 'Mère Courage aveugle'	**Roland Barthes** (1915-1980) French literary and	Barthes argued that Brecht posed a challenge to 'our habits, our tastes, our reflexes, the very 'laws' of the theatre which we live' by his use of distance to prevent empathy.[13] This technique allowed objectification so that significance could be seen. Being aware of significance allowed the recognition of signs and	Cultural life	A seeing-place A constructed art A relationship between actor and spectator	Visibility allowing semiotic analysis Focus Perspective	Externalised: critic, analyst **Showing**: (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1955); 'Les maladies du costume de théâtre' (1955); 'Les tâches de la critique Brechtienne' (1956); *Sur Racine* (1960); 'Littérature et signification' (1963); 'Baudelaire's Theater' (1964); 'Diderot, Brecht, Eisenstein' (1986)	cultural critic, semiologist	symbols and enabled semiotic analysis and an understanding of how theatre manipulated spectatorship to see some things and not others. Barthes also used 'theatricality as a metaphor to describe certain textual devices used by Baudelaire' and therefore privilege a particular [Platonic] view of performance. Although Barthes seemed to suggest that theatricality was the corporeal presentation of a text (the way the thing it itself was presented) and thereby originated in the text, theatricality only reached its full potential when it was imagined as performance in the reader's mind.[14] According to McGillivray, this suggests Barthes had an anti-theatrical prejudice towards the text, preferring his own imagined presentation rather than actual theatrical performance. Analyses of literature, theatre and cinema which explicated the semiotic nature of representation and the position of the spectator indicate that 'things are always seen *from somewhere*'.[15] This somewhere could be within the theatre of the mind.			Strategies of presentation Purposefulness	
'A Theory of Play and Fantasy' (1955)[16]	**Gregory Bateson** (1904-1980) British-American Anthropology and psychologist	Play and performance share a confusion between what is real and what is illusion; framing helps us tell the difference. Uses the idea of 'frame' to explore whether a performance is play or the real thing'. Bateson claimed he based his idea on Epimenides' Paradox (596BCE): 'All Cretans are liars … One of their own poets has said so'.[17] Bateson's conception of frame formed the basis of Goffman's work on frame analysis, in particular the problem of an accomplished performance being seen as reality rather than performance.	Social life	A constructed art	Strategies of presentation and direction The possibility of delusion	Externalised: analyst **Doing**: (+/-)
	Sean O'Casey (1880-1964) Irish	Life requires us to play a number of roles, some of which we are unprepared for: 'One man in his time plays many parts – some of them grossly under rehearsed'.[18]	The human condition:	A constructed art	Strategies of performance	Externalised: playwright; judge **Doing**:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	dramatist					(+/-)
1956: Russia suppresses Hungarian revolt **1956-57** Suez War						
'Sociologie du théâtre' (1956)	**Georges Gurvith** (1894-1965) Russian-born French sociologist	Theatre is a part of society and therefore a phenomenon which can be analysed sociologically. The article is a summary of the proceedings of a 1955 conference on the relationship between theatre and sociology. Carlson considers it 'a remarkably prescient article' which anticipates the work of Goffman and Turner.[19] The '**profound affinities of the theatre with society**' open up possibilities of sociological investigation in both directions: the examination of 'theatricality' in society, and of social organization in theatre.[20] Gurvitch calls attention to the theatrical element in all social ceremonies, even in 'a simple reception or a gathering of friends'.[21] Moreover, 'each individual plays several social roles', those of class, profession, political orientation etc. As for the theatre, it is composed of a set group of performers, portraying a social action, encased in another social dynamic made up of performance and public. In relation to **theatre as an entity in itself**, Gurvitch suggests six possibilities for sociological research in theatre: 1. the public (particularly its degrees of diversity and cohesion), 2. the relationship between the play and its style, its interpretation, and its particular social setting; 3. the internal organization of the acting profession, and its relationship to other professions and to society as a whole;[22] 4. the relationship between the content of plays and their society; 5. the changes in the interpretation of this content and the relationship of these changes to changing social configurations; 6. the social functions of theatre itself in different societies. He then considers theatre as an instrument of social experimentation. Anticipating the experimentation of 'guerilla theatres' and directors such as Boal (1974), Pörtner and Schechner (1966), he proposes 'theatrical representations	Social organization	An acting space A constructed art A relationship between actor and spectator	Structures Purposeful Strategies of presentation	Externalised: analyst **Doing**: (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		camouflaged in real life, without the members of the group suspecting what is happening' or representations designed 'to stimulate collective actions, freeing the public from precise and structured social cadres and inciting them to participate in the play of the actors and to extend it into real life'.[23] [This suggestion indicates a elision between theatre as a practice and the representations which theatre creates, undermining the usefulness of Gurvith's endeavour: is it to investigate a particular activity of life which warrants sociological investigation or a tool by which life can be manipulated as if it were theatre? This is a problem which besets dramaturgical analyses because it requires theatre to be both a part of social life and *apart from* social life].				
Role Theory: Expectations, Identities, and Behaviors (1956)	Bruce Biddle Social Psychology	**Role Theory.** Theatre is a derivative of life: roles in theatre are derived from and are less complex than those in life. (This suggests Biddle was not using the term metaphorically: rather he saw *role* as a concept appropriated by theatre). Despite 'many answers' and 'confusions' about what a role actually is, Biddle considered that theorists who used the term probably had 'some central idea in mind' or they would not have chosen the same term'. It 'seems to communicate a core meaning without obvious pain'. He defines this meaning as centring 'upon behaviors that are characteristic of persons in a context' and believes that this is how the terms are generally taken. Roles 'occur in everyday life … and are of concern to those who perform them and others'. Roles are also 'portrayed in novels and in the theater' but '[d]ramatic portrayals are a mere shadow of the complexity of real-life role phenomena'. The 'realm' of the role concept includes behaviour which is socially and structurally determined, behaviour which is modelled and behaviours which are constrained. Roles are behavioural, performed by persons, normally limited by context, are characteristic of a set of persons and a context. They need not be 'socially significant'.[24]	Social life	An acting space A constructed art	Structured Purposeful Strategies of performance Causality	Externalised: social scientist **Doing**: (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1957: Russia wins the space race, launching the first Sputnik.						
Schism and Continuity (1957); *Dramas, Fields and Metaphors: Symbolic Action in Human Society* (1974); *From Ritual to Theatre* (1982); *Liminality and the Performative Genre* (1984); *The Anthropology of Performance* (1988)	**Victor Turner** (1920-1983) Anthropology	Social life: was performative, something which could be seen during eruptions of 'social dramas' which followed a process from eruption to resolution. 'Social interaction is *dramatic*'.[25] It proceeds according to the 'world-views' or paradigmatic understandings of the actors, and involves conflicts over which paradigm is to prevail. The 'processual structure of social action' as it occurs under a number of different 'world-views' becomes evident under the metaphor.[26] Thinking of such conflicts as 'social dramas' allows the 'phased process' of the contestation to be represented for analysis. Turner proposes that such 'social dramas' followed four steps: a breach of regular norm-governed social relations, the subsequent crisis caused by the breach, redressive action and finally either reintegration or recognition of an irreparable schism.[27] Unlike Schechner, he did not think that traditional (stage) drama, which he saw as derivative, echoed this pattern. Rather it exaggerated one phase, the third, the ritualized action of redress. It did this in order to express experience to other members of the culture or society for their observation and reflection. This occurred in areas of *liminality*, 'where normally fixed conditions were open to flux and change' and reorganization was possible. In a modern society, consensus was not likely to be reached in order to resolve crises, and theatre provided the opportunity to consider a multitude of possible models and interpretive meanings for events through an 'open-ended liminoid playfulness'[28] which, nevertheless might also 'strengthen the hands of political leaders for controlling the lives of their subjects',[29] something which we needed to be wary of. Turner specifically defended both the use of metaphors in general, despite their 'perils', and the use of drama for his theory of action, although he insisted that 'social drama' was not a theatre metaphor.[30] Metaphors should be regarded 'as a species of	Social life	An acting space	Objectification Provocation of thought New perspectives Structure Strategies of performance Conflict management Causality Functionality	Externalised: observer, analyst; anthropol-ogist **Doing**: (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		liminal monster whose combination of familiar and unfamiliar features or unfamiliar combinations of familiar features provokes us into thought [and] provides us with new perspectives'.[31] Like a monster, the theatre metaphor seems to take over analyses of Turner's work, which is widely considered to be a use of the theatre metaphor.[32] It is perhaps this tendency which made Bharucha so critical of Turner, and other anthropologists' use of the idea of 'performing ethnography', which he saw as 'testaments to the naivety – and desperation – underlying the ritual anthropologist's desire to '"get inside the skins" of members of other cultures'.[33]				
'The role set: Problems in sociological theory' (1957)[34]	R.K. Merton (1910- Social psychology	**Role Theory**. An attempt to develop a comprehensive paradigm for role analysis. Merton argued that 'each social position is associated with an array of role-specific forms of behavior that together comprise a 'role set''.[35]	Social life	A constructed art	Objectification Causality Strategies of presentation Structure	Externalised: social scientist **Doing**: (+/-)
The Theory of Social Structure (1957)	S.F. Nadel (1903-1956) Anthropology	**Role Theory.** Social being: involves both action according to expectations and spectatorship; we perform under the gaze of others. A seminal theoretical discussion of role theory.[36] Posited the idea of individuals both acting and/or spectating according to their various roles, but one role will tend to incorporate other 'contingent' roles. For example 'we can visualize a situation where a 'father' is always the head of the household, the 'teacher' of his children, the 'manager' of a labour team, a 'councillor' or 'elder' of the community, an 'officiant' in rituals, and one of the 'onlookers' in dance or sports [while a child is an active participant, but] [s]ince in such combinations it is … the contingent condition (being a father …) which determines the assumption of all the concomitant roles, the description of a man as a 'father' … will in fact amount to describing almost his complete social being'.[37]	Social life	A constructed art	Objectification Functionalism Causality	Externalised: social scientist Internal: spectators may also be internal to the 'drama' in the same way that some *characters* in a play will be onlookers for others. **Doing**: (+/-)
Explorations in	N. Gross,	**Role Theory**. Social life involves negotiation since social	Social life	A constructed art	Objectification	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Role Analysis: Studies of the School Superintend-ency Role (1958)	W.S. Mason and A.W. McEarchern Social Science	expectations about the different functions a person must fulfil can conflict. Influential early use of Role Theory which drew on Merton (1957). Introduced the idea of 'role conflict'. People have to negotiate conflicting expectations, which leads to strain or role conflict.[38]			Functionalist Conflict management Strategies of performance	social scientist **Doing**: (+/-)
The Human Condition (1958); *On Revolution* (1973); *The Life of the Mind* (unfinished) (1971)	Hannah Arendt (1906-1975) Political Philosophy	Arendt is widely believed to have used the theatre metaphor but this is debatable. This record is included with some misgivings. We live in a world of appearances: involves both action and spectatorship: we act under the scrutiny of others; we witness and judge the actions of actors The performing arts were the most apt analogy for political action 'because their meaning, actuality or "truth" is inseparable from the activity of presentation'.[39] In particular, the hypocrite is 'a crucial actor on the modern revolutionary stage'.[40] 'He pretends to be the assumed role, and when he enters the game of society it is without any play-acting whatsoever'. What makes the hypocrite so dangerous 'was that he instinctively could help himself to every 'mask' in the political theatre'.[41] For Arendt, action involves taking initiative. Not everyone can or does act at the same time. Arendt's position is essentially incoherent, since she wishes to maintain a spectator position, but only 'on the stage' i.e. the only spectator position lies within the play: the actor is playing the part of the spectator. Since she wants to draw a distinction between action and passivity (or the withdrawal for thinking), this seems a paradoxical position because it is both active (acting spectatorship) and passive at the same time, thus the passivity of the actor-spectator is only an apparent passivity: **'Living things make their appearance like actors on a stage set for them … To appear always means to seem to others, and this seeming varies according to the standpoint of the spectators.** [E]very appearing thing acquires … a kind of disguise that may … hide	Social and political life	A seeing-place An acting space A relationship between actor and spectator	Witnessing Judgment The possibility of deception Visibility	Internal: citizen-actors Externalised: theorist **Doing/ Showing/ Watching**: (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		or disfigure it'. [To treat the world only as it 'seems to me'] would cause no great problem if we were [only] mere spectators … thrown into the world to look after it … and be entertained by it … However, we are of the world and not merely in it … While we come from nowhere, we arrive well equipped to deal with whatever appears to us and to take part in the play of the world'.[42]				
*Homo Sociologicus (*1958; 1973)	Ralf Dahrendorf (1929- Sociologist	**Role Theory.** The functionality of social structures, which are imbued with power and therefore constrain social activity The idea of *role* is a useful building block to explain the functionality of social structures. Dahrendorf believes that 'Shakespeare's metaphor ["All the world's a stage"] has become the central principle of the science of society'.[43] Argued that 'the mainstream of role theory overemphasised both consensus and internalization' and that 'role expectations have to be seen in relation to the distribution of power'.[44]	Social life	A constructed art	Functionalism; Causality Structure Strategies of performance Conflict management	Externalised: social scientist **Doing**: (+)
The Myth of Sisyphus (1959)	**Albert Camus** (1913-1960) French existentialist dramatist and author	Man inhabits past and future in the way an actor inhabits a stage setting: life is essentially meaningless. Man is in 'irredeemable exile' because he is deprived of memories 'of a lost homeland' as well as of the 'hope of a promised land'. He is thus 'divorced' from past and future: 'this divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity'.[45]	The human condition	An acting space	Visibility Strategies of performance Alienation	Externalised: existential philosopher **Doing**: (+/-)
The Presentation of Self in Everyday Life (1959); *Asylums* (1961); *Encounters* (1961); *Behavior in*	Erving Goffman (1922-1982) Sociologist	We are both performers for ourselves and others and spectators and judges of ourselves and others: 'we spend most of our time not engaged in giving information but in giving shows'.[46] Explanation of the difference between social and private behaviour and how social behaviour is adjusted according to who is watching, allowing strategies of performance; This makes social life 'dubious' and often ludicrous. '[T]he Godfather of **Dramaturgy**', a resolute spectator who 'arguably effected more changes [in the world of institutions] than all of the	The human condition	A seeing-place A constructed art A relationship between actor and spectator	Visibility Objectification Self-awareness Strategies of performance and presentation The possibility of deception The possibility	Externalised: theorist (participant observer) Internal: we live our lives under the scrutiny of others which

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Public Places (1963); *Frame Analysis* (1974)		political lobbying in the world could have done'.[47] Goffman has been 'more influential than any single figure on contemporary work in the dramaturgical analysis of social action'.[48] Explicit use of *theatre* (not *drama*) as a metaphor to describe human behaviour as self-aware.[49] Society is 'a stage on which we enter to play our parts'.[50] We are actors in public 'in the sense of being *personae*'. We have a 'social self' which is accomplished by attempts to manage the impression we give to onlookers. Bickering over what Goffman 'said, meant, accomplished, or failed to accomplish' has been 'interminable',[51] although Goffman explicitly says his use is metaphoric: '[a]ll the world is not a stage – certainly the theater isn't entirely … you need to find places for cars to park and coats to be checked, and these had better be real places [with] real insurance against theft … Social life is dubious enough and ludicrous enough without having to wish it further into unreality'. Social life could be made to seem theatrical by isolating a 'strip of experience' and treating it as a discrete event.[52] It only becomes actual theatre by a process of 'keying' whereby it is framed in such a way as to give it a different meaning.[53] Rather, we 'animate' our roles according to the patterns and models we find in everyday life to suit our purposes. How we play a role does not provide 'some privileged access to the biological innards of the speaker, for they are properly to be attributed to a figure animated, not the animator'.[54] Although Goffman has been routinely associated with the concept of Impression Management (IM), his self is a more complex and less duplicitous one than the self which appears in IM: 'Goffman's actor puts on a variety of faces in various settings and before particular audiences in an effort to comport him- or herself to the exigencies of the social gathering and to uphold the definition of the situation. IM's social actor, on the other hand, has a hidden agenda as he or she goes about the			of behaving well	is why we come to treat it as theatrical Internalized: we watch ourselves to ensure we behave appropriately **Doing/ Showing/ Watching**: (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		business of presenting the self; there is always a concerted effort to keep a private reality from surfacing during any particular public presentation … many researchers … tend to make the mistake of lumping together Goffman's work and that of IM'. Goffman is concerned with *decorum* rather than manipulation: 'although all deceptive presentations are staged, not all staged presentations are deceptive or geared toward obfuscation or distortion'.[55]				
Political Science: A Philosophical Analysis (1960)	Vernon Van Dyke Political Science	**Dramaturgy**: Political life involves both action and spectatorship, although we may not always know which is which. 'The world can be considered a theater in which political dramas are played – dramas that began in the … past and that will … extend into an indefinite and uncertain future. People cannot avoid entering one or more political theaters, and cannot avoid doing it long after the play has begun. The choice, if they have any, is between taking a place in the audience or striving to secure a role on the stage'. Although Van Dyke goes on to discuss why life is not theatre, including that we may not know whether we are spectator or actor, he nevertheless continues to use the metaphor in relation to the study of politic: 'the political scientist enters the political theater as an interested member of the audience and as a student of the play' in order to 'orient himself to the play' so that he can come to 'orient others in the audience' as well as perhaps 'advise and train' the actors. The process of orientation involves asking and answering questions. The aim is to provide an orientation which will 'most adequately guide actual and aspiring actors most wisely and effectively and perhaps affect one or more of the forthcoming scenes in a desirable way'.[56] (What Van Dyke describes himself doing is similar to what Boal tries to 'seduce' spectators to do – become spect-actors. His aim, though is didactic and directorial, not participatory).	Political life	A seeing-place An acting space A relationship between actor and spectator	Objectification Strategies of direction	Externalised: political scientist and educator; critical spectator s Internal: deluded spectators **Doing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1961: Berlin Wall built dividing East and West Germany						
Atomic Theory and the Description of Nature (1961)	Niels Bohr Physicist	We are both actors and spectators whose presence is affective. 'We are both onlookers and actors in the great drama of existence'.[57] Objectification is impossible: objects under observation are affected by the observer's presence. We must therefore rethink the relationship between subject and object because there is no impenetrable barrier between spectator and object.	The relationship of humans to the world	An acting space A relationship between actor and spectator	Subjectification Causality	Internal: theorist **Doing/ Showing/ Watching** (+/-)
'Dramaturgy' (1961)[58]	Victor A. Thompson Management Studies	**Dramaturgy**: we are both performers for ourselves and others and spectators and judges of ourselves and others. Thompson introduced the work of Goffman into management studies.[59]	The human condition	A seeing-place A constructed art A relationship between actor and spectator	Objectification Strategies of presentation Conflict management Causality	Externalised: social scientist **Doing/ Showing/ Watching** (+/-)
Transactional Analysis in Psychotherapy (1961);*Games People Play* (1964);	**Eric Berne** Psycho-therapy	**Performance?**: Social life is a kind of game which involves repetitive behaviour along patterned lines: 'the bulk of the time in serious social life is taken up with playing games'[60] which involve the playing of roles and the following of scripts. Performances are recurrent, although a single performance might last a lifetime.[61]	Social life	An acting space A constructed art	Objectification Strategies of performance Convention Structured Repetitive Self-awareness	Externalised: social scientist **Doing**: (+)
'Society as Symbolic Interaction' (1962)	Herbert Blumer (1900-1987) American sociologist	**Role Theory**: Social interaction takes the form of role occupation. 'Human society is to be seen as consisting of acting people, and the life of the society is to be seen as consisting of their actions'. Individuals (and 'acting units' such as collectivities or organizations) align their actions with the actions of others in their society by seeing and interpreting the actions of others as 'roles': 'There is no empirically observable activity in a human society that does not spring from some acting unit'. Acting always occurs within a 'situation'. Structure arises through the	Social interaction	An acting space A constructed art A relationship between actor and spectator	Self-awareness Strategies of performance Structure Causality	Externalised: social scientist **Doing**: (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		common understandings developed through past interaction. The 'organization of human society is the framework inside of which social action takes place' but it does not determine action. Actions are always interpretative although they may accept previously constructed meanings rather than labour to construct new ones. 'The process has to be seen from the standpoint of the acting unit'. Human society is 'composed of individuals who have selves' who occupy roles. Analysis of human behaviour occurs by 'catch[ing] the process of interpretation through which [humans] construct their actions'. This involves taking 'the role of the acting unit whose behaviour' is being studied i.e. participant observation.[62]				
1962: Cuban missile crisis; USA enters Vietnam						
'Role-taking: Process versus conformity' (1962)[63]	R. Turner Social Science	**Role Theory**. Social life is constructed creatively drawing on both existing structures and improvisation. Took the arguments of symbolic interactionists into Role Theory to argue that role-taking was a creative activity, that 'role-takers were also 'role-makers' and used 'improvisory behavior' as they 'tentatively interpret and reinterpret each other's actions in the situations that they encounter'[64], creating their roles from both this interpretation and from the raw materials provided during socialization.	Social life	An acting space	Subjectification Strategies of performance Causality Functionalism	Externalised: social scientist **Doing**: (+)
Behind Many Masks: Impression Management in a Himalayan Village (1962)	Gerald Berryman Anthropology	**Impression Management**: visibility requires appearances to be managed; uses a dramaturgical perspective in his exploration of Himalayan life.[65]	The human condition	A constructed art	Visibility Strategies of presentation	Externalised: analyst; anthrop-ologist **Doing/ Showing**: (+/-)
'Life as Theatre: Some Notes on One	Sheldon Messinger, Harold	**Dramaturgy:** We are both actors and spectators of ourselves and others. Dramaturgy is 'a perspective on the world and the self within it … that renders life a kind of "theater" in which a	The human condition	A seeing-place (implied)' An acting space	Visibility Strategies of performance and	Externalised: social scientist

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Dramaturgic Approach to Social Reality' (1962)[66]	Sampson, Robert Towne Sociology	"show" is "staged." Someone viewing self and world from within this perspective will be said to be "on."' Messinger and his colleagues are critical of this idea of the social actor being 'on' to an observer. It does not accord with how people seem to consider everyday life. People do not, in general 'experience life as theater' for a variety of reasons.[67]		A constructed art	presentation Causality Structure The possibility of delusion	**Doing**: (-)
1963: American President John F. Kennedy assassinated; Civil Rights campaigns begin in USA.						
Communic-ation and Social Order (1962); *Symbols in Society* (1968)	H.D. Duncan Sociology	**Dramatism**. Social action is expressed and communicated symbolically. A development and sociological reworking of the ideas of Kenneth Burke. The social drama of action is 'expressed through forms like play, games, festivals, parties, ceremonies, etc.'.[68] Society develops from 'forms of sociation … the data of sociation exist in the various kinds of symbolic expressions men use to enact their social roles in communication with one another'.[69]	Social life	A constructed art	Visibility Strategies of presentation Structure Causality Expressive Purposefulness	Externalised: social scientist **Doing**: (+/-)
Symbolic Leaders: Public Dramas and Public Men (1964)	**Orrin E. Klapp** American Sociologist	**Dramaturgy; Role Theory.** Political life involves both action and spectatorship but is directed by spectators. Drama is a 'dimension' of public life. Roles 'are "thrust upon"' individuals in 'transitory' dramas which are like 'a grade-C movie'. The dramatic is a dimension of all social life in every society, but it has moved from 'tradition and local events …to that range of things conventionally called news, entertainment, and reading, which are presented before shifting, transitory, and boundless audiences'. The 'peculiar laws' of dramatic encounters in real life could benefit from a consideration of the laws which apply to drama in the theatre. The application of a dramaturgical perspective shows 'how public drama works as a force within our society', explains the fate of public figures, demonstrates that we generally do not take audiences as seriously as we need to, and provides an alternative to structural descriptions of society which cannot account for how things can change, often rapidly. In particular, it reveals that we live in an 'audience-directed	Political life	A constructed art A relationship between actor and spectator	Strategies of direction and presentation Structure Causality The possibility of deception	Externalised: social scientist Internal: 'the whole world is a potential audience'[71] **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		society'. To explain leadership, especially charismatic leadership and to analyse the peculiar characteristics of encounters which can be termed 'dramatic'; to provide a viable alternative to structuralist/ functionalist explanations of society; to argue for a less constricting view of spectators and a recognition of their role in public life. To 'show how public drama works as a force' within society and determines the fate of symbolic leadership, to explain how leadership works.[70]				
Histoire des spectacles (1965)	**Jean Duvignaud** French historian	History can be constructed for effect. During the French Revolution '[h]istory itself becomes a dramatic representation given like the *fête*, under the eye of the nation'.[72]	History	A seeing-place An acting space A constructed art A relationship between actor and spectator	Strategies of performance and presentation Backward causation	Externalised: historian **Doing**: (+/-)
Theory and Research in the Communica-tive Arts (1965); *Discussion and Group Methods: theory and Practice* (1975); *Communica-tion Theory* (1980); *Interpersonal Communica-tion in the Modern*	Ernest Bormann Communic-ation Theory and Research	Rhetorical communication presents reality dramatically, which conveys meaning, motive and emotion. Bormann proposed a 'dramatistic communication theory' which could be used to analyse rhetorical communication. Each piece of communication presented a *rhetorical vision*, a symbolic drama which contained characters, scene setting, a plotline and a 'sanctioning agent' (whatever was used to justify the recommended action such as God or Providence or racial superiority etc). 'Meaning, emotion and motive' were contained in this vision, and 'people caught up in the vision will act it out as their sense or understanding of social reality dictates'. The theory thus had both explanatory and predictive powers.[73]	Social life	A constructed art	Strategies of presentation Purposefulness Expressive	Externalised: social scientist **Doing/ Showing**: (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Organization (1982); *Force of Fantasy: Restoring the American Dream* (1985)						
Understanding Media: The Extensions of Man (1965); *From Cliché to Archetype* (1970)	**Marshall McLuhan** (1911-1980) Canadian educator, philosopher, media and commun-ication theorist	The effects of media technology on human life, which is performed publicly. 'All the world's a stage' has become 'more than a metaphor' in the space age: 'the young now accept the public space of the earth as role-playing areas'.[74]	Technology	An acting space	Visibility Subjectification Strategies of performance Structure	Externalised: social scientist **Doing**: (+/-)
'Aesthetics of Revolution: The Marxist Melodrama' (1965)	W. Sypher Politics	Social and political life according to the theories of Marx and Darwin becomes melodrama, 'a theatre of tension between abstractions'[75]	Political and intellectual life	An acting space A constructed art	Conflict management Strategies of presentation	Externalised: social scientist **Doing**: (-)
'An Interview with John Cage' (1965)	**John Cage** (1912-1992) American Avant-garde composer, author and critic	The relationship between art and everyday life: art draws attention to the theatre in life: 'Theatre takes place all the time wherever one is, and art simply facilitates persuading one this is the case'.[76]	Cultural life	An acting space	Visibility Strategies of performance Subjectification Self-awareness	Externalised: artist, critic **Doing**: (+)
Two Essays on Analytical Psychology (1966)	Carl Jung (1875-1961) Swiss psychiatrist	Visibility leads people to adopt *personas* to manage what they show: '[T]he *persona* is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite	Psychological life	A seeing-place (implied) A constructed art A relationship	Visibility Strategies of presentation	Externalised: social scientist **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	and psychoanalyst	impression upon others, and, on the other, to conceal the true nature of the individual'.[77]		between actor and spectator		**Showing** (-)
Explanation and Human Action (1966)	A.R. Louch Sociology	**Dramaturgy**. We act under the scrutiny of others A sociological study which uses a dramaturgical perspective.[78]	The human condition	An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of performance Causality Purposefulness	Externalised: social scientist **Doing** (+/-)
'Politics as a Dramatic Form' (1966);[79] 'The Dramaturgy of Politics' (1969)[80]	Richard Merelman Political communic-ation	**Dramaturgy.** Politics uses dramatic elements for effect and can therefore be analysed as if it was theatre. Politics is dramatic; it uses dramatic devices such as personification, identification, catharsis, suspense, symbolism, role-reversal and unmasking, as well as manufactures climaxes, for 'impression management', especially over issues of 'style' or politics. Dramas can be analysed to create *ideal types* against which the real world can be assessed. Sociology should also study successful examples of drama in order to explicate how drama deals with particular situations of interest to sociology e.g. small group interaction and audience response.[81] Politics and theatre share elements such as impression management, life and death consequences, and conflict, especially interpersonal conflict. Both are mediated: theatre through production and politics through the mass media	Political life	A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and performance Conflict management Affective behaviour	Externalised: social scientist Internal: citizens (who can be duped) **Doing/ Showing** (+/-)
1967: Arab-Israeli Six Day War						
'On Telling People' (1967)	John Griffiths Political theory	'We read the newspapers, we listen to and look at political commentators, we hear ministerial statements, and we are conscious of the existence of another world, the other side of the moon. So we become cynical to the point of switching off radio and television during general election broadcasts because, simply, we do not believe what is being said. The evasions, the half-truths, the falsities shine through the words and we are angered because we are treated like children. So politicians are laughed at and remain powerful. Can all this play acting really be	Political life	A seeing-place (implied) A constructed art	Distance Alienation Strategies of presentation Possibility of delusion Inconsequential	Internal: disenchanted citizens **Doing/ Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		necessary for the management of 50,000,000 people?' [82]				
Symbolic Crusade: Status Politics and the American Temperance Movement (1967); *The Culture of Public Problems: Drink-Driving and the Symbolic Order* (1981)	Joseph Gusfield Political Symbology	**Dramatism**. Politics is like drama in the way it uses symbols, which can be used to deflect threat. 'One of the classic discussions of the difference between instrumental and symbolic politics [which] allows us to see political action as both rational *and* non-instrumental'.[83] Gusfield's study of the American temperance movement 'provided a basis for later development of dramaturgical thinking about political processes'.[84] Political rituals, according to Gusfield, function as 'secular prayers' which 'sharpen up the pointless and blunt the too sharply pointed'. The rituals 'involve two types of dramatic symbolism: gestures of cohesion [such as coronations, inaugurations, "fire-side" chats] and gestures of differentiation [e.g. negative campaigning]. Power, in this case, arises from the negotiation of symbols or images.[85]	Social and political life	An acting space A constructed art A relationship between actor and spectator	Visibility Objectification Conflict management Strategies of presentation Affective behaviour Repetition	Externalised: social scientist Internal: groups under threat **Showing**: (+/-)
Episodes of the Revolutionary War (1967)	Che Guevara (1928-1967) Revolution-ary	Radical political life: was dramatic because it was conflictual. The new society in Cuba under Fidel Castro was a 'strange and moving drama'. Guevara saw situations in terms of 'protagonists in the drama'.[86]	Political life	An acting space A constructed art	Conflict management Subjectification-Stock parts	Internal: radical activist as actor **Doing**: (+/-)
1968: Soviets suppress 'Prague Spring'; Students riot in Paris and elsewhere.						
La Revolution Introuvable (1968)[87]	Raymond Aron (1905-1983) French philosopher	Radical political life was dramatic because it involved role-play. Aron called the riots in France a 'psycho-drama':[88] 'I do not use the term 'psychodrama' without modification. But nevertheless, we have all been acting a part during this period. I took on the role of de Tocqueville; this has its ridiculous side, but others were playing Saint-Just, Robespierre or Lenin, which all in all was even more ridiculous'.[89]	Political life	A constructed art	Subjectification Stock parts	Internal: radical activist as role-player **Doing**: (-)
'The acquisition of social structure:	Aaron V. Cicourel Social	**Role Theory**. How meaningful social structure arises: through an assumption that perspectives were shared. Influenced by phenomenology and ethnomethodology, Cicourel asked how	Social life	A constructed art	Social interaction Coherence	Externalised: social scientist

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Towards a developmental sociology of language and meaning' (1968); 'Interpretive procedures and normative rules in the negotiation of status and role' (1972)[90]	Sciences	role-taking was possible. He argued that 'the taking and making of roles rests on a set of cognitive processes through which actors give meaning to the world and so sustain a 'sense of social structure''. Role-taking required cognitive skills in order to engage in role-taking, and ability 'to infer and impute meaning to situations'. To do this, role-players had to make assumptions about 'a reciprocity of perspectives' between themselves and others.[91]			Purposefulness Meaningfulness Reciprocity	**Doing**: (+/-)
'Role Theory' (1968)[92]	T. Sarbin and V Allen Behaviour therapists	**Role Theory**: Social behaviour can be modified through practice. Since the actor rehearses to produce a successful performance, the metaphor of rehearsal can be used to modify behaviour and the development of social skills.[93]	Social life	A constructed art	Strategies of performance Subjectification Self-awareness	Externalised: therapists **Doing**: (+/-)
'Spectacles and Scenarios: A Dramaturgy of Radical Activity' (1969)[94]	Lee Baxandall Politics	**Dramaturgy:** (a theatrical understanding rather than a sociological understanding of dramaturgy). Political life has always included the elements of theatre in its exercise and maintenance of power: 'the art of making dramas and placing them properly on the stage' (the world stage). Politics has always been theatre. Most radicals have had a 'dramaturgical consciousness' (Marx, Engels, Trotsky, Che Guevara). Lenin believed that revolutions were the 'festivals of the oppressed'. 'Social dramaticism' has always belonged to the elites in society. A 'lucid theatricality' has always been 'essential to maintaining the consensus' and to maintain 'the reputation' of power as well as its actuality. Hence 'the state has uncounted stages, plot-lines, and "routines"', but dramaturgy has consciously been taken up by radical action now.[95]	Political life	A constructed art	Structured Strategies of presentation, performance and direction Purposefulness Functionalist	Externalised: theorist; political actors Internal: the masses **Doing**: (-)
'The Theatrical	Richard	**Dramaturgy**: Life does involve playacting, but is more than the	The human	A seeing-place	Reductionism	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Analogy Reconsidered' (1969)	Dewey Sociology	theatre analogy is able to account for. '[T]he dramaturgical model requires much less distortion to make it fit the human condition' because theatre is a cultural product. It provided a language with which to describe the 'play-acting in everyday life', but it has been overused to the point where its terms are no longer unambiguous or are taken literally. Life involves playacting, but '[t]he theater is not the equivalent of society'. In fact, 'our willingness to "make do" with "role" or "role behavior" has been instrumental in our failure to invent an appropriate designation' for the playacting which occurs in life. Analogies are both selective and reductionist and may confuse or obfuscate rather than explain.[96]	condition	(which is problematic) A constructed art	Simplification Strategies of performance	social scientists who use theatre as a metaphor for life Internal: social scientist/critic who recognizes it as inadequate **Doing** (-)
'Art and Objecthood' (1969);[97] *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* (1980)	Michael Fried Art History	**Theatricality** in painting was a negative trait, opposed to authenticity. It was apparent in 'turned out poses' where the subject appeared to be aware of the onlooker.[98] Spectatorship was a site of power since it could require artists and performers to pretend their work was not being observed in order to have it accepted as 'authentic'. This position was epitomised by Diderot who insisted on the right to be able to observe while at the same time not allowing the object of his gaze to show that it was affected by his spectatorship. This produced artworks in which self-awareness was disguised, enabling the spectator to indulge in attributing any meaning he liked without fear of contradiction. Changes in artistic representation reveal spectatorship as a site of power.	Cultural lie	A constructed art A relationship between actor and spectator	Strategies of presentation	Externalised: art historian **Showing/ Watching**: (+/-)

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[3] In Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.p. 355

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[5] Sartre, Jean-Paul. 1995/1943. *Being and Nothingness: An Essay on Phenomenological Ontology*. London: Routledge.p. 254
[6] Brown, Richard H. 1977. *A Poetic for Sociology: Toward a logic of discovery for the human sciences*. Cambridge: Cambridge University Press.p.116; Wikipedia, http://en.wikipedia.org/wiki/George_Homans accessed 17/08/2008.
[7] Carlson, Marvin. 2004. *Performance: A critical introduction*. 2nd ed. New York and London: Routledge.pp. 41-2
[8] Zerka Moreno 2004 inYalom, Victor 2004, 'An Interview with Zerka Moreno', Psychotherapy.com, http://www.psychotherapy.net/interview/zerka-moreno#section-psychodrama-explained accessed 23/9/2010
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[10] Riesman, David 1961/1950, *The Lonely Crowd: A Study of the Changing American Character* New Haven and London, Yale University Press, pp. 260-307
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[12] Schmitt 1950: 75 in Dean.
[13] Barthes 1972, *Critical Essays*, trans. Richard Howard, Evanston Ill., p. 38; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.p. 413.
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[15] Barthes, Roland. 1986. 'Diderot, Brecht, Eisenstein'. In *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*: Basil Blackwell, pp. 89-97.p. 96
[16] In *Psychiatric Research Reports, II,* 1955, pp. 39-51; reprinted in Bateson 1972, *Steps to an Ecology of Mind*, San Francisco, Chandler; cited in Boje, David M., John T. Luhman, and Ann L. Cunliffe. 2003. 'A Dialectic Perspective on the Organization Theatre Metaphor'. *American Communication Journal* 6 (2).
[17] Boje *et al* 2003
[18] Quoted in Biddle 1956, *Role Theory, Expectations, Identities, and Behaviors*, New York, Academic Press, p. 55. See Table.
[19] Carlson 1984: 431
[20] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 197; in Carlson 1984: 431.
[21] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 202-4; in Carlson 1984: 431.
[22] Going by Schlossman (2002), not much activity seems to have occurred in this area. (Schlossman, David A. 2002. *Actors and Activists: Politics, Performance, and Exchange Among Social Worlds*. New York and London: Routledge.)
[23] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 2028-9; in Carlson 1984: 432.
[24] Biddle, Bruce. 1956. *Role Theory: Expectations, Identities, and Behaviors*. New York: Academic Press.pp.55-60
[25] Turner, Victor. 1974. *Dramas, Fields and Metaphors: Symbolic Action in Human Society*. Edited by V. Turner, *Symbol, Myth, and Ritual Series*. Ithaca, London: Cornell University Press.p.32
[26] Turner 1974: 13
[27] Carlson 1984: 484
[28] Carlson 1984: 484-5

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[31] Turner 1974: 31
[32] See MacAloon, John J. 1984. 'Introduction: Cultural Performances, Culture Theory'. In *Rite, Drama, Festival, Spectacle: Rehearsals Toward a Theory of Cultural Performance*, edited by J. J. MacAloon. Philadelphia: Institute for the Study of Human Issues, 1-15. and Schechner, Richard. 1988. 'Victor Turner's Last Adventure'. In *The Anthropology of Performance*. Victor Turner, New York: PAJ Publications.
[33] Turner 1979: 81 in Bharucha, Rustom 2000, *The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalisation*, London, The Athlone Press, p.166n4
[34] In *British Journal of Sociology* Vol 8, pp. 106-120; cited in Scott, J. 2001. 'Status and Role: Structural Aspects'. In *International Encyclopedia of the Social and Behavioral Sciences*: Elsevier Science http://www.sciencedirect.com.simsrad.net.ocs.mq.edu.au accessed 20/10.2004.
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[37] Nadel, 1957, *The Theory of Social Structure* Carlton, Melbourne University Press, p. 66
[38] Scott 2001
[39] Villa, Dana. c1996. *Arendt and Heidegger: the Fate of the Political*. Princeton NJ: Princeton University Press.p. 53
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[42] Arendt, Hannah. 1978/1971. *The Life of the Mind*. San Diego, New York, London: A Harvest Book, Harcourt Brace and Company.pp.21-22
[43] Dahrendorf, Ralf. 1973/1958. *Homo Sociologicus*. London: Routledge and Kegan Paul.p. 12
[44] Scott 2001
[45] Camus in Schmitt, Natalie Crohn. 1990. *Actors and Onlookers: Theater and Twentieth-Century Scientific Views of Nature*. Evanston, Ill.: Northwestern University Press.p.1
[46] Goffman, Erving. 1974. *Frame Analysis: An Essay on the Organization of Experience*. New York: Harper and Row.p.508
[47] Brissett, Dennis, and Charles Edgley, eds. 1990. *Life as Theater: A Dramaturgical Sourcebook*. 2nd ed. New York: Aldine de Gruyter.pp.1, 40
[48] Mangham, Iain L., and Michael A. Overington. 1987. *Organizations as Theatre: A Social Psychology of Dramatic Appearances*. Chichester: John Wiley and Sons.p. 75
[49] This is despite claims by Mangham and Overington that Goffman had an understanding of theatre which 'does not appear to be informed by actual contact with plays and players' (1987: 201n5).
[50] Bradbury, M., B. Heading, and M. Hollis. 1972. 'The Man and The Mask: A Discussion of Role Theory'. In *Role*, edited by J. A. Jackson. Cambridge: Cambridge University Press.p. 44
[51] Brissett and Edgley 1990: 1
[52] Goffman 1974: 1-2, 10
[53] Carlson 2004: 46. The idea of 'keying' is taken up by Richard Schechner in his concept of 'restored behaviour' which is behaviour which is not only repeated, but is deliberately marked out or framed as performance.
[54] Goffman 1974: 547

[55] Chriss, James. 1995. 'Habermas, Goffman, and Communicative Action: Implications for Professional Practice'. *American Sociological Review* 60 (4) pp. 545-565.
[56] Van Dyke, Vernon. 1960. *Political Science: A Philosophical Analysis*. Stanford, California: Stanford University Press.p.14
[57] Cited in Schmitt 1990: 1
[58] Chapter 7 in his book *Modern Organization*, in 1961 by Knopf (New York).
[59] Gardner, William L. III. 1992. 'Lessons in Organizational Dramaturgy: The Art of Impression Management'. *Organizational Dynamics* (Summer 1992) pp. 33-46.p.34
[60] Berne, Eric. 1976. 'Human Destiny'. In *Drama in Life: The Uses of Communication in Society*, edited by J. E. Combs and M. W. Mansfield. New York: Communication Arts Books, Hastings House Publishers, pp. 89-101.p. 61
[61] Carlson 2004: 43
[62] Blumer, Herbert. 1962. 'Society as Symbolic Interaction'. In *Human Behaviour and Social Processes: an interactionist approach*, edited by A. Rose. London: Routledge and Kegan Paul, pp. 179-192.pp.186-9
[63] In A. Rose (ed) 1062, *Human Behavior and Social Processes*, London, Routledge and Kegan Paul; cited in Scott 2001.
[64] Scott 2001
[65] Brown 1977: 257n39
[66] Messinger et al 1962, 'Life as Theatre: Some Notes on One Dramaturgic Approach to Social Reality', *Sociometry* Vol 25(1), pp. 98-110.
[67] Messinger etal 1962: 98-110
[68] Mangham and Overington 1987: 72
[69] Duncan 1962: xvii in Mangham and Overington 1987: 72
[70] Klapp, Orin. 1964. *Symbolic Leaders: Public Dramas and Public Men*. Chicago: Aldine.pp.55-57, 250-263. Klapp claims that Goffman's account (and that of others who use a dramaturgical perspective) remains within a structuralist account of theatre. This is not Klapp's aim, however, his account suffers from the shift which seems to plague many dramaturgical accounts of social and public life, beginning with the use of drama as a perspective, but sliding into drama as an actual description. Lindholm calls this process 'Taking for granted what one wishes to prove' (1998:247). Theorists get seduced by the metaphor. Klapp, unlike many others, does salvage his account largely because his idea of 'drama' seems to owe more to the original Greek meaning of the term (to do) than to ideas about the theatre. Public drama, then, is about *public action*, action which occurs, always, before an audience. In this, Klapp comes close to Edmund Burke's way of viewing public life, although his perception of where the limits are is quite different. Both raise the question of whether or not their use of drama (and derivative terms) is actually metaphor.
[71] Klapp 1964: 255
[72] Duvignaud 1965: 247 in Butwin, Joseph. 1975. 'The French Revolution as *Theatrum Mundi*'. *Research Studies* 43 (3) pp. 141-152.p. 150
[73] Cragan, John F., and Donald C. Shields. 1981. *Applied Communication Research: A Dramatistic Approach*. Prospect Heights, Illinois: Waveland Press, Inc.p. 3
[74] McLuhan *From Cliche* 1970: 9ff; quoted in Stern 1979, 'Actors, Characters, and Spectators in Tamayo's *Un drama nuevo*', *Theatre Journal* Vol 31(1), p. 75.
[75] Sypher *Aesthetics* 1965: 262, in R. Corrigan (ed), *Tragedy: Vision and Form*, New York University Press, 1965.
[76] John Cage, cited in Gilman, Richard 1969, *The Confusion of Realms*, New York, Vantage Books.
[77] Jung *Two Essays* 1966: 305; quoted in Bartsch, Shadi. 2006. *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire*. Chicago and London: University of Chicago Press.p.223
[78] Brown 1977: 257n39
[79] Presented to the American Political Science Association Meeting, 6th – 10th September, 1966.

[80] Initially In *Sociological Quarterly* Vol X, pp. 216-241; subsequently reprinted in Combs, James E., and Michael W. Mansfield, eds. 1976. *Drama in Life: The Uses of Communication in Society*. Edited by G. H. Gordon, *Humanistic Studies in the Communication Arts*. New York: Communication Arts Books, Hastings House Publishers.pp. 285-301.
[81] Merelman, Richard M. 1976/1969. 'The Dramaturgy of Politics'. In *Drama in Life: The uses of Communication in Society*, edited by J. E. Combs and M. W. Mansfield. New York: Communication Arts Books, Hastings House Publishers, pp. 285-301.p. 299
[82] Griffiths 1967: 23, in Bernard Crick (ed), *Essays on Reform*, Oxford University Press, p. 23
[83] Mangham and Overington 1987: 75
[84] Brissett and Edgley 1990: 350
[85] Gusfield, Joseph. 1963. 'A Dramatistic Theory of Status Politics'. In *Symbolic Crusade: Status Politics and the American Temperance Movement*. Urbana: University of Illinois Press, 166-188.p. 170
[86] Baxandall, Lee. 1969. 'Spectacles and Scenarios: A Dramaturgy of Radical Activity'. *The Drama Review: TDR* 13 (4) pp. 52-71.p. 71
[87] Translated in *Encounter*, December 1968; discussed in Mount, Ferdinand. 1972. *The Theatre of Politics*. 5 Winsley St., London: Weidenfeld and Nicolson.p.4.
[88] Mount 1972: 4
[89] Aron 1968 in Mount 1972: 4
[90] Published respectively in A.V. Cicourel (ed) 1968, *1973 Cognitive Sociology*, UK, Penguin, Harmondsworth and A.V. Cicourel (1972), *1973 Cognitive Sociology*, UK, Penguin, Harmondsworth; cited in Scott 2001.
[91] Scott 2001
[92] In G. Lindzey and E. Aronson (eds) 1968, *The Handbook of Social Psychology*, Reading Mass., Addison-Wesley, pp. 488-567.
[93] Carlson 2004: 42-3
[94] In *The Drama Review: TDR*, Vol 13(4) 1969, pp. 52-71. Note that Baxandall's idea of dramaturgy seems to come from theatre rather than from Goffman and Burke.
[95] Baxandall 1969: 53-5, 66
[96] Dewey, Richard. 1969. 'The Theatrical Analogy Reconsidered'. *The American Sociologist* 4 pp. 307-311.pp. 308-10
[97] In Gregory Battock (ed) 1969, *Minimal Art*, New York, Dutton.
[98] Quinn, Michael. 1995. 'Concepts of Theatricality in Contemporary Art History'. *Theatre Research International* 20 (2) pp. 106-114.

Table 9/17: The theatre metaphor and its relationship to the spectator: 1970-1974

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1970s: dramaturgy comes to the fore, becoming by the 1990s 'the most ubiquitous form of scholarship'[1] despite early criticism from a variety of directions. For example, in 1969, Richard Dewey argued that the analogy was reductive, and interfered with the ability to find ways of talking about everyday human playacting. In 1970 Aaron Cicourel argued that the metaphor was 'defective in explaining how actors are capable of imitation and *innovation* with little or no prior rehearsal, just as a child is capable of producing grammatically correct utterances that he has never heard and is capable of understanding utterances that have never been heard before'.[2] Even Goffman moved away from the approach, preferring instead the metaphor of framing in his later work. **Wars** in Africa, Asia and the Middle East						
A Sociology of the Absurd (1970); *The Drama of Social Reality* (1975)	Stanford Lyman and Marvin Scott Social Psychology	**Dramatism**. An explanation of the way theatre can be used to elucidate the world: 'the methodological approach that best enables us to understand how the practical accomplishments of politics come to pass.[3] An attempt to extent and elaborate the dramaturgical perspective used by Kenneth Burke through a 'sociological criticism' of the literature of drama,[4] a task which requires them as social scientists to 'behave … like an *audience* at a drama'. In behaving like an audience, they discover that '[s]ocial reality … is realized theatrically … reality is a drama, life is theatre, and the social world is inherently dramatic'.[5] Dramatic texts, especially those of Shakespeare, provide 'a formal prism through which the human condition may be refracted in all its manifold experiences and existences'.[6] *A Sociology of the Absurd* (1970) 'starts with the assumption that the world is without essential meaning'.[7] Their studies of dramatic texts reveal a concern to 'support the 'real' character of life as a dramatic communication'.[8] Taking up Evreinov's term *theatrocracy* (rule by theatre), they claim that legitimacy of power is constructed dramatically.[9] Individuals create forms of resistance or escape dramatically, using myths and symbols such as 'the social bandit'. According to Brown, their 'stage' is peopled by a combination of actors and individuals who seem to have accidentally strayed into the theatre and found themselves on stage before spectators which *expect* something of them because of where they are.[10] A muddle of dramatism (drama can	The social world	A seeing-place An acting space A constructed art A relationship between actor and spectator	Objectification strategies of power to be seen Causality	Externalised: social scientists and theorists (*theoria*) whose task it was 'to see the world' and reveal its hidden truths. Internal: deluded citizens/ subject of political power **Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		reveal life), dramaturgy (life can be seen as theatre), Evreinov (life is theatre) and Machiavelli (political life must attend to appearances using theatrical techniques). This muddle is exemplified in their statement that 'the methodological approach that best enables us to understand how the practical accomplishments of politics come to pass is found in dramaturgy, a derivative of performance theory', a term they introduce for the first time in Chapter 5 (n1) to indicate that their perspective 'involves both ontological and heuristic features associated with the notion of drama'.[11] Although they claim here that dramaturgy is derived from performance theory, there is no mention of this in their exposition of Goffman other than to say that 'Goffman's dramaturgy focuses on social reality as a theatre of performances available for study by social scientists and … the social actors themselves'.[12] Nevertheless, they go on to say that political sociology is a 'subdiscipline' of performance theory concerned with clarifying 'the interconnection between statecraft and stagecraft' and 'the study of political dramas'. These are defined as 'the variety of performances that obtain or seek to obtain power and the equally varied performances undertaken to demonstrate dominance and maintain imperative coordination' by formal government institutions as well as 'non-governmental arenas of power and authority' such as 'factories, bureaus, churches, schools and military organizations', and less formal sites of power and authority such as 'families, friendship groups, gangs, cliques, and clubs'. All of these constitute 'theatres of politics for the sociologist' because '[a]ll these arenas of life constitute the domain of theatrocracy – the paradigm domain for the *theoria* who study theatre-in-life'. Political sociology is concerned with the way power is 'translated into authority'. Authority 'is a particular and complex form of impression management, designed … to legitimate the right of the few to				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		rule over and decide the fate of the many' through the use of *myth*. Myths are 'efficacious social constructions [which take the form of] basic and essential dramas'. There are six basic myths which provide moral justification for authority to rule: wisdom and knowledge, divide sanction, courage and heroism, consent and majority rule, tradition and custom and inevitable historical forces. Each requires some form of *demonstration*. Wisdom and knowledge must be indicated; the 'inner call' must be given outer expression, heroism must be performed, consent requires the staging of election contests, tradition must appear 'in the mantle of acknowledged custom' and historical forces must be demonstrated. Resistance too requires 'management of expression' and impression. 'All … are plays'.[13]				
Comment in *The New York Times* May 3, 1970	Donald Fread Playwright	Political institutions also stage performances, such as '"The Gulf of Tonkin" and "The Black Panther Will Get you if You Don't Watch Out" … "Why Don't They Take a Bath?" [and] "The Body Count" … 'a wonderful comedy of the absurd'.[14]	Political life:	A constructed art	Strategies of performance, direction and presentation Purposefulness	Externalised: playwright Internal: citizens **Doing** (-)
Do It! Scenarios of the Revolution (1970)	Jerry Rubin (1938-1994) American social activist; co-founder of the Yippies	'Life is theater and we are the guerrillas attacking the shrines of authority … the street is the stage'.[15]	Political life	An acting space	Strategic action	Internal: activist **Doing** (+)
'Creating Political Reality' (1970)	Henry Kariel Political Science	Prevailing political realities are 'the great hit plays … put on by corporate boards, university administrations, welfare bureaucracies, National Guard units, peace research centres, or other institutions for crisis management' against which we must strive to 'create new possibilities'.[16]	Political life	A seeing place (implied) A constructed art A relationship between actor and spectator	Strategies of direction	Externalised: theorist, critic Internal: managed citizens **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Theatrum Philosophicum' (1970); 'The Art of Telling the Truth' (1983)[17]	Michel Foucault French Sociologist/ Philosopher	Thinking as a staged confrontation between philosopher (spectator) and stupidity (being in all its multiplicity and difference. 'Theatrum Philosophicum' is a review essay on Deleuze's *Difference and Repetition* (1968) and *The Logic of Sense* (1969). In it, Foucault argues that Deleuze has demonstrated a new form of philosophy, 'philosophy not as thought but as theater – a theater of mime with multiple, fugitive, and instantaneous scenes in which blind gestures signal to each other'.[18] In such an 'acategorical' philosophy, the historical figures of Western philosophy reappear as a gesture or 'an impressive mustache' in a later philosopher. In breaking up categorical thought, Foucault considers that Deleuze has made thought 'again possible'. Foucault's 1983 essay argues that revolutions (such as the French Revolution) are dramas. They provide 'a spectacle' which, according to Kant, is 'welcomed all around by spectators' who do not take part in it, but who observe it, attend it and get 'carried away by it' as an indication 'of the moral disposition in mankind' – the disposition towards reform which is a mark of enlightenment.[19] Philosophy is not a confrontation with error, but with stupidity. It only thinks it is confronting error because it has created categories by which it controls difference. Only within categories can one think mistakenly. This, in itself, is a restriction on thinking (as well as difference). Foucault is questioning what Kant means by 'enlightenment' – a self-consciousness about the present	Intellectual life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of performance. Self-awareness Visibility	Externalised: spectators who get carried away with enthusiasm at the sight of revolution; theorist/ spectators who observe these others (and sometimes the revolutions as well) and develop categories by which to contain the world Internalised: self-disciplined individual **Doing/ Showing** (+/-)
1971: America withdraws from Vietnam						
'From Print to Rehearsal: A	Charles Sandifer	Readers Theatre allowed audiences to hear what we would now call a 'concert' version of a significant literary work which was	Intellectual life	A seeing-place (implied)	Strategies of presentation	Externalised: scholar;

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Study of Principles for Adapting Literature to Readers Theatre' (1971)	Literature and Oral Interpretation	not originally intended for a theatre production. Scholars in this area (mostly American) selected, adapted and staged (in varying degrees) this literature to aid interpretation of the literature. Readers Theatre was a 'Theatre of the Mind'. The idea of Readers Theatre is itself a theatre metaphor. Sandifer also considers his attempt to identify the principles used in these productions a form of 'rehearsal'.[20]		A constructed art		reader **Doing** (+)
'Trial by Drama' (1971)	Richard Harbinger Lawyer	'[A]n adversary trial is a dramatic thing put to legal use'. [21] If one looks at a trial as a play, one can identify the components of a play: the crime (a play within a play), plot, protagonists.[22]	Legal conventions	A constructed art	Strategies of presentation	Externalised: practitioner of law **Doing** (+/-)
'Profile of Roel van Duyn' (1971)[23]	Roel van Duyn Inventor of the Dutch Gnomes/ Pixies; city councillor	Political life entailed taking roles. On being elected to the Amsterdam city council, van Duyn said of political life that 'After all it *was* a theatre. Everyone had a fixed role, all decisions were taken in advance; there was no real debate; and nobody listened to anybody else. So I decided to do consciously what the others did unconsciously. I acted a part – my own little role'.	Political life	A constructed art	Subjectification Strategies of presentation and performance	Internal: political participant **Doing** (-)
The Theatre of Politics (1972)	Ferdinand Mount Political Theory	Political life involves a relationship with spectators as well as temporal and spatial structuring. Theatre provides a model for democratic politics which takes account of its need to satisfy its spectators. The spectators of politics must be wooed by political actors, and judge political action. Politics should be considered literally *as theatre*. The value of thinking about politics as theatre lies in the way theatre interacts with society. Politics as theatre is the only paradigm of politics which properly recognizes that its relationship with its spectators lies in satisfying those spectators: 'if the theatrical element is central and ubiquitous, then a major role … must be conceded to the actual opinions of the public'.[24] Mount also uses theatre as an organizing principle for his book, which is divided into Prologue, Acts, Finale and Epilogue. Politics is [like] theatre because politicians, like actors, play dual	Political life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility, Judgment The possibility of dissembling Strategies of presentation and performance Interaction	Externalised: political theorist; Internal: citizens **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		roles; they must use a common language and reflect their society in recognizable ways. Politics uses artifice, is performed before spectators who must be 'wooed' and who judge it. Politics is a mediated activity, and politicians and actors share the reputation for falsity and dissembling (which is based on a misunderstanding of what their tasks are). Both politics and theatre utilize rhetoric, and both politicians and actors must master the art of self-projection.				
'The Man and the Mask: a Discussion of Role Theory' (1972)	M. Bradbury, B. Heading and M. Hollis Sociology/ Theatre	**Role Theory.** Human behaviour can be predictable because it is based on social norms. Theatre [as] an analogy … has inspired the development of role analysis'. 'Role' is 'a core concept for the sociologist', one which underpins the discipline of sociology. It is about 'a special brand of predictable behaviour … 'role' is a subset of all expected behaviour', of social norms. It is useful for the analysis of both social conflict and social consensus because it 'represents a link between individual personality and social structure … the individual actor as role-player performs on the stage of the broader society'. Because individuals are role-players 'their behaviour is neither idiosyncratic nor random'.[25] 'The social actor … resembles the stage actor' because he is 'programmed': He operates with a script written for him … emitting cues which elicit responses from other actors'. Human regularities result from 'impersonation'. Roles are interactive, and 'in all their interaction the sociologist thinks he can detect the social play being enacted' because certain aspects of this interaction is 'patterned'.[26] In the course of this discussion, both Bradbury and Hollis suggest that Heading pushes the metaphor too far, or is very selective about what aspects of theatre are to be applicable. Bradbury in fact accuses Heading of 'misusing the metaphor': 'Where a role is a mask, you are making it a face as well … a slightly disturbing imperialism'. Hollis argues that 'it is no use appealing to the metaphor of the theatre to explain in what	Social behaviour	A constructed art	Objectification Strategies of performance and presentation Causality Convention	Externalised: social theorist **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		sense a man is the sum of the roles which he plays. For the metaphor … gives … conflicting answers'				
'Deep Play: Notes on the Balinese Cockfight' (1972); *Negara: The Theatrical State in Nineteenth Century Bali* (1980); 'Blurred Genres: The Figuration of Social Thought' (1980)	**Clifford Geertz** (1926-2006) Anthropology	Social life can be read as a cultural text in the way that we understand and experience theatre, not for what happens (a history lesson) but for what *might* happen if life could be as freely shaped as art. *Negara* was an examination of the royal families in pre-colonial Bali. It offered a diffused view of political authority which challenged western power-centred views. Nevertheless, Geertz warned against too close an identification of theatre processes with sociological or anthropological phenomena, claiming it had an homogenising effect. He recommended a synthesis between Turner's *pattern* and the work of theorists of symbolic action such as Kenneth Burke, Frye and Langer, who focus on the rhetoric of drama: what it says. This would provide a richer model for both anthropological study and theatre theory,[27] one which would focus on 'connecting action to its sense rather than behavior to its determinants' by treating cultural forms as texts, imaginative works which need to be 'penetrated' rather than dissected, to find out what 'something' they are saying (or bringing into focus) of something – a telling 'that tells us less what happens than the kind of thing that would happen if, as is not the case, life were art and could be as freely shaped'.[28] For Geertz, 'societies, like lives, contain their own interpretations. One has only to learn how to gain access to them'. This is one of the major tasks of modern sociology and has produced a 'blurring' of genre boundaries as analysts try to draw on culture for possible approaches. The theatre analogy contains two distinct and opposing threads which have complicated this task. Geertz tries to bring these threads together in *Negara*.	Social life	A constructed art	Freedom from consequences Strategies of presentation Meaningfulness Purposefulness	Externalised: social scientist; anthropo-logist **Showing/ Watching** (+/-)
Theatricality: A Study of	**Elizabeth Burns**	**Theatricality**: Social life, like theatre, operates under conventions of performance. Burns argues that the theatre	Social life:	An acting space A constructed art	Visibility Detachment	Externalised: sociologist;

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Convention in the Theatre and in Social Life (1972)	Sociologist	metaphor 'was most widely used in literature during the 16th century and early 17th century, at a time of intense public living when royal and civic ceremonial was constantly visible in the towns', and that after a period during which life was characterise by a withdrawal into privacy, theatricality is now being rediscovered 'as a mode of acting out ordinary life' to such an extent that the theatrical quality of life is now largely taken for granted. She nevertheless argues that this is a one-sided view of life, experienced by those 'who feel themselves on the margin of events either because they have adopted the role of spectator, or because, though present, they have not yet been offered a part, or have not learnt [their part] sufficiently well to enable them to join the actors'. Theatricality here is both a choice, and/or an exercise of power against others. Some choose to be spectators; others have spectatorship imposed upon them.[29]		A relationship between actor and spectator	Convention	marginalised members of society Internal: those who choose to be spectators rather than actors **Showing** (+/-)
'A Symbolic Interactionist Analysis of Politics' (1972); 'The Presidency and Impression Management' (1979)[30]	Peter Hall Critical Sociology	**Dramaturgy**. Political life involves stagecraft and impression management. Impression management is a form of power. Politics 'is a kind of theatre [which involves] *enforced* political stagings and image-management of capitalist society [through which] powerful elites sustain both their power and its institutions by projecting political and cultural images upon the masses, and by generating the illusion that society is in reality of the people, by the people, and for the people'.[31] A 'fiercely anticapitalist … dramaturgy**,** which maintains the unexamined assumption that politics *is* theatrical' of Lyman and Scott. **Impression Management.** The concept of political impression management can be 'extremely useful in analyzing, explaining and understanding activities of the presidency'. Impression management 'means that control over the conduct of others for one's own interest is achieved by influencing the definition of the situation in which all are involved'. Impression management is thus concerned 'not only with what is said but what appears'.	Political life:	An acting space A constructed art A relationship between actor and spectator	Strategies of performance and direction The possibility of deception Functionalism	Externalised: analyst Internal: the manipulated and deluded spectator/ Citizen **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Political impression management involved two 'processes of power': the control of the flow of information; and the mobilization of symbolic support. It is useful to power in representative democracies in which political power is expected to be transparent, but in which most people are distant from most political events. The media is the medium through which impression management works. It 'willingly' gets 'caught up in portraying politics as presidential drama', although it has divergent as well as shared interests with politics. Current uses of impression management in politics are 'designed to induce acquiescence … from a desired, generally passive, audience. Impression management is a form of power, one which is 'relatively easy and cheap', could be used 'to inform, to inspire, to motivate' but is normally used 'to pacify, deflect, confuse and seduce'. It is 'a form of power used by the powerful' but often 'in lieu of positive action and ultimate ends'.[32]				
Melodrama (1973)	James Leslie Smith Drama theory	Most people don't really know what a melodrama is. The first melodrama was Rousseau's *Pygmalion* (1770) in which the action rather than the words were accompanied by music. The new genre was very successful and much admired but by the 1780s had virtually been swallowed up by pantomime. Melodramas can be trashy but need not be. They remain popular because '[W]e see most of the serious conflicts and crises of our everyday lives in melodramatic rather than tragic terms'. In melodrama things are not complicated either 'we win or lose'.[33]	Perception of everyday life	A constructed art A relationship between actor and spectator	Revelation Allowing understanding	Externalised: theorist Internal: everyone **Doing** (+/-)
The Dramas of Politics (1973); *The Dramas of Political Life* (1980)	J. Rosenau Political Science	Political life is patterned and performative. The stable patterns of politics are dramatic. Rosenau identifies these dramatic characteristics and provides 'performance criteria' for analysing them in a highly systematic way.[34]	Political life:	A constructed art	Strategies of performance and presentation	Externalised: theorist **Doing** (+/-)
Instructions to staff (1973)	Reuven Frank Director of	'Every news story should, without any sacrifice of probity or responsibility, display the attributes of fiction, of drama'.[35] 'Raw	Intellectual life	A constructed art	Strategies of performance	Externalised: reporter

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	NBC	happenings' have to be organized in order to give them meaning.[36]				**Doing** (+)
'Barry Goldwater: A Chat' (1973)	Gore Vidal Novelist, essayist, dramatist	Politicians must be actors. '[P]olitics is improvisation. To the artful dodger rather than the true believer does the prize'. The politicians 'must have that instinctive sense of occasion'.[37] His perspective 'comes as close to that of a modern Machiavelli as a democracy is likely to produce'.[38]	Political life	An acting space A constructed art	Strategies of performance	Externalised: observer **Doing** (-)
Handeln und Zuschauen (1973)	**Uri Rapp** Sociologist	Social interrelations involve both action and spectatorship: this applies to all social life including theatre. Considers theatre both as a social situation and as the embodiment of social interrelations. The keys to drama are 'action and observation'. These take place both inside and outside the theatre in 'role-playing, arrangement of situation, presentation, observation of self and others' etc. The unity of social man in 'an open-ended aggregate of played, playable, fantastical, and anticipated roles'. Human society 'created the theatre as a model, a copy in which society's own signification could be symbolized'.[39]	Social and cultural life	An acting space A constructed art A relationship between actor and spectator	Strategies of performance and presentation allowing signification Revelatory	Internal: we are both actors and spectators in all aspects of social life including theatre, which epitomises this relationship **Doing** (+)
'Football: A Sociological Eulogy'(1973)	S. Edgell & D. Jary Sociology	Spectators experience football as intensely as theatre audiences or congregations. 'Football expands from a private inter-group game to become … a kind of theatre or surrogate religion. A team's supporters become members of communities of shared experience, values, and above all, shared emotionalism'.[40]	Social life (sport)	An acting space A relationship between actor and spectator	Focusing enabling inter-subjectivity	Externalised: analysts **Doing** (+/-)
'Self-monitoring of expressive behavior' (1974); 'Impression management' (1977); 'Self-	M. Snyder Social psychology	**Dramaturgy**; **Impression Management**. **W**e are both actors and spectators of ourselves and others. A psychological application of dramaturgy which delineates and investigates the impact of dramaturgical awareness on human behaviour.[42]	Social behaviour:	A constructed art A relationship between actor and spectator	Subjectification which enables self-monitoring Self-awareness	Externalised: analyst Internalised: the reflexive self **Doing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
monitoring processes' (1979); *Public Appearances, Private Realities* (1987).[41]						
Popular images of politics: a taxonomy (1974); 'The drama, illusion and reality of political images' (1976)	Dan Nimmo Political communica-tion	**Dramaturgy**; **Impression Management.** Political life occurs under the gaze of spectators and other actors and involves norms of performance and impression management. Politics is as much public drama and play as minded, adaptive behaviour. '*Politics is dramatic action*, and the images through which we play our roles, like the drama itself, are sometimes authentic and sometimes illusory'.[43] The individual is 'a performer who manages the impressions people have of him by playing various roles. Moreover … all of us are members of the cast. We are 'on-stage'; i.e. through motivated role performances we present images for spectators to observe, interpret and respond to. Our performances take place in particular settings, and we use several media and props to convey the impressions appropriate to our roles … the key elements of any performance are the act (or acts), actor, motive, role, scene, and vehicle for addressing an audience'.[44]	Political life	A constructed art	Visibility Strategies of performance and presentation Self-awareness The possibility of deception Impression-management Functionalism	Externalised: analyst Internal: others **Doing** (-)
Bradstow: A study of status, class and power in a small Australian town (1974)	R.A. Wild Sociologist	Social life entails norms of behaviour; we are judged on how we meet those norms by others, particularly those of a lower status. '[T]he gentry do not play to a local audience. They act their roles in the drawing rooms and lawns of private mansions …. The bosses … play to a wide audience … They lay claim and receive deference from the lower groups for their performances' … The extent of the role sets and role audiences …'. Although Wild's study draws on Weber's concept of status, this so easily, and almost unnoticeably, combines with Goffman's dramaturgy as to illustrate Mangham and Overington's point that many social	Social life	An acting space A constructed art A relationship between actor and spectator	Visibility Judgment	Externalised: researcher/ analyst Internal: people of lower status than the actor **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		science studies are implicitly dramaturgical – not least because of the ascription of character-types, such as 'The Grange-ites', 'the bosses', 'the Bowling Club clique' and 'the R.S.L. club crowd', and the set time period (1967-1970). [45]				
A Framework for Representing Knowledge (1974); *The Society of Mind* (1988)	Marvin Minsky Perception	The concept of 'frame' helps to explain changed understandings of perception. Both optic and textual frames create a theatre of memory. An individual selects from memory a structure (frame) which provides information about what should happen, what will happen next and what to do if things go wrong. Perception developed. As infants, we operate according to a *Ptolomeian* schema: the world is structured according to our field of perception and revolves around us. As adults, we come to operate according to a *Copernican* schema: we have a space-centred perception in which we understand that the world does not end at the boundaries of our perception: there is a space behind the door which relates to other spaces.[46] Minsky suggests that frames are not just textual or language devices but are also optic devices. According to Bartels, he does not succeed in articulating this, and subsequent theory about frames tends to be based on textual and linguistic devices.	Perception:	A seeing place	Strategies of presentation	Internal Internalised: a way of accessing the resources of memory **Watching** (+/-)
'News Theatre' (1974).[47]	Robert Brustein Drama critic	Political life is performative. Drew attention to the theatrical nature of politics.	Political life:	An acting space A constructed art	Visibility Strategies of performance	Externalised: critic **Doing** (+/-)

[1] Brissett, Dennis, and Charles Edgley, eds. 1990. *Life as Theater: A Dramaturgical Sourcebook*. 2nd ed. New York: Aldine de Gruyter, p.1
[2] Aaron Cicourel 1970, 'Basic and Normative Rules in the Negotiation of Status and Role', in Hans Peter Dreitzel (ed), *Recent Sociology, No 2*, NY, MacMillan, p. 28.
[3] Lyman, Stanford M, and Marvin B. Scott. 1975. *The Drama of Social Reality*. New York: Oxford University Press: 169n1
[4] Lyman and Scott 1975: 65n7
[5] Lyman and Scott 1975: 3
[6] Lyman and Scott 1975: 159
[7] Lyman and Scott 1975: 166n1

[8] Mangham, Iain L., and Michael A. Overington. 1987. *Organizations as Theatre: A Social Psychology of Dramatic Appearances*. Chichester: John Wiley and Sons: 75
[9] Lyman and Scott 1975: 111
[10] Brown, Richard H. 1977. *A Poetic for Sociology: Toward a logic of discovery for the human sciences*. Cambridge: Cambridge University Press: 158
[11] Lyman and Scott 1975: 169n1
[12] Lyman and Scott 1975: 106-111
[13] Lyman and Scott 1975: 114-28
[14] Quoted in Kariel, Henry S. 1970. 'Creating Political Reality'. *The American Political Science Review* 64 (4) pp. 1088-1098, p 1094-5.
[15] Rubin 1970 *Do It! Scenarios of the Revolution*, Simon and Schuster: 250
[16] Kariel 1970: 1094; published in *The American Political Science Review* Vol 64(4), pp. 1088-1098.
[17] Initially the first lecture at the Collège de France in 1983; In 1984 in *Magazine littéraire* 207, May, pp. 35-39; reprinted in Foucault, Michel 1988, *Politics, Philosophy, Culture: Interviews and Other Writings 1977-1984*, Lawrence Kritzman (ed), New York, Routledge.
[18] Foucault, Michel. 2008/1970. "Theatrum Philosophicum". *Generation-online* www.generation-online.org/p/fpfoucault5.htm accessed 17 January 2008
[19] Foucault 1988/1983: 92-3 (see n17)
[20] Sandifer 1971 'From Print to Rehearsal: A Study of Principles for Adapting Literature to Readers Theatre', *The Speech Teacher* Vol 20(2): 115-120, p.18.
[21] Harbinger 1971 'Trial by Drama', *Judicature* 55(3): 122-129, p. 122.
[22] Winner, Lucy. 2005. 'Democratic Acts: Theatre of Public Trials'. *Theatre Topics* 15 (2):149-169, p. 151
[23] Published in *The Observer*, 16 May, 1971; cited in Mount, Ferdinand. 1972. *The Theatre of Politics*. 5 Winsley St., London: Weidenfeld and Nicolson, p 5.
[24] Mount 1972: 9
[25] This seems a circular argument: thinking of human behaviour as if it were role-playing reveals some human behaviour to be predictable; at the same time, it is because humans are role-players that we can see that a lot of their behaviour is predictable.
[26] Bradbury, M., B. Heading, and M. Hollis. 1972. 'The Man and The Mask: A Discussion of Role Theory'. In *Role*, edited by J. A. Jackson. Cambridge: Cambridge University Press, pp 42-8).
[27] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press p. 485
[28] Geertz, Clifford. 1980. 'Blurred Genres: The Refiguration of Social Thought'. *The American Scholar* 49: 165-179, pp. 174-201. 'Deep Play' was originally In *Daedalus* Vol 101(1), 1972. It has been republished many times, in a wide variety of material. The 2000 reprint appears in L. Crothers and C. Lockhart (eds), *Culture and Politics: A Reader*, New York, St Martin's Press, pp. 175-205
[29] Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in theTheatre and in Social Life*. London: Longman, pp. 94, 11.
[30] Hall, Peter 1972, 'A Symbolic Interactionist Analysis of Politics *'Sociological Inquiry* 42(3-4): 35-75; 1979, 'The Presidency and Impression Management' *Studies in Symbolic Interaction* 2: 283-305, Reprinted in Life as Theater, D. Brissett and C. Edgley1990.
[31] Borreca, Art. 1993. 'Political Dramaturgy: A Dramaturg's (Re)View'. *The Drama Review* 37 (2): 56-79, p. 62
[32] Hall, Peter 1990/1979: 366-376.
[33] Smith, James Leslie 1973, *Melodrama* London : Methuen ; New York : distributed in the U.S.A. by Harper & Row, Barnes & Noble Import Division, pp. 1-10
[34] Borreca 1993: 61
[35] Quoted in Epstein, Edward 1973, *News from Nowhere*, New York, Random House, p. 241; cited by Gamson 1985: 618, 622n41.

[36] Gamson, William A. 1985. 'Goffman's Legacy to Political Sociology'. *Theory and Society* 14 (5). 605-622, p. 618
[37] In Vidal, *Homage to Daniel Shays: Collected Essays, 1952-1972*, New York, Random House; cited in Lyman and Scott 1975: 123.
[38] Lyman and Scott 1975: 123
[39] Rapp 1973, *Handeln und Zuschauen*, Zurich, p. 168; in Carlson 1984: 483.
[40] Edgell and Jary 1973, 'Football: A Sociological Eulogy' in Smith, M., Parker, S. and Smith, C. (eds) 1973, *Leisure and Society in Britain*, London, Allen Lane p. 221
[41] Publication details: 1974: in *Journal of Personality and Social Psychology*, Vol 30(4), pp. 526-537; 1977: in *Social Psychology* ed. L.S. Wrightsman, Monterey CA, Brooks/Cole; 1979: in *Advances in Experimental Social Psychology* Vol 12, ed. L. Berkowitz, New York, Academic; 1987: New York, Freeman.
[42] Brissett and Edgley 1990: xii
[43] Nimmo, Dan D. 1974. *Popular Images of Politics: A Taxonomy*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. P. 155.
[44] Nimmo, Dan 1976, 'The drama, illusion and reality of political images' inCombs, James E., and Michael W. Mansfield, eds. 1976. *Drama in Life: The Uses of Communication in Society*. Edited by G. H. Gordon, *Humanistic Studies in the Communication Arts*. New York: Communication Arts Books, Hastings House Publishers, p. 259.
[45] Wild, R.A. 1974. *Bradstow: A study of status, class and power in a small Australian town*. Sydney: Angus and Robertson, p. 11, 36, 68.
[46] Bartels, Klaus. 1993. 'The Box of Digital Images: The World as Computer Theater'. *Diogenes* 163: 45-70, pp 50-54
[47] In *The New York Times Magazine* 16 June, Vol 7(36); cited in Borreca 1993: 74n11.

Table 10/17: The theatre metaphor and its relationship to the spectator: 1975-1979

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Wars in the Pacific, Middle East, South America and Africa						
Drama in a Dramatised Society (1975)	**Raymond Williams** (1921-1988) British Marxist cultural theorist and literary critic	Human life borrows from theatre to describe its dramatic sense. Theatre and the way we see and come to know share the same conventions, although it is less clear in life whether we are participants or spectators. Life has been dramatized; politics has been dramatized. Dramatic conventions are 'profoundly worked and reworked in our actual living relationships … They are our ways of seeing and knowing': 'Our present society … is sufficiently dramatic in one obvious sense. Actions of a kind and scale that attract dramatic comparisons are being played out in ways that leave us continually uncertain whether we are spectators or participants. The specific vocabulary of the dramatic mode – drama itself, and then tragedy, scenario, situation, actors, performances, roles, images – is continually and conventionally appropriated for these immense actions'.[1] Drama is no longer a separate or occasional activity. It has come to form a 'structure of feeling' in everyday life.[2] The 'slice of life … is now a voluntary, habitual, internal rhythm; the flow of action and acting, of representation and performance, raised to a new convention, that of a basic need'.[3] It is designed to meet our desire for 'coherency, clarity and comprehension'.[4]	Human life	A seeing place An acting space A constructed art A relationship between actor and spectator	Meaningfulness Order Coherence Clarity Conflict management Purposefulness Strategies of presentation, direction and performance	Externalised: theorist Internal: we 'see and know' through the conventions of drama **Doing** (+/-)
'The French Revolution as *Theatrum Mundi* (1975)	Joseph Butwin Historian	Political life involves both actors and spectators. The *theatrum mundi* has been such a favourite of historians that Butwin suggests that the events of the Revolution seem to have taken place 'on one vast stage': 'Republican representation was profoundly and consciously theatrical in its conduct and in its principles'.[5] The revolution was 'a stage in which heroic actions were performed "*sous les yeux*" of the people.[6] Butwin uses the word *theatrical* in the sense of the Greek 'viewing place' – he distinguishes between theatre in terms of watching, and drama. 'The official events of the revolution … all claimed an audience':	Political life (historical):	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility allowing objectivity Strategies action Purposefulness Meaningfulness	Externalised: historian/ theorist Internal: participatory **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		publicity and spectatorship instead of secrecy was the aim. A new theatre (the *Théâtre de l'Egalité*) was constructed out of the *Théâtre Français* in which all signs of inequality in the audience were abolished. 'The new theater was made to equal the new society; attendance and performance both meant participation in the republic'. This form of the theatrum mundi was marked by the 'zeal for participation', a zeal which was to disappear with the appearance of Napoleon.[7]				
On Human Conduct (1975)	Michael Oakeshott Political Philosophy	Practices of conduct are thoughtful, rehearsed and drawn on as needed. There cannot be a 'thoughtless practice'. For Oakeshott, a practice 'is an instrument to be played upon'.[8] It therefore encompasses 'the understanding of a performer'. The practices of social and political life are to be understood by the theorist, not directed. To attempt to direct practices would be to be an ideologist, and 'unwelcome theoretician' rather than a theorist. [Freeden argues that Oakeshott's philosophy is deeply conservative because he 'could not entertain the possibility that some practices are discovered by the observer, and that agents may be unaware of them'.[9] He also appears to think that one can observe life without affecting it in some way.	Human behaviour:	A seeing place An acting space A constructed art A relationship between actor and spectator	Strategies of performance	Externalised: welcome theorist (any attempt radically to change the world rather than merely try to understand it is futile) (Freeden 2000: 313). **Doing** (+/-)
The Political Sociology of the English Language: An African Perspective (1975)	Ali A. Mazrui Language Studies	Politics is a public exercise of manipulation of conflict before spectators. Politics and drama share *conflict*: '[g]reat drama [like politics] manipulates the emotions of the audience, sometimes in a highly partisan way'. Both politics and drama also share *dialogue*. Politics uses it as 'the mechanism by which compromises are sought and the limits of accommodation are defined'. The presence of spectators is also critical to both: 'politics and drama are … fundamentally public exercises': 'the drama has no meaning except in relation to an audience'.[10]	Political life	An acting space A constructed art A relationship between actor and spectator	Visibility Conflict management Strategies of presentation	Internal: analyst; spectators **Doing/ Showing/ Watching** (+/-)
Drama in Life:	James Combs	**Dramaturgy/Dramatism***:* political life is dramatic and uses the	Political life	An acting space	Objectification	Externalised:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The Uses of Communic-ation in Society (1976); *Dimensions of Political Drama* (1980)	& Michael Mansfield Political communic-ation	techniques of theatre to achieve its ends; therefore it can be analysed using theatre: 'art imitates life [and] life imitates art':[11] the 'dramaturgical perspective'. An attempt to extent and elaborate the dramaturgical perspective used by Goffman. In his 1980 book, Combs analyses the 'specifically political connotations' of the metaphor: 'It is the general thesis of this book that it does … make sense [to think of life as drama]', and on the basis of this belief, the book specifies 'in what ways and what areas life is dramatic, and then to apply that general concept to the ways and areas of politics which are dramatic'. Combs thus takes it as given that life is dramatic and dramatic in a theatrical sense, based on Kenneth Burke's claim that life is dramatic.[12] Hence 'this book is about the form and the content of political drama' [because] 'politics is dramatic' and looking at it this way is useful. The aim is not to produce an overarching theory or a replacement model but simply another conceptual framework/theory to be used with others which attempts to see politics in a 'new and exciting way'. Combs believes that 'politics cannot be completely understood unless its dramatic dimensions are delineated.' To this end, Combs wants the reader to don 'the dramatic "pair of glasses" so they can say 'I see it. I really see it.' He also sees his book as 'no less a dramatic production than a play or a political drama'.[13] Things theatre and politics have in common: * they both occur in a public setting [does all politics occur in a public setting?] * they both use staging techniques for effect – [again does politics do this all the time – no] * some politics appears to develop like a thriller with dramatic turns and surprises [they have '*dramatic development*'] *some politics events are very grave and so seem dramatic * politics can have a '*symbolic effect*'		A constructed art A relationship between actor and spectator	which reveals strategies of performance and social interaction in political life Causality Functionalism	scholars who 'scrutinize' political life for sign of dramaturgy Internal: citizens **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		'Drama enters political reality as a staged communication by a political actor, in the dramatic development attributed to or inherent in a political situation, or in reified reconstruction'. There are three types of theatre appropriate to politics: 'the theater of heroism [tragedy], the theater of realism [melodrama] and the theater of the absurd [comedy]' – all are about theatre as 'an "imitation of life" [attempting] to interpret life's meaning – dramatizing man's attempt to come to grips with himself and the world'. For example, thinking of politics as tragedy 'permits us to cope better with historical tragedy'. Thinking of politics as realism is optimistic: 'the enactment of rational and democratic planning, designed to preserve good order and realize good projects' while 'a comic perspective on politics permits us to make light of the drama endlessly unfolding before us … and teaches us not to take politics … too seriously …. If we see ourselves as part of a grand comedy, we can enter the political stage with wit and grace, make the best of a bad show, and exit laughing. After all, it may be that the joke's on us'.[14] Combs' view seems to offer the most extreme and perhaps the worst of dramatism: it is implicitly teleological, there is an implicit 'God' lurking in the wings.				
'A category system for dramaturgical analysis' (1976); 'A dramaturgical analysis of street demonstration: Washington DC 1971 and Cape	A. Paul Hare Social Psychology	**Dramaturgy**. 'Perhaps the most eclectic characterization of dramaturgy that is currently available … its application of dramaturgical principles to conflict resolution and collective behavior extends the perspective in ways that are both surprising and illuminating',[16] and which extend and elaborate the dramaturgical perspective of Goffman.	Social interaction and conflict resolution	An acting space A constructed art	Objectification: providing a way of understanding collective behaviour, in particular during conflict	Externalised: analyst **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Town, 1976' (1980); *Social Interaction as Drama: Applications from Conflict Resolution* (1985); *Dramaturgical Analysis of Social Interaction* (1986).[15]						
''Aligning Actions' as motivations' (1976).	R. Stokes and J.P. Hewitt	**Dramatism/Dramaturgy**. The gap between action and expectation is overcome through 'alignment' – we are both actors and spectators of ourselves and others and this enables aligning actions. Language is used to 'bridge the gap between what has happened and what was anticipated'. Through 'aligning actions', individuals align themselves with joint conduct and 'restore fractures in the link between action and expectations, conduct and culture'.[17] (However, analysis of such actions can only be undertaken retrospectively).	Social life	A constructed art	Objectification Strategies of presentation Functionalism	Externalised: analysts Internal: individual actor/ spectators **Doing** (+/-)
Synagogue Life (1976)	S.C. Heilman Social Sciences	**Dramaturgy**. An account of how Orthodox Jews, '*as social beings*, act in their congregation'.[18] Mangham and Overington cite this study as an exemplary dramaturgical study, although we would now perhaps call its methodology ethnography or participant observation.	Religious life	An acting space A constructed art	Objectification which allows an account of a specific form of 'social being'.	Externalised: participant observer **Doing** (+/-)
The Melodramatic Imagination (1976)	P. Brooks Historian	Political life was an 'incessant struggle against enemies', which makes it seem melodramatic. The French Revolution was a melodrama, an 'incessant struggle against enemies, without and within, branded as villains, suborners of morality, who must be confronted and expunged'. Modern politics remains	Political life	A constructed art	Objectification Simplification Reductionism	Externalised: theorist **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		melodramatic: 'the modern political leader is obliged to point continuous battle with an enemy'.[19]				
Criticism and Ideology (1976)	Terry Eagleton Marxist Literary Critic	Eagleton uses theatre to explain 'a history that is concerned outside, or logically prior to, ideology'. For Eagleton, 'the literary text … produces ideology … in a way analogous to the operations of dramatic production on dramatic text'. This reveals 'its relations to history'.[20]	Cultural life	A constructed art	Objectification Providing perspective Causality	Externalised: analyst **Doing** (+/-)
'Drama and the African World-View' (1976)[21]	**Wole Soyinka** (1934- Nigerian social activist, artist and performer	Human life is expressed through art, which reveals the workings of power in 'arenas' such as theatre. This is why art is feared by despots Art, for Soyinka, 'will try to contain and control power', which makes it feared by despots. Soyinka's use of art has led to censorship, imprisonment and exile. According to Soyinka, theatre, from its roots in ritual drama, is about the demarcation of space, and it is 'necessary always to look for the essence of the play among [its] roofs and spaces', not in a printed text. Theatre is an arena 'in which man has attempted to come to terms with the spatial phenomenon of his being'. Initially this spatial vision was as 'a symbolic arena for metaphysical contests'. It was a medium of totality, which enveloped both performers and spectator, which contributed 'spiritual strength' to the performers. Modern theatre has, however, 'become steadily contracted into purely physical acting areas on a stage'. It is no longer 'a paradigm for the cosmic human condition' in which anxiety for the welfare of the performer was also an anxiety for the welfare of the community. Now, **spectators still feel anxiety for performers**, but it is an anxiety which is based on purely technical performance issues: 'has he forgotten his line? … will she make that upper register?' However, theatre remains singular in its *simultaneity* – its ability to forge 'a single human experience' in its spectator. At its very roots, remains an 'affirmation of the communal self'.[22] Soyinka sees intercultural performance as a 'survival strategy' for theatre.[23]	The human condition	An acting space A constructed art A relationship between actor and spectator	Strategies of performance Inter-subjectivity Communion	Externalised: playwright **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The Fall of Public Man (1977)	Richard Sennett (1943- Social Sciences	Social life is performed under the scrutiny of others. In modern times, we also have to act under conditions of extreme self-consciousness. This encourages us to abandon public life, however, public life is feasible through the use of artifice which enables civility, thereby encouraging sociability Divides the *theatrum mundi* into a 'classic tradition' and a modern version. The classic tradition 'equated society with theater, everyday action with acting', thus couching social life 'in aesthetic terms'. All men were artists 'because all men can act'. The idea that social relations could be 'aesthetic' lay in the common origins of society and the theatre of 'the childhood experience of play'.[24] Play prepares us for aesthetic activity or 'playacting' by teaching us 'to treat conventions of behaviour as believable'. Conventions are defined by Sennett as 'rules for behaviour at a distance from the immediate desires of the self', and they underpinned the form of interaction he calls *civility*: 'Wearing a mask is the essence of civility. Masks permit pure sociability, detached from the circumstances of power, malaise, and private feeling of those who wear them'. Sennett believes this sense of the metaphor has been lost, along with notions of civility. Society now concerns itself with motivation, leading to a cult of personality. People no longer behave; they perform themselves. Those who do this better than others become celebrities, whose personal lives become the focus of attention rather than their actions. He argues that we need to recapture this sense of play in order to recapture the broad possibilities of *sociability* and social action and to avoid the narrow and narcissistic exclusivity which has resulted from an *ideology of intimacy* which allows us to burden all our social relationships with how we 'feel' about our activities'.[25] Sennett believes the relationship between 'stage and street' in cities is one which changes over time. It can be studied in order to elucidate	Social life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation which enable civility	Externalised: theorist Internal: others – we are required to act under the gaze of others; **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		changing beliefs about 'the body in public', changes about what it is considered appropriate to 'show' in public. Stage and street parallel each other because they share the problem of *visibility*: how to be believable in public. Because the spectators for stage and street are likely to be continuous, the same solution must be used for both: 'What is impossible in the city is impossible in the theater'.[26] As a consequence, the need to be believable produces a common 'public geography' and common signification. Gran says 'Sennett is astute in using the theater as an example of the breakdown of the public sphere' because the changes in the theatre are 'clear and concrete'.[27] Spectators were moved off the stage by Diderot (and others) in order to allow the production autonomy and to prevent spectators from breaking the illusion created through their comments and behaviour. Once spectators were off the stage, actors would no longer need to pander to them. With the advent of controllable lighting and a dimmed auditorium, the separation of spectators from the performance became complete and led to a change in spectator behaviour from 'being socially active to passively contemplative' allowing them 'to enjoy the theater as dramatic art' rather than 'as social performance'. A similar move occurred in painting and sculpture, which was to be allowed to be autonomous and passively contemplated. Spectators in general became pacified [although we are talking about a narrow view of both art and theatre here. As usually, there is a disregard of popular forms of theatre and art].				
Essays on Performance Theory (1977); *Between Anthropology and Theatre*	**Richard Schechner** (1934- American theorist, director and	**Dramaturgy; performance**. Social life involves performance, which is 'restored' or deliberately reiterated behaviour; theatre is a part of everyday social life. Schechner explores 'the relationship between performing arts and anthropology'.[29] According to Lyman and Scott, Schechner, as 'a director, actor, playwright, and theorist' is 'an embodiment of the concept of the	Social life	An acting space A constructed art A relationship between actor and spectator	Objectification Strategies of performance	Externalised: analyst; theatre practitioner Internal: we are both

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1985); 'What is Performance Studies Anyway?' (1998)[28]	educator, founder of The Performance Group (1968-1980)	*theoria*'.[30] Riggins suggests that his attempts in his work to break the performance frame 'might suggest a different notion of the self than the one which prevails at present in dramaturgical analysis', however, the forcing of spectators to recognize actors as ''real people' working for a living' by having them sell tickets and refreshments and socialize with spectators may not lead, as Riggins hopes, to the perception of 'a second level of self, an 'inner self' which is more private and stable' in dramaturgical theory.[31] On the contrary, it might make 'role-playing' seem even more deliberate and controlled. Carlson considers that '[n]o theatre theorist has been more instrumental in developing modern performance theory',[32] although States, having pushed Schechner's definition of performance as 'restore behaviour' to its limits, decided that Schechner's use of performance is metaphorical.[33] According to Schechner, 'Any event, action, item, or behavior may be examined "as" performance', and this offers certain advantages: 'one can consider things as provisional, in-process, existing and changing over time, in rehearsal, as it were'. The *performative* 'engages performance in places and situations not traditionally marked as "performing arts", from dress-up to certain kinds of writing or speaking'. Both performance and performativity deal with the actuality of appearance. [34]				actors and spectators although theatre encourages us to separate the two **Doing** (+)
Police Work (1977); 'Producing drama: Symbolic communica-tion and the police' (1982)[35] 'Dramaturgy,	P.K. Manning Social Sciences	**Dramaturgy.** Political life is mediated and uses spectacle in order to achieve its ends '[D]rama suffuses modern life'. It is also 'the dominant metaphor of our time'. It is therefore 'appropriate' to utilize a dramaturgical framework 'emphasizing audience, performance, and theatrical aspects of everyday life' as a means of examining changes 'in the relationships among media politics, and interpersonal relations', especially as '[p]olitics is shaped by the mass media and by the dramatic engaging visual spectacles it presents': 'dramaturgical social theory both reflects society and is	Political life	An acting space A constructed art A relationship between actor and spectator	Objectification which allows analysis and judgment Causal relationships	Externalised: social analyst **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
politics and the axial media event' (1996); 'Theorizing policing: The drama and myth of crime control in the NYPD' (2001)		a means to analyse it'.[36] Manning's 2001 article puts this claim into practice in analysing 'the decline in the official crime rate in New York City in 1996' as well as the roles of various figures involved in this. [37] *Police Work* is an attempt to extend and elaborate the dramaturgical perspective.[38]				
'The Dramaturgical Society: A Macro-Analytic Approach to Dramaturgical Analysis' (1977); *Critical Dimensions in Dramaturgical Analysis* (1984); *The Drama o f Social Life: Essays in Post-Modern Social Psychology* (1990)	T.R. Young and Garth Massey (1977); T.R. Young and John Welsh (1984); T.R Young (1990) Social Psychology	**Dramaturgy**. **C**apitalist societies are performative; dramatic life is about praxis – a way of overcoming alienation. Politics 'is a kind of theatre [which involves] *enforced* political stagings and image-management of capitalist society [through which] powerful elites sustain both their power and its institutions by projecting political and cultural images upon the masses, and by generating the illusion that society is in reality of the people, by the people, and for the people'.[39] The *dramaturgical society* 'is one in which the interaction between an atomized mass of people and the major institutions and largest organizations is deliberately managed, masked by the profuse generations of images of service, quality, or agency, and the projection of these upon the population for whose benefit these organizations and institutions are ostensibly acting'.[40] Capitalist societies 'realize their values dramatically'.[41] Young's 1990 book draws on three main bodies of theory in order to offer a more critical dramaturgy: 'consensus-oriented theory', associated with symbolic interaction and focused on role-play with the aim of *sharing* perspectives; the manipulation theory of Goffman, also associated with role-play, but in which interaction is aimed at manipulation rather than sharing ('sociology of fraud;[42] and critical or radical dramaturgy, such as that associated with the Frankfurt school in which the aim is unmasking in order to	Political life	A constructed art A relationship between actor and spectator	Objectification: allowing understanding The possibility of deception Instrumentalism Causal relationships Instrumentalism	Externalised: analyst Internal: deluded citizens **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		emancipate – an aim which Young endorses in this book.[43] Young includes a critical dramaturgical analysis of Watergate. According to Klapp the book advances 'the theory of symbolic interaction' by the distinctions it makes, although it brings under the umbrella of *dramaturgy* theorists who may reject the claim. In particular, Young argues that concepts associated with the Frankfurt school, Marcuse, Habermas, Lukács and Gramsci such as 'false consciousness, ideology, alienation, mystification, false needs, masking and unmasking' etc are a form of critical dramaturgical analysis.[44] A 'fiercely anticapitalist … dramaturgy**,** which maintains the unexamined assumption that politics *is* theatrical' of Lyman and Scott.				
The Performers: Politics as Theatre (1978)	Norman Shrapnel (1912-2004) Journalist	Political life is performative. Shrapnel saw Parliament as theatre. He 'summoned up the scene laid out before him in a manner both meticulous and full of feeling'.[45]	Political life	A seeing-place (implied) An acting space	Objectification: Strategies of performance & presentation	Externalised: observer/ reporter **Doing** (+)
'Theatrum politicum: The genealogy of capital – police and the state of prosperity' (1978)	Pasquale Pasquino Sociology	Political life is presented through discourses which become naturalised so that alternatives are obscured. The *theatrum politicum* (theatre of politics) is the stage on which discourses ('dramas') about social regulation are staged and become naturalised. One such discourse is the 'genealogy' of capital and its role in society. Another is the 'grand *pièce de résistance* … the combat of good and evil which goes under the name of the conflict between society and the state', a drama which is often revived. Such discourses often have different voices 'behind its scenery' which perpetuate the discourses so we take them as always existing. However, discourses are contested. In the C17th, the drama of state and society was completely different. In the discourse of 'police', government was just one facet of society, devoted to the health of the population. 'The object of police is everything that has to do with maintaining and augmenting the happiness of its citizens, *omnium et singulorum*' according to	Political life	A seeing place (implied) An acting space A constructed art	Objectification: Strategies of presentation	Externalised: sociologist/ historian **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Georg Olbrecht, 'a high official of the city of Strasburg' in 1608 .[46]				
Orientalism (1978)	Edward Said (1935-2003) Palestinian writer and political activist	'The idea of representation is a theatrical one: the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe'.[47] Said draws attention to and challenges the West's constructed conception of the East as 'Orient' which 'reduces and defines it, rendering it observable'.[48]	Global relationships	A seeing place (implied) A constructed art	Objectification which allows appropriation	Externalised: analyst **Watching** (-)
'Propaganda with Design: Environmental Dramaturgy in the Political Rally' (1978)	James M. Mayo Political theory	**Dramaturgy**. Spatial structuring can promote political ideology: '[S]tage design' is important for political ideology. '[T]he stage set for propaganda can involve architectural planning', as seen in the Third Reich. 'Propaganda with design is an integral part of the promotion of political ideology'.[49]	Political life	An acting space A constructed art	Strategies of direction/design	Externalised: analyst **Doing/ Showing** (-)
'"Answers" by Squat Theatre' (1978)	**Members of Squat Theatre**	'Theatre wears the mask of life and life wears the mask of theatre'. It shows 'what might be shown' and is therefore used by 'professional hope-raisers' (artists and politicians). Theatre 'shows'; it does not 'gossip' when it engages in 'hope-raising'.[50]	Political and cultural life	A seeing-place A constructed art	Freedom from consequences which allows speculative work	Internal: theatre practitioners; audiences **Showing** (+)
1979-1989: war in Afghanistan between Russia and the Mujaheddin						
The Poverty of Political Culture (1979)	Jacques Donzelot Political sociology	Theorists produce concepts which allow them to take a privileged position towards life. Donzelot uses theatrical metaphors to critique the theory on Political Culture. Political Culture theory has difficulties theorising the role of the spectator. Far from explaining anything, political culture 'stages' reality using stereotypes (active citizens, apathetic citizens) and creates plot lines with cause and effect relationships which start off with a finished picture and proceed to demonstrate how it comes about. It mythologises the state as 'an ill-natured object, a legitimate	Intellectual life	A constructed art	Objectification Detachment Which allows speculative thinking Causality	Externalised: critical theorist; observer of others Internal: (deluded) spectators who mistake

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		target, the natural enemy of man and of society' which necessarily requires active democratic citizens to keep it under control. Hence the very idea of a spectator (other that the unacknowledged position of spectator taken by the theorists themselves) is problematic because it seems to be necessarily passive and accepting. [51]				these concepts for reality **Doing** (-)
Social Being: A Theory for Social Psychology (1979)	Rom Harré Philosophy	**Dramaturgy**. Social life entails behaving according to norms and social expectations. A 'systematic development and application of the dramaturgical model incorporating scene analysis, action analysis and actor analysis'.[52] Harré proposed the *episode* as the basic unit of analysis, in order to get around the problem of 'experimental 'paradigms' becoming the actual specification of the object of research efforts'.[53] Episodes, treated according to a dramaturgical model, allowed 'role distance' from which to monitor and analyse conduct.	Psychological life	A constructed art	Objectification which allows analysis Strategies of performance Convention	Externalised: analyst **Doing/ Watching** (+/-)

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Table 11/17: The theatre metaphor and its relationship to the spectator – 1980-1985

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1980: Solidarity emerges in Poland as a dissident union: continual agitation and strikes eventually see the collapse of communism in Europe in 1989, marked by the fall of the Berlin Wall.						
'Dramaturgical theory and criticism: The state of the art (or science)' (1980)	Bruce Gronbeck Social psychology	**Dramaturgy**. Social life occurs under the scrutiny of others. An attempt to extend and elaborate on the dramaturgical perspective used by Goffman: we are both actors and spectators of ourselves and others which leads us to shape our conduct according to the expectations of others.[1]	Social life	An acting space A constructed art A relationship between actor and spectators	Visibility leading to strategies of performance	Externalised : analyst **Doing** (+/-)
Rehearsals for change: politics and culture in Australia (1980)	Dennis Altman Political science	'Utopian thinking' entails a kind of thought-experiment in which likely consequences can be assessed A discussion of the prospects for social and political change in Australia, towards 'the development of a participatory socialism'.[2] Altman sees a place for 'utopian thinking' in which possible strategies for change can be 'rehearsed'. He has a negative view of political spectatorship which suggests that he either does not take his use of the metaphor seriously and/or has failed to consider its implications. (Altman was a drama critic for a metropolitan newspaper during 1978. That plus the frequent references to plays in the book indicate an interest in theatre which probably accounts for the easy but undeveloped use of the metaphor. It appears to have been used only for the title).	Social and political life	A constructed art	Freedom from consequences which allows possibilities to be explored	Externalised : theorist Internal: pacified and deluded citizens who need to be activated **Doing** (+)
The Pulse of Politics (1980)	J.D. Barber Political Science	Political life involves structured time and patterned behaviour, which makes it predictable. Argues that the evolution of media technology has created and reinforced a fundamental pattern in American electoral politics. Presidential elections operate in a 12-year cycle. Each cycle evokes 'a predictable drama' of conflict, conscience or conciliation. Media plays a central role in the staging of these political dramas.[3]	Political life	A constructed art	Objectification Causality which allows prediction	Externalised : theorist Internal: deluded citizens **Doing/ Showing** (+/-)
'Dramas of	Robert	**Dramatism/Dramaturgy**. Social life occurs under the scrutiny	Social life	An acting space	Meanfulness	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
structure, theory and performance in Northern Sri Lanka' (1981);[4] 'Dramas, metaphors and structures' (1982); *The Karmic Theater: Self, Society, and Astrology in Jaffna* (1982); *Signifying Acts* (1985)	Perinbana-yagam Social Philosophy	of others. 'When one talks of the drama of social life one is not engaged in a simple-minded comparison of human relations to what is going on at the theater, but saying something about act, communication and meaning as the fundamental medium of human existence since the evolutionary emergence of symbolicity'. [5] Although Mangham and Overington claim Perinbanayagam endorsed Kenneth Burke's dramatistic view of the *literal* rather than the metaphorical use of drama, *Signifying Acts* is described as an analysis and elaboration of *dramaturgical* thought which places it 'into the nexus of social and philosophical thought'.[6]		A constructed art A relationship between actor and spectators	Causality Functionalism	: theorist, analyst; anthropo-logist Internal: we are all both spectators and actors **Doing/ Showing** (+/-)
Applied Communic-ation Research: A Dramatistic Approach (1981)	John Cragan and Donald Shields Communic-ation theory	**Dramatism** Application of the theatre metaphor to rhetorical communication in rhetorical texts, small group communication, political and organizational communication and marketing, based on the work of Ernest Bormann (q.v.1965) which enables understanding and predictability and the demonstration and explanation of the connection between rhetorical communication and behaviour without resort to psychology. The process combines qualitative and quantitative approaches to communication to explain motivation and predict likely outcomes. Each unit of analysis (designated a *fantasy theme*) is seen as a 'complete scenario or dramatistic statement' containing *dramatis personae, plotline, scene* and *sanctioning agent* (justification e.g. God, Providence, Destiny etc). '[M]*eaning, emotion,* and *motive* are not in the skulls and viscera of people but are in their rhetoric thereby providing a direct link between communication phenomena and behavior'.[7] Meaning, emotion	Social interaction	A constructed art	Objectification which reveals strategies of presentation Functionalism Causality	Externalised : analyst **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		and motive are revealed in *fantasy themes*. The approach can be seen in the work of Combs and Mansfield and Nimmo.[8] Although still evident in the work of symbolic interactionists, it seems to have largely been displaced by Discourse Analysis and a renewed interest in ideology.				
After Virtue (1981)	Alasdair MacIntyre Political philosophy	Describes the limited potential for action of officials constrained by their positions MacIntyre describes contemporary types such as bureaucratic managers as central figures 'in the social drama of the present age': traditions of theatre like Japanese *Noh* in which stock characters determine 'the possibilities of plot and action'.[9]	Social and political life	A constructed art	Objectification which allows structural restraints to be seen	Externalised : theorist/ analyst **Doing/ Showing** (-)
Impression Management Theory and Social Psychological Research (1981)	J.T. Tedeschi Social Psychology	**Dramaturgy**; **Impression Management**. We are both actors and spectators of ourselves and others which leads to a concern with appearance. A psychological application of dramaturgy which delineates and investigates the impact of dramaturgical awareness on human behavior.[10]	Social life:	An acting space A relationship between actor and spectators	Visibility which leads to self-awareness, strategies of presentation Subjectification	Externalised : analyst Internal: others Internalised: self-conscious individual **Doing/ Showing** (+/-)
'Political Rhetoric' (1981)	Lloyd Bitzer Rhetoric	Rhetoric's 'principal stage' was politics.[11]	Social interaction (rhetoric)	An acting space	Strategies of performance and direction Causality	Externalised : theorist Internal: political subjects **Doing** (+/-)
'Political Languages' (1981)	Doris A. Graber Political Communic-	Political language is a 'craft' which aims at producing 'verbal images': 'Images ... rather than reality ... turn the wheels of the political world'. Nevertheless this is couched in oratory, which Graber divides into *statesman* oratory, *charismatic rhetoric* and	Political life	A constructed art A relationship between actor and spectators	Strategies of presentation Personification	Externalised : theorist; media Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	ation	*demagogic rhetoric*. She considers the first to be rare. Political language is now a combination of the latter two: 'Attempts to persuade through logical reasoning have given way to attempts to manipulate audiences through psychological tactics'. As if to demonstrate this, Graber draws on the image of the theatre: 'In the age of television, the acting ability of the orator has become even more important than verbal skills. The drama of politics now is performed on a stage that millions can view simultaneously and instantaneously. This emphasis on visual information has restored nonverbal symbols to a primacy previously enjoyed only in the preliterate age of human history... messages are judged heavily, and often predominantly by non-verbal symbols expressed through body language, facial expressions and voice quality, and through the general images of capability and trustworthiness that speakers are able to convey ... The attempts to create favourable images make for a good deal of posturing'. She clearly has not paid attention to Hobbes' image of Leviathan. This is because despite this rhetoric she is still locked into language: 'Audiences tune out [because of] the surfeit of public dialogue of all kinds ... Through the mass media, audiences are swamped with information, most of it touted as important ...[Consequently] Much of the political dialogue remains unheard ... the importance of political messages hinges on the willingness of general and special audiences to listen ... if the audience does not listen, words have as little force as the breath that utters them'.[12] The article highlights Reddy's conduit metaphor and its problems.				media audiences **Doing/ Showing** (+/-)
The Forger's Art: Forgery and the Philosophy of Art (1983)	Denis Dutton Art history	Forgeries were a performance which misrepresented; they, like theatrical performances, aimed to deceive.[13]	Cultural life	A constructed art	Strategies of deception	Externalised : historian, analyst **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Role Playing and Identity: the Limits of Theatre as Metaphor (1982)	**Bruce Wilshire** (1932- Sociologist	**Role Theory**: Life is imitative and therefore performative and norm-driven: we watch others perform as they watch us. A 'phenomenological account of the theater-like character of social life',[14] and a critique of Role Theory. Theatre is 'an essential and central metaphor for life',[15] but it is not the same as life. Applications of the metaphor to life are frequently 'astonishingly crude' and 'chop from sight fundamental questions'.[16] Wilshire's **theory of identity** argues that theatre provides a way to explore the definition of the self by demonstrating examples of 'mimetic fusion with others, disruptions from them, and attendant transformation of personality'.[17] Nevertheless, theatre and life are different. A condition of identity in real life is an inescapable ethical responsibility for one's roles and actions. To ignore this condition (as he believes Goffman does) 'blurs fundamental distinctions between off and onstage'.[18] Nevertheless, we watch others perform their roles, as they watch us; imitation is a fundamental human approach to life, one which theatre raises to an art form in such a way that we can see in theatre 'rehearsals' for life. However, life, unlike theatre, entails responsibility for the roles one takes in the course of building one's identity.	Social life	A seeing place A constructed art A relationship between actor and spectators	Visibility, Mimesis Strategies of performance Subjectification	Externalised : theorist Internal: others; the self **Doing** (+/-)
'Performance and Rehearsal: Social Order and Organizational Life' (1982); 'The theatrical perspective in organizational analysis' (1982);[19] *Organizations*	Ian Mangham[20] and Michael Overington Theatre practitioners; organization theorists, sociologists	**Dramaturgy.** We are self-aware as actors which leads us to shape our conduct in order to influence how we affect others Social life and social order can be seen as theatre because it is based in both action and self-awareness. Self-awareness has to do with how one carries out certain actions [i.e. it is not about what one is signifying]. Social order can be seen 'as an alternation between performing and rehearsing in which social actors may be treated as "possessed" by their roles'.[21] Everyday life is theatrical because it is 'the performance of a ritual process'. Actual theatre is possible because 'human consciousness is fundamentally a theatrical one'.[22] The theatre metaphor is appropriate for the study of social life because 'the conditions for human self-	Social interaction	A seeing-place A constructed art	Objectification: Self-awareness Strategies of performance Creativity	Externalised : theorist, analyst Internal: (likely to be deluded) **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
as Theatre (1987)		awareness are precisely the formal conditions for dramatic performance'.[23] In fact, 'the theatre is doubly resourceful for students of social action', because it both 'shows how life can be treated as staged' and it 'shows how social realities can be read through particular ways of staging'.[24] Although Mangham and Overington say they draw on the work of Kenneth Burke, they insist that 'Drama, for us, is a metaphor … that allows a specific, detailed conceptual address of social action', not a 'literal model'.[25] [An elision of drama with theatre]. They have a normative purpose to their analysis: 'This model fosters the kind of approach to organizations, and to human action [that offers] a way of acting which frees [people] from the absurd belief that our world is made by forces over which we humans exercise no control'. On the contrary, humans 'write the plays … characterize the parts and … sit in the audience'. The dramaturgical perspective 'allows us a part as moral actors to do what we can to work for life and against death, to give the world high comedy and not great tragedy'.[26] Nevertheless, their model for this is *Hamlet.* They also argue that 'a dramaturgical approach makes it impossible to employ 'stock' types of persons and characters (the familiar variables of gender, ethnicity, age, occupational status and the like) without accounting for their creation in some social process'.[27] However, their book indicates that the approach does not prevent this. It merely shifts the variables to some other area (e.g. scene). The theatre metaphor, as they say, has 'organizing power'.[28]				
'The staging of emotion: A dramaturgical analysis' (1982); 'The war game:	Louis Zurcher Social Psychology	**Dramaturgy**. We are both actors and spectators of ourselves which leads us to manage our emotions for effect Application of dramaturgical principles to the study of emotion; the use of dramaturgy to analyse the 'staging' of emotions in organizational settings.[29]	Social life	A constructed art	Visibility leading to strategies of performance and presentation	Externalised : analyst Internal: we are conscious of the effect we

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Organizational scripting and the expression of emotion' (1985)						have on others Internalised: self-aware individual **Doing/ Showing** (+/-)
Theaters of the Ego (1982)	Joyce McDougall Psychological Analyst	The psyche attempts to deal with conflict and struggle in the same way that theatre does and therefore can be analysed as theatre. 'I is a character, an "actor" on the world scene who, in private, in his internal reality, attends a more intimate theater whose repertoire is secret. Unknown to him, scenarios are organized, farcical scenes and tragic scenes in search of a place of representation and of action. The director, of course, is the I itself, but the face of the characters, the plot as well as its dénouement, are veiled to him; he does not even know those who are pushing him toward the drama. No warning is given to him that the action is going to begin and that somewhere, in a place of his psyche, a character is moving about … and wants to enter the stage … And yet it is there, in this interior universe, that the greater part of what is to become his life will be decided'.[30] Psychic activity is theatrical because it involves conflict and struggle.[31] Theatricality for McDougall lies in the 'invention and imagination' required by the controlling subject, the I, in its efforts to compose all these unseen and unknowable elements.[32] [McDougall bases this analogy of the human psyche on an analysis of *Hamlet*, *King Lear* and *Richard III*, yet the caveats she places on knowledge of what is going on could not be further from theatre. Directors are never in such a position of ignorance].	Psychological life	A constructed art	Visibility Conflict management Causality	Externalised : analyst Internalized: I as Director **Doing** (+/-)
'Fascinating Fascism' (1982)	Susan Sontag	Sadomasochism entails the use of theatre techniques and can therefore be analysed as theatre. Sadomasochism is a form of	Social interaction	A constructed art	Visibility strategies of	Externalised : analyst/

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		theatre: 'To be involved in sadomasochism is to take part in a sexual theater, a staging of sexuality. Regulars … are expert costumers and choreographers as well as performers, in a drama that is all the more exciting because it is forbidden to ordinary people'. Sontag argues that fascism is a form of sadomasochism because its art 'glorifies surrender … exalts mindlessness [and] glamorizes death'.[33]			performance and direction Causality Manipulation	philosopher **Doing/ Showing** (-)
'Mathematics and philosophy: What Thales saw …' (1982); 'Gnomen: The beginnings of geometry in Greece' (1989).	Michel Serres Philosopher of science	Geometry allows us to place ourselves outside the world as a spectator. Man triumphed over history through the move from mathematics to geometry. Once geometry is used to place man outside reality and beyond history, modernity begins: 'Modernity begins when this real world space is taken as scene and this scene, controlled by a director, turns inside out – like the finger of a glove … and plunges into the utopia of a knowing, inner, intimate subject'.[34] To question our organizing categories, including that of the 'ideal space' outside reality.[35]	Geometry	A seeing-place A relationship between actor and spectators	Detachment enabling objectification	Externalised : philosopher; modern man **Watching** (-)
The Managed Heart (1983)	Arlie Hochschild Social Sciences	**Dramaturgy**. We are both actors and spectators of ourselves and others which leads us to shape our emotional life to match the requirements of our life. An attempt 'to deal with emotions and emotion work' using a dramaturgical perspective which draws on Goffman and Stanislavsky. Flight attendants 'learn to feel, and to say they feel,' that passengers are their personal guests. One of the few dramaturgical studies which focuses on feelings.[36]	Social life	An acting space A constructed art A relationship between actor and spectators	Visibility Strategies of performance for effect Inter-subjectivity	Externalised : analyst **Doing** (+/-)
This Stage-Play World: Texts and Contexts, 1580-1625 (1983)	**Julia Briggs** (1943-2007) English literary scholar and writer	Descriptions of the world are historically based. An account of Renaissance culture in which Briggs describes the social conditions which produced writers of the stature of Sidney, Donne, Spenser, Marlowe, Jonson, Webster and Nashe and Bacon. The title is taken from Sir Walter Raleigh.[37]	History	An acting space	Objectification: Retrospectivity Causality	Externalised : historian **Doing** (+/-)
Introduction à la poésie orale (1983)	Paul Zumthor	Oral narration is a performance which uses theatrical techniques. The performance of narrations in oral cultures is 'theatre'.[38]	Social interaction	A constructed art	Strategies of performance	Externalised : historian **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The Thread of Life (1983); *Painting as an Art* (1987)	Richard Wollheim Art theorist	**Theatricality** The mind works collaboratively, as in theatre. Wollheim uses theatre as an analogy for his theory of the imagination and his theory of the spectator. 'Imaginative sympathy and iconic coherence are constructed through a submerged, interiorized theatricality'. Theatre provides a way of describing how our thoughts structure 'iconic mental states' which arise 'out of a collaboration … between the internal dramatist, an internal actor, and an internal audience'. Here 'theatricality is being used to figure a theatre of the mind that is in turn made to explain a somewhat more material psychoanalytically conceived theatre of the world'.[39]	Psychological Life	A seeing-place A constructed art A relationship between actor and spectators	Collaboration Interaction	Externalised : analyst; Internalised **Doing/ Showing/ Watching** (+/-)
Ordinary Vices (1984)	Judith Shklar Political theory	Deception and hypocrisy are functional. A re-evaluation of politics as theatrical; hypocrisy is 'one of the few vices that bolsters liberal democracy'.[40]	Political life	A constructed art	Strategies of performance which enable social interaction	Externalised : theorist Internal: humans in society **Doing/ Showing** (+)
Politics, Culture, and Class in the French Revolution (1984)	Lynn Hunt History	Historical events use, and therefore can be analysed through literary and theatrical genres. Uses theatrical genres to analyse the French Revolution, drawing on the genre theory of Northrop Frye. After 1792 and until 1793, the rhetoric followed the plot of a romance, but finally, from 1794, it followed 'tragedy'. The changes were propelled by an obsession with conspiracy, the 'central organizing principle of French revolutionary rhetoric'. It was this obsession with conspiracy which instigated the theatre metaphor, as 'revolutionaries talked incessantly about unmasking … at every political level from the beginning of the Revolution' in ways which were quite different from those of the *ancien régime*.[41]	History	A constructed art	Objectification: Strategies of presentation Reductionism Causality The possibility of deception	Externalised : historian **Doing** (+/-)
'Nuclear Theatre'	**Bonnie Marranca**	Politics is performative because it involves a relationship with spectators. To provoke awareness of the theatrical nature of	Political life	A constructed art A relationship	Visibility Strategies of	Externalised : drama

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1984); 'Performance World, Performance Culture' (1987)	Performer and writer	politics.[42]		between actors and spectators	performance	critic Internal: deluded citizens **Doing** (+)
'Scripts in Organizational Behavior' (1984)	Dennis Gioia and Peter Poole Management theory	**Dramaturgy.** We are both actors and spectators of ourselves and others which leads us to shape our conduct according prescriptive expectations which work as a kind script The concept of 'script' provides 'a framework for understanding the cognitive dynamics underlying many organizational behaviors and actions' that accounts for both knowledge and performance behaviour and allows analysts 'effectively' describe, analyse and understand behaviour.[43]	Social life	A constructed art	Visibility Strategies of presentation and direction Causality	Externalised : social scientist **Doing/ Showing** (+/-)
'Introduction: Cultural Performance, Culture Theory' (1984)	John J. MacAloon Anthropology	**Dramatism/Dramaturgy**: Cultural performance is a form of reflexive behaviour presented to spectators. MacAloon gives a potted history of the rise of the use of performance as an approach in anthropology in which he gives as its antecedents, Turner, Goffman, and Kenneth Burke. Although Turner has insisted that his use of 'drama' to describe social crises was not a theatre metaphor, MacAloon is convinced it is, largely because he himself sees performance as a theatre metaphor. Cultural performances fall into a variety of *genres*. Spectacle, for instance, is a genre of performance. Performance is a form of social cultural action which falls somewhere between behaviour and action and which is reflexive. The performer makes himself into an object for himself and his spectators.[44]	Cultural performance	An acting space A constructed art A relationship between actor and spectator	Visibility leading to Strategies of performance	Externalised : social scientist Internal: spectators for perform-ances **Doing** (+/-)
Language and Politics (1984)	Michael Shapiro Political Theory	Shapiro uses theatre as a readily available and long-standing metaphor politics based on a general understanding of life as *constructed*. Once you think of life as constructed, it is easy to think of it as a play – and therefore aspects of life such as politics will also be part of the play, although the position of the observer	Political Life	A constructed art A relationship between actor and spectators	Strategies of direction and presentation Structured	Externalised : analyst **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		should be problematized.[45]				
'Dramaturgy and Political Mystification: Political Life in the United States' (1985)	John F. Welsh Critical Sociology	**Dramaturgy**. Political life uses spectacle as a technology of power; impressions can be false; impression management creates fraudulent images which pacify. Politics 'is a kind of theatre [which involves] *enforced* political stagings and image-management of capitalist society [through which] powerful elites sustain both their power and its institutions by projecting political and cultural images upon the masses, and by generating the illusion that society is in reality of the people, by the people, and for the people':[46] 'the dramaturgical technology of the American state is geared toward conveying the impression and appearance of democracy, equity, accountability and participation'.[47] Such 'false politics' are essential to the capitalist state.[48] A 'fiercely anticapitalist … dramaturgy**,** which maintains the unexamined assumption that politics *is* theatrical' of Lyman and Scott. **Critical Dramaturgy**. Authority 'is a form of impression management' which mystifies 'the social relations of class and power'. It allows the United States political system 'to present itself as possessing structures of full participation and authentic democracy, while it excludes many categories of people from participating in the social construction of political and economic reality'. Dramaturgical analysis thus indicates that 'the United State's political system's claim of democracy and full participation is not matched by the actuality of its performance'. Instead, it creates 'false politics' in a number of areas: capitalism, political debate, representation and personality, bureaucratic self-criticism and patriotism, and it does this to an unprecedentedly sophisticated degree 'through the manipulation of symbolic management', turning politics into a mere 'spectator sport'.[49]	Political life	A constructed art A relationship between actor and spectators	Visibility Strategies of performance and presentation. The possibility of deception. Causality	Externalised : critical analyst Internal: deluded citizens **Doing/ Showing** (-)
Amusing Ourselves to Death: Public	Neil Postman Cultural theorist	The media turns life (and politics) into theatre so that appearances and images dominate: 'Style' not argument decides voter support.[50] Life is made show business by the media: 'Our	Social and political life	A constructed art A relationship between actor and	Mediation Visibility Strategies of	Externalised : theorist; Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Discourse in the Age of Show Business (1985; 1987)		politics, religion, news, athletics, education and commerce have been transformed into congenial adjuncts of show business'.[51] Politics has become show business. Postman quotes U.S. President Ronald Reagan, 'Politics is just like show business'. This was problematic: when … a people become an audience and their public business a vaudeville act, then the nation finds itself at risk'. The metaphor of Show Business allows Postman to define the modern age and contrast it with the previous age of analytical discourse, which he calls 'the Age of Exposition'. Postman's view is that when public life degenerates, cultural life is endangered. Reasoned discourse has been replaced by entertainment which is 'a form of baby talk'.[52] This has been particularly driven by television, which reduces even the most serious of subjects to just one more sit-com or drama.[53] Television is not just a medium, it is a metaphor for a whole society. It is also the way that society knows – it is America's epistemology. It determines how Americans think.[54] Richards says that whilst he agrees with Postman that television poses special problems 'for sustaining sophisticated analytical discourse', Postman ignores the history of political discourse in America, which has always been made 'in the context of entertainment'.[55] Postman confuses pervasiveness with decline. McKee places Postman into the camp of Modernity along with Habermas for his pessimistic view of modern public life.[56]		spectators	presentation	politician performer; passive spectator **Doing/ Showing/ Watching** (-)
Noise: The Political Economy of Music (1985)	**Jacques Attali** Economist, historian and cultural critic	The involvement of art and political economy is about the imposition of order. Theatre is a representation, 'a model'. Representation involves exchange, 'one element representing all the others'. Therefore, the 'political economy of the nineteenth century could only be theater'. Politics is a process of exchange, preferably harmonious; representation necessarily externalises spectators as it creates commodities. The aim is to achieve *harmony*. Indeed, the different voting procedures are based on the	Political and cultural life	A constructed art A relationship between actor and spectators	Strategies of direction and presentation Harmonisation Causality	Externalised : theorist; spectators **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		idea of harmony of combinations.[57]				
'Toward a New Political Narrative' (1985); *Constructing the Political Spectacle* (1988)	Murray Edelman Political Symbology	Politics, like theatre, is staged and uses devices for effect, and can therefore be analysed as theatre. According to Edelman, politics is like theatre (art) in that it uses devices to 'stage' effects in order to elicit responses. Edelman starts off with the metaphor: politics is (like) theatre; but succumbs to the temptation to move from metaphor to myth: politics is the art of using devices to stage effects to elicit certain responses. In 'Toward a new political narrative', Edelman and Bennett argue that political narratives are the way the powerful justify their positions and the non-powerful rationalise theirs. Since such narratives can be manipulated or distorted, they argue for a 'new political narrative' which focuses on 'contradictions and narrative dilemmas within the same story' so that they can be clearly seen by the 'citizen-spectator audience' of the 'long-running political dramas that lurch from one crisis to another'.[58]	Political life	A constructed art A relationship between actor and spectators	Visibility Strategies of presentation and direction Causality	Externalised : theorist Internal: deluded and manipulated citizens **Doing/ Showing** (-)
The Self and Social Life (1985)	B.R. Schlenker Social Psychology	**Dramaturgy**; **Impression Management**. **W**e are both actors and spectators of ourselves and others which leads us to shape our conduct according to the expectations of others. A psychological application of dramaturgy which delineates and investigates the impact of dramaturgical awareness on human behaviour.[59]	Social behaviour:	A constructed art A relationship between actor and spectators	Visibility and therefore self-awareness Strategies of presentation Causality	Externalised : analyst Internalized: self-conscious individuals **Doing/ Showing** (+/-)
Durov's Pig: Clowns, Politics, and Theatre (1985); 'Politics as Theatre; or, How I Too Lost	Joel Schechter Drama critic and political activist	Politics is performed and can therefore be analysed as theatre. Schechter was a drama critic who applied what Borreca calls 'practical political **dramaturgy**' to politics as a form of performance.[60] Schechter ran as a political candidate, staging 'political dramas' based on the campaigns in an attempt to provoke awareness of the theatrical nature of politics.[61]	Political life	A constructed art A relationship between actor and spectators	Visibility Strategies of performance	Externalised : drama critic Internal: political candidate **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
the Election in 1988' (1989); 'Reagan in Bohemia' (1989).						**Showing** (-)
'Electronic Ceremonies: Television Performs a Royal Wedding' (1985)	Daniel Dayan & Elihu Katz Media Studies	To describe the relationship between a televised ceremony and the spectators of that ceremony. Televised ceremonies are like performances: they position their spectators in particular ways and give them 'roles' to play: '[w]hat there is to see is very clearly exhibited: spectacle implies a distinction between the roles of performers and audience. Performers are set apart and audiences asked to respond cognitively and emotionally in predefined categories of approval, disapproval, arousal or passivity. Audience interaction with the performance may enhance it, but it is not meant nor allowed to become part of its definition'.[62] It is hard to see how spectators could do otherwise, since they are likely to be in their homes, which suggests that the elision of theatre spectators and/or ritual participants with television spectators can be misleading. How could they affect the performance? And how would anyone know if they did or didn't 'interact' with the performance?	Social life	A constructed art A relationship between actor and spectators	Visibility and mediation which allows strategies of performance and direction Causality	Externalised : analyst **Doing/ Showing/ Watching** (-)

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[16] Wilshire 1982: xvi
[17] Wilshire 1982: 228-232
[18] Wilshire 1982: 280
[19] Overington, M.A. and Mangham L.L. 1982, 'The theatrical perspective in organizational analysis' *Symbolic Interaction*, Vol 5(2), pp. 173-185.
[20] See also T. Clark and I. Mangham 2004.
[21] Mangham and Overington 1982 'Performance and Rehearsal: Social Order and Organizational Life' *Symbolic Interaction* Vol 5(2), pp. 205-222, 205; also cited in Boje, Luhman and Cunliffe 2003.
[22] Mangham, Iain L., and Michael A. Overington. 1987. *Organizations as Theatre: A Social Psychology of Dramatic Appearances*. Chichester: John Wiley and Sons. 44-50
[23] Mangham and Overington 1987: 5-6
[24] Mangham and Overington 1987: 52
[25] Mangham and Overington 1987: 4
[26] Mangham and Overington 1987: 26
[27] Mangham and Overington 1987: 80
[28] Mangham and Overington 1987: 55
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[30] McDougall 1982: 9-10 cited in Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press.251
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[32] Weber 2004: 254
[33] Sontag, Susan 1982, 'Fascinating Fascism', *A Susan Sontag Reader*, Penguin 324-5; cited in Jervis 1999: 175-6.
[34] In J.V. Harari and D.R. Bell (eds) 1982, *Hermes: Literature, Science, Philosophy*, Baltimore MD, Johns Hopkins University Press and M. Serres (ed) 1995, *A History of Scientific Thought*, Oxford, Blackwell, 80 respectively; discussed at length in Brown 2005.
[35] Brown, Steven D. 2005. 'The Theatre of Measurement: Michel Serres'. *The Sociological Review* 53 (s1) pp. 215-227. 225-6.

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[37] Briggs, Julia 1983, *This Stage-Play World: Texts and Contexts, 1580-1625*, Oxford, Oxford University Press.
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[47] Welsh, John F. 1985, 'Dramaturgy and Political Mystification: Political Life in the United States', *Mid-American Review of Sociology* Vol 10, pp. 3-28: 21; excerpt reprinted in Brissett and Edgley 1990: 399-410; quoted in Borreca 1993: 62.
[48] Borreca 1993: 63
[49] Welsh 1990/1985: 399-410
[50] Postman, Neil. 1987. *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. 2nd ed. London: Methuen. 100
[51] Postman 1987: 4
[52] Postman, Neil. 1985. *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Penguin. 5-6
[53] Postman 1985: 87
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[55] Richards, Jeffrey H. 1991. *Theater Enough: American Culture and the Metaphor of the World Stage 1607-1789*. Durham and London: Duke University Press.2
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[59] Brissett and Edgley 1990: xii
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[61] Schechter, Joel 1989, 'Politics as Theatre; or, How I Too Lost the Election in 1988' New York, Theatre Communications Group; *TDR* 33(3), pp. 154-165; Schechter 1989, 'Reagan in Bohemia', *American Theatre* 6(7).
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Table 12/17: The theatre metaphor and its relationship to the spectator – 1986-1989

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Sporadic critique of the metaphor continues to appear from a number of disciplines, but as the table indicates, generally goes unheeded (see Blau (theatre), Bartky (Gender Studies) and Dasgupta (Political activism) in this table). **Wars** in Middle East, Africa, South America and the Balkans						
'Writing for the Stage' (1986); 'Politics and Theatre' (1996a); 'Acceptance of an Honorary Degree from the Academy of Performing Arts, Prague' (1996b)	**Václav Havel** (1936- Spectator, playwright, dramaturg, politician (President of the Czech Republic)	The world (and the state) is experienced as a structured environment; political life is mediated: everyone becomes both actor and spectator. Theatre in the service of the state; theatre against the state. Havel used the metaphor in relation to his victimization by the state. He saw the State Security agents who arrested him as 'characters in a play'.[1] For Havel, the world was experienced as a 'structured environment' which contained 'a beginning, middle, and end'. Theatre was 'an expression of our desire for a concise way of grasping this dramatic element'. It was an expression of our self-awareness. Drama is 'an inherent aspect of the world as seen by human beings and thus … a fundamental tool of human communication'. Politics should be like theatre: it 'knows it matters what comes first and what follows … acknowledges that all things have a proper sequence and order, … realizes that citizens …. Know perfectly well whether political actions have a direction, a structure, a logic in time and space, or whether they lack these qualities and are merely haphazard responses to circumstances'. However, 'the drama of politics demands not an audience but a world of players' because 'it makes continuous demands on us all, as dramatists, actors and audience'.[2] All politicians, 'including those who sneer at theatre as something superfluous … unwittingly become actors, dramatists, directors, or entertainers' in a world of mediated politics.[3]	Political life:	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Strategies of presentation and direction Structure	Externalised : playwright, active spectator Internal: victim Internalised: we are spectators to and of ourselves **Doing/ Showing** (+)
'Aristotle on Specular Regimes: The Theater of	James Porter Philology; Political Philosophy	There is a necessary connection between politics and ethics; *theory* is a 'technique of seeing' which requires a guiding ethic to ensure that it considers the implications of what it leaves out. Discourse is theatre; it clarifies by obscuring some aspects in	Intellectual life	A seeing-place (implied) A constructed art A relationship	Visibility Strategies of presentation. The possibility	Externalised : 'speculator' (philosopher

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Philosophical Discourse' (1986)		favour of others. Porter subjects Aristotle's writings on politics to a careful analysis based on the metaphor *theory is seeing*, a metaphor he feels justified in using because of the number of times Aristotle uses words which derive from *thea*. This analysis reveals an extended use of the theatre metaphor by Aristotle which connects his political philosophy with his ethics. This shows up especially in his treatment of tyranny. Politics as theatre means we cannot tell the difference between a tyrant and a king. Since the theatricality of power means that we cannot tell the difference between legitimate or benign authority and tyranny, politics is therefore in need of an ethics in order to overcome the 'troubling synthesis' of knowledge, technique and perception.[4] Porter discovers through his analysis that discourse itself is theatre, since the clarity apparently achieved in discourse is an illusion produced by a simultaneous shadowing of other aspects of the phenomenon under scrutiny, just as theatre illuminates some aspects of life by disregarding or hiding others.		between actor and spectator	of deception and delusion Irresponsibility	/ theorist) Internal: deluded users of theory **Showing** (-)
'Early Processes of Institutional-ization: The Dramaturgy of Exchange in Inter-organizational Relations' (1986)	R.R. Ritti and J.H. Silver Organization theory	**Dramaturgy.** We are both actors and spectators of ourselves and others which leads us to shape interactions according to the expectations of others. Organizations use dramaturgy in the inter-organizational relations.[5]	Organization	An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and direction	Externalised : analyst **Doing** (+/-)
The Transforma-tional Leader (1986)	N.M. Tichy and M.A. Devanna Leadership Studies	**Dramaturgy**: Leadership requires the ability to transform organizational life in the face of the unknown. The writers use the metaphor of a three-act play in their description of the pattern they perceive in the transformational leaders they studied: 'Being a leader today involves one in a drama whose outcomes are	Organization	An acting space A constructed art A relationship between actor and spectator	Strategies of performance, direction and presentation	Externalised : analyst; successful leaders **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		largely unknown. Leaders have to improvise on available plots and scripts and, in many cases, rewrite the script as the drama unfolds. Leadership means being a playwright, a lead actor, a stage director, a drama critic and a director all in one'.[6]				
Portrait and Story: Dramaturg-ical Approaches to the Study of Persons (1986); *The Meaning of Grief, a Dramaturg-ical Approach to Understand-ing Emotion* (1987)	Larry Cochran Social Psychology	**Dramaturgy**. We are both actors and spectators of ourselves and others An 'explication of life as narrative flow [which] develops a unique contribution to the dramaturgical literature utilizing the concepts of portrait and story',[7] extending and elaborating the perspective of Goffman.	The human condition	An acting space A constructed art A relationship between actor and spectator	Visibility which allows objectification Strategies of presentation Causality	Externalised : analyst Internal: others **Doing/ Showing** (+/-)
Iconology: Image, Text, Ideology (1986)	W.J.T. Mitchell Art theory	Images are historical in nature and are affected by inventions which change the way we see. Images are 'something like an actor on the historical stage, a presence of character endowed with legendary status'.[8] Revolutions in thinking lead to inventions which 'set the stage' for future discourses and battles. For example, the invention of 'artificial perspective' in 1435 set the stage for the belief that we could accurately represent what we 'really' see (Mitchell 1986: 9, 37). Knowledge is always historical. There 'is no vision without purpose', **no such thing as 'an innocent eye'**.[9]	Cultural life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Perspective enabling contextualisation	Internal: theorist **Doing/ Showing** (+/-)
'Breakfast at Spiro's: Dramaturgy and dominance' (1987).	M. Rosen Organization Studies	**Dramaturgy**: Power is organized and directed using techniques and strategies. Therefore dramaturgy can be used to study the operation of power. [10]	Organization	A constructed art A relationship between actor and spectator	Objectification Strategies of performance Causality	Externalised : analyst **Doing** (+/-)
The Image: A	Daniel	**Dramaturgy**: Historical events are theatricalised by the media. A	History	A constructed art	Objectification	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Guide to Pseudo-Events in America (1987)	Boorstin History	construction of the paradigm to account 'for the dramatizing or theatricalizing effects of the media in a technological society'.[11]		A relationship between actor and spectator	Strategies of presentation Causality	: historian Internal: deluded citizens **Showing** (-)
'Role as a cultural concept' (1987); 'Geertz, Kuhn and the idea of a cultural paradigm' (1994)	George (Jorge) Arditi Sociologist	**Role Theory** Theorists use concepts to explain the human condition; these concepts can appear the same but vary historically and geographically. The idea of 'role-taking' is not just a 'fruitful tool' for social research; roles can be seen as 'elements of the social structure'.[12] It is, however, a cultural construct, one which has been more dominant in American than in European sociology (which has tended to favour the idea of *alienation*). Geertz' conception is different again: the self is a *dramatis personae* rather than the occupier of a variety of roles. Arditi argues that the Renaissance use of the idea of *character* has (mistakenly) been taken to be a theatrical metaphor.[13]	Intellectual life	A constructed art A relationship between actor and spectator	Perspective allowing contextualisation Strategies of presentation Causality	Internal: social theorist **Doing** (+/-)
The Eye of Prey (1987)	**Herbert Blau** (1926- American playwright, director and scholar of performance theory	Theoretical concepts are representations pressed into service for ideological reasons but come to be reified by their users so that they fail to understand the power implicit in representations and their consequences. Theatre reveals the unavoidability of representation because it reveals the intractable facticity of the body. In reifying Representation, both theatre and theory fails to deal with the questions of power raised by actual representation*s*. 'If all the world does approach being a stage, I'd rather wear some masks than others and choose the moments when I put them on', but this is never an issue in postmodern applications of the theatre metaphor because it is never the player who gets to choose either the masks or the circumstances in which it will be used, but the theorist. Postmodern theory 'displaces the militancy' of their dreams of leftist radical activism 'into theory, making for an unseemly melodrama in the language of the discourse' while at the same time ignoring the 'material	Intellectual life	An acting space A constructed art A relationship between actor and spectator	Strategies of presentation Embodiment The possibility of (self) deception Reification	Externalised : theorists who are indifferent to fact and ignore power Internal: theatre practitioner and theorist **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		conditions' which achieving an affiliation with the 'revolutionary proletariat' would involve and the 'ends to which the oppressed feel obliged to go to liberate themselves'. Theory may be a 'masque', but however necessary, it is not necessarily more honourable than any other representation, particularly when it tries to deny the existence of representation by reducing everything to mere appearance. '[O]ur institutional analyses need to register this: what is imaginable and may be approachable in art, in paint, light, sound, words, conceptual events, or film is, at some unnegotiable sticking point not doable with the human body; or doable at the most execrable human cost'. Life is not theatre, and representations are a reality which both must come to terms with no matter how much either might wish it away.[14]				
Burke's Dramatic Theory of Politics (1988)	Paul Hindson and Tim Gray	Historical events can be seen in retrospect to build to and reach a climax which time resolves one way or another, and to involve particular persons who act in significant ways. Hindson and Gray draw on Bernard Beckerman's *The Dynamics of Drama* to discuss Edmund Burke in relation to politics. For Beckerman, dramatic action is 'a kind of ebb and flow'. The 'whole art of drama relies on this sense of movement and rhythm which makes timing of crucial importance. In Beckerman's eyes, the development of the play depends on certain hinges which he calls *cruxes*'. These are comparable to the crises of politics and represent a gap between the intention of political actions and the results of such actions. It is this gap which Burke exploits when he discusses the French Revolution, and which confirms his insistence on a conservative approach to political life, an approach which does not over-reach itself and is less likely to have unintended consequences: 'part' is 'the main purpose of the dramatic metaphor'.[15]	Historical political life	A constructed art A relationship between actor and spectator	Distance Perspective Causality Strategies of performance Signification	Externalised : historical analysis **Doing/ Showing** (+/-)
'Foucault, Femininity, and	Sandra Lee Bartky	Gender and power: power placed women under the gaze of men, which requires them to modify their appearance and conduct to	(Gendered) social life	A seeing-place (implied and	The possibility of delusion	Internal: theorist/

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
the Modernization of Patriarchal Power' (1988)	Gender Studies	meet male expectations. A critique of patriarchal society especially in relation to 'a panoptical male connoisseur'. Bartky criticised the use of the theatre metaphor as a way of describing the way women 'perform' their gender. 'The analogy to theater breaks down' because in theatre, 'the actor … depends on his audience but is in no way inferior to it; he is not demeaned by his dependency'. All women are required to participate in 'femininity as spectacle' and are judged despite 'gross imbalances in the social power of the sexes'. [16]		critiqued) A relationship between actor and spectator	Strategies of performance and direction Subjectification	critic Internalised: women in a patriarchal society Externalised : theorists who mistakenly use theatre as a metaphor **Doing/ Showing/ Watching** (-)
'The Theatricks of Politics' (1988).	Gautam Dasgupta Drama critic and political activist	Politics does involve performance and can appear theatrical but not in the same way as in the theatre because political performances have consequences in real life for which the performers are responsible. To raise awareness of the theatrical nature of politics. Politics has become theatre since Reagan became president and began to treat the office as a 'role', thus collapsing the socio-political and the aesthetic. This has relieved politicians of responsibility for the action of their 'role'. This has been allowed to occur because of a fundamental misunderstanding of the idea of *theatricality*, which is to do with mimicry (*mimesis)* not artifice: '[t]o confuse elements of theatricality as they appertain to the human condition with the formal elements that constitute theatre is dangerous. It can lead to disastrous consequences'. Reagan marginalised and reconstituted the presidency as a role which was to be judged in theatre terms, according to 'mere representation'. Even political campaigns are	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of performance Abrogation of responsibility Manipulation of spectators The possibility of delusion	Externalised : theorists who mistakenly use theatre as a metaphor for politics; actors who wish to avoid the consequence s of their actions Internal: critical

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		now presented as mini-dramas with endless intertextuality. This collapse of desire into theatre makes us all into mere consumers. Life may be theatrical but it is not theatre. Theatre is an art or craft with its own history, techniques and skills, as is politics. Both theatre and politics suffer when one is collapsed into the other. [17]				spectators; deluded, pacified citizens **Doing** (-)
'Metaphors for Public Opinion in Literature' (1988)	Kurt W. Back Public Opinion	Public opinion can be seen 'as a chorus' or 'voices from the gods'. It forms the backdrop to political and social life which may or may not be heeded.[18]	Political and social life	A seeing-place (implied) A relationship between actor and spectator	Objectification which allows contextualisation	Externalised : theorist **Watching** (+/-)
'The Pull of the Policy Audience' (1988)	Austin Sarat & Susan Silbey Public Policy/Law	Research on policy possibilities is made with particular recipients in mind, which limits alternative views The 'policy audience' pulls research into a limited and limiting arena which has a silencing effect. 'Those doing such work [policy research] should be more explicit about the political commitments that inform their work'.[19]	Governance	A constructed art A relationship between actor and spectator	Visibility A relationship between actor and spectator Strategies of presentation	Externalised : theorist Internal: recipients of research **Doing/ Showing/ Watching** (-)
Mind Children (1988)	Hans Moravec Perception/ Cognition	New technologies created virtual spaces for learning and perhaps future human existence. Using computer technology, teaching can take place in virtual space – 'a little theater for students' in which the student can meet and learn directly from Newton. Moravec believed that a series of catastrophes would lead to humans becoming 'purely cerebral', storing themselves in computers 'as a mental clone in a virtual computer theater [of memory]'.[20]	Education:	A seeing-place	Causality	Externalised : theorist Internal: students Internalised: future human beings **Doing** (+/-)
Worlds Apart: The Market and the Theater in	J.C. Agnew	Social change brings crises and conflicts which need to be resolved. In retrospect these can be seen to involve particular strategies. Theatre provides 'a language and imagery that helped	History	A seeing-place A constructed art A relationship	Objectification: Strategies of performance	Externalised : theorist **Showing**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Anglo-American Thought, 1550-1750 (1988)		make sense of the world of commodities and market relationships',[21] and negotiate the 'crisis of representation' brought about by rapid social change and the emergence of the market.[22] The theatre of the period demonstrated 'how precarious social identity was, how vulnerable to unexpected disruptions and disclosures it was, and therefore how deeply theatrical it was'.[23] Markets shared with theatre the problem of how to make oneself *appear* believable before strangers.[24]		between actor and spectator		(+/-)
Theater des Schreckens: Gerichtspraxis und Strafrituale under frühen Neuzeit (1988)	Richard van Dulmen	Justice is ritualised in ways which affect its culture. Judicial practice and rituals of punishment in the early modern period created a 'Theatre of Terror' culture.[25]	Judicial practices	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of performance and direction	Externalised : theorist Internal: affected citizens **Showing** (-)
Rembrant's Enterprise: The Studio and the Market (1988)	Svetlana Alpers Art history	**Theatricality**: Art involves the imaginative construction and organization of affective images which reveal the imagination of the artist. Rembrandt's work exhibits theatricality (theatrical imagination) in its construction and organization of images and in the sympathy which he is able to express for his subjects. Theatre is 'a crucial tool for the imagination and understanding of others' experience'.[26] Offering an historical and contextualised analysis of Rembrandt's work in terms of its imaginative structure	Creative life	A constructed art	Visibility Strategies of presentation	Externalised : analyst, historian **Showing** (+/-)
'Metaphorical Representa-tions of the French Revolution in Victorian Fiction' (1988)	Kurt Tetzeli von Rosador History	Historical events are described metaphorically by both actors and observers. Each metaphor expresses a particular aspect of the event. The French Revolution was an 'historical drama'. It was represented in Victorian fiction through three main metaphors: as a revival of classical antiquity, as Nature and as theatre: 'stage-imagery is an adequate vehicle' for the expression of revolutionary self-consciousness – something revolutionaries normally do not lack and can be seen in the speeches and writings of Robespierre and Sieyès who envisioned 'a multitude of *théâtres nationaux* for the education and edification of the	History	A constructed art	Visibility Strategies of performance and presentation	Externalised : historian Internal: revolutionar y actor; citizens **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		people'.[27]				
1989: collapse of the Soviet regime Student uprising in Beijing. Rumanian Revolution; USA invades Panama						
Language and Power (1989)	Norman Fairclough Critical Language Studies	Language is used in ways which are selective and may be imbued with power. Discourse, is composed of both visible and hidden elements. An argument for the value of Critical Language Study in relation to other forms of language study (linguistics, sociolinguistics, pragmatics etc.). Language 'connects with the social through being the primary domain of ideology and through being both a site of and a stake in struggles for power. Language is centrally involved in power'.[28] Fairclough uses the theatre metaphor to distinguish the different kinds of 'conversations' associated with different types of discourse. 'For instance, conversation has no "on-stage" role in legal proceedings, but it may have a significant "off-stage" role [whereas] in education, conversation may have approved roles not only before/after [i.e. "off-stage"] but also as a form of activity embedded within the discourse of the lesson'.[29] All discourses are designed with an audience in mind.[30]	Intellectual life	A constructed art	Strategies of performance and direction	Externalised : language analyst Internal: deluded audiences **Showing** (-)
The Body and the French Revolution (1989)	D. Outram History	(In retrospect), historical events can be seen as structured, affective, and involving purposeful actors who engaged in strategies which constructed the event as it occurred. In the French Revolution, 'political figures *were* actors in a theatre, not only playing to an audience, but actually creating that audience through the existence of their drama … Role-playing was the essence of the struggle for political authority'.[31]	Political history	An acting space A constructed art A relationship between actor and spectator	Objectification revealing strategies of direction, presentation and performance	Externalised : historian/ Theorist Internal: spectators of political events **Doing/ Showing** (-)
Managing as a Performing Art: New Ideas for a World of Chaotic Change	Peter Vaill Management Theory	Effective management requires a consciousness of how particular actions will fit into intended overall outcomes. Uses cultural theory to model organizational theory. Theatre offers a way to manage 'interconnectedness of quality, process, and form' [32]because it has the ability to 'combine different elements into a	Organizations	A constructed art	Objectification: Holism Strategies of presentation, direction and	Externalised : organization al theorist; effective

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1989)		dynamic "rounded performance of the whole" without losing particularities: 'if you think of action taking as a performing art there is no danger that you will confuse proficiency in a component with proficiency in the rounded performance as a whole. Furthermore, you will be pushed to consider what the 'rounded performance as a whole' in fact is'.[33] Theatre utilizes a 'holistic model of management'.[34]			performance	managers **Doing** (+/-)
'On Looking and Reading: Word and Image, Visual Poetics and Comparative Arts' (1989); *Reading Rembrandt: Beyond the Word-Image Opposition* (1991); 'Semiotics and Art History' (1991)[35]	Mieke Bal Art theory	All art is created to be seen. 'The theater itself is the non-autonomous art par excellence. For most of us, a performance without an audience is more obviously unthinkable than a text without readers or a painting without a beholder; yet the case of performance makes the case for the other two. Theatrical painting draws attention to that extreme position of the theater and, by implication, claims the same status for painting … Theatricality … becomes a metaphor for my pursuit of non-oppositional relations between verbality and visuality'.[36] Bal's view of theatre is very limited, though: her 'idealized theatricality is theorized almost entirely in terms of … ideas of the theatre based mostly on a normatively conceived proscenium arch … stage'.[37]	Creative life	A constructed art A relationship between actor and spectator	Visibility The relationship between artist and public	Externalised : analyst/theorist Internal: the targets of art, whether as readers or as spectators **Doing/ Showing/ Watching** (+/-)
'Theatre Audiences and the Reading of Performance' (1989)[38]	**Marvin Carlson** Theatre scholar	Spectatorship in theatre is participatory. Carlson discusses spectators in relation to 'role'. As audiences, spectators have a 'role' to play in the theatre. This role can be thought of as 'readers', as in reception theory, although reception theory has limitations in understanding what spectators for live theatre are doing, particularly when they reject a performance.[39]	Cultural life	An acting space A constructed art A relationship between actor and spectator	Strategies of presentation Intersubjectivity	Externalised : theatre scholar Internal: Spectators as 'actors' **Doing** (+/-)
'The Theatrical	Nancy Klein	Political life involves strategies of representation which	Political life	A constructed art	Distance:	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Mask/Masque of Politics: The Case of Charles I' (1989)	Maguire History	encourage the acceptance of historical events. Politics appropriated theatre through the theatre metaphor to distance itself and also come to terms with the execution of the king: many Englishmen responded to the execution as theater, more specifically, the dramatic genre of tragedy'.[40]			The abrogation of responsibility The management of emotion Retrospectivity Strategies of presentation	: historian Internal: spectators of historical events **Doing/ Showing** (-)
Mass and Elite in Democratic Athens: Rhetoric, Ideology, and the Power of the People (1989)	Josiah Ober Historian	Political and cultural life involves strategies of integration. Athens during its democratic period was a 'performance culture'. Elites 'participated in a drama in which they were required to play the roles of common men and to voice their solidarity with egalitarian ideals'.[41] Participation in Athenian dramatic festivals helped to educate the citizenry to accept these 'dramatic fictions'.	Political and cultural life	An acting space A constructed art A relationship between actor and spectator	Meaningfulness Perspective Strategies of direction Purposefulness	Externalised : historian **Doing** (+/-)
The Audience as Actor and Character: The Modern Theater of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard and Williams (1989)	**Sidney Homan** American actor and director	We are all actors and spectators for ourselves and others which necessarily requires us to attend to the way we appear and express ourselves to others. The human need to express oneself in public generates the consciousness of patterned behaviour which can come to seem like a role. 'Neither actor nor audience can resist the stage, for the very notion of theater is ingrained in us, is part of our human make-up. We cannot avoid the need to play roles, the self-fashioning by which we consciously mold and adjust whatever basic personality has been handed us at birth. Yet such acting, our need to be on the stage of the *polis* … only subjects us to the existential complexities and … terrors of an audience … we are caught between our comfort of our inner self, and our human, communicative need to express that self before others'.[42]	The human condition	An acting space A constructed art A relationship between actor and spectator	Visibility Self-awareness Strategies of presentation Convention	Externalised : theatre director Internal: everyone for everyone else – we find it terrifying so we resort to stock parts **Doing/ Watching** (+/-)

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[29] Fairclough 1989: 30
[30] Fairclough 1989: 49
[31] Outram, D. 1989. *The Body and the French Revolution*: Yale University Press.79-80, 100
[32] McKenzie, Jon. 2001. *Perform or Else: From Discipline to Performance*. London, New York: Routledge. 85
[33] Vaill, Peter B. 1989. *Managing as a Performing Art: New Ideas for a World of Chaotic Change*. San Francisco CA: Jossey-Bass Publishers. 116
[34] McKenzie 2001: 85
[35] Bal, M. 1989, 'On Looking and Reading: Word and Image, Visual Poetics and Comparative Arts', *Semiotica* 1989; Bal 1991, 'Semiotics and Art History', *The Art Bulletin* 23(1) 1991, pp. 174-208 (with Bryson).
[36] Bal 1989: 25-6 in Quinn 1995
[37] Quinn 1995
[38] Carlson, M. 1989, 'Theatre Audiences and the Reading of Performance', in Postlewait, T. and B. McConachie (eds) 1989, *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, University of Iowa Press.
[39] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.xiv
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Table 13/17: The theatre metaphor and its relationship to the spectator –1990-1994

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Portrayals of Revolution (1990)	N. Parker History	Revolutions involve strategies of integration and active participation. Revolutionary 'dramas' construct citizenship as a role. Citizens, as spectators of the drama could '"perform" their role as members of the new public'.[1] They were like audiences which were given a 'role' to play *in* the play	Political history	An acting space A constructed art A relationship between actor and spectator	Objectification: Retrospectivity Causality Strategies of direction	Externalised : historian/ theorist **Doing** (+/-)
SELF-CONSCIOUSNESS IN THEORY – THE REFLEXIVE THEORIST						
Behind the Myth: Yasser Arafat and the Palestinian Revolution (1990)	Andrew Gowers and Tony Walker Political theory	Historians and analysts use metaphors to structure their accounts, which can mislead. The theatre metaphor is an organizing principle for the book, which has a prologue ('All the world's a stage') and an epilogue ('The grand illusionist') as well as many comparisons of Arafat with Houdini and 'conjurors'. A reviewer felt that this strategy risked creating another myth about Arafat rather than illuminating existing ones.[2]	Political history	A constructed art	Subjectification Strategies of performance	Externalised : biographers Internal: readers who may be misled **Doing/ Showing** (-)
'Impression Management: A literature review and two-component model' (1990)	M.R. Leary and R.M. Kowalski Sociology	**Impression Management/Dramaturgy**: drawing on Goffman, IM is 'the process by which individuals attempt to control the impressions others form of them' as if they were actors.[3]	Social life	A seeing-place (implied) A relationship between actors and spectators	Strategies of performance	Externalised : analyst **Showing** (+/-)
Life as Theater: A Dramaturgical Sourcebook (1990)	Dennis Brissett and Charles Edgley Social Psychology	**Dramaturgy**. We are both actors and spectators of ourselves and each other which influences the way we interact. A collection of material relating to the use of the dramaturgical perspective, organized according to 'five substantive issues' in social psychology: social relationships as drama, the emergence of the self as drama ('The Dramaturgical Self'), motivation, organizations as drama, and politics as drama. The 'dramaturgical perspective' is defined as 'to propound … a few dramaturgical definitions', a definition they agree is tautological, but which is aimed at avoiding the considerable contestation over the term	The human condition	An acting space A constructed art A relationship between actor and spectator	Objectification: Visibility Strategies of presentation and performance Causality	Externalised : analyst Internal: we are all spectators for each other **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		(basically by rendering it meaningless). They believe that 'the dramaturgical insight emerges most forcefully in the face-to-face encounters between human beings' and that therefore its 'continuing salience' resides in its ability to describe human interaction. The dramaturgical perspective thus sees human life as interactive, social, relational and 'fully situational'. Selves and societies are created 'in the doings' of human beings. *Dramaturgy* is defined as 'the study of how human beings accomplish meaning in their lives',[4] a way of 'connecting action to its sense'.[5]				
Private Theatricals: The Lives of the Victorians (1990)	Nina Auerbach History	**Theatricality**: Appearances can be deceptive, which can lead to a concern for integrity. The Victorians 'had nothing left to believe in but their lives', but 'lives could be dangerously like masks'. This accounts for the way 'reverend Victorians shunned theatricality'. It was 'the ultimate, deceitful mobility' connoting 'not only lies but a fluidity of character that decomposes the uniform integrity of the self'.[6]	Social life	A constructed art	Objectification allowing retrospectivity The possibility of deception. Strategies of performance Causality	Externalised : historian Internal: others Internalised: the self-conscious individual **Doing** (-)
"All the world's a stage …"; Art and pageantry in the Renaissance and Baroque (1990)	Barbara Wisch & Susan Scott Munshower (eds) History	(In retrospect) political life can be seen using spectacle and strategies of performance. A series of essays on the use of triumphalism and the colossal in political and social life in Europe during the C16th. [7]	Political history	A constructed art	Objectification: Retrospectivity Strategies of performance and presentation Causality	Externalised : historians **Showing** (+/-)
'Virtual Reality for Collective Cognitive Processing' (1990)	Derrick de Kerckhove Cognitive Processing	Humans in the western world place themselves outside the world as a way of seeing their world, leading to a sense of exclusion: '[I]n the theatre, we look into a comprehensive world from which we are personally excluded. We are outside looking in (which, by the way, is the standard response of the Western man to reality'. [8]	Psychological life	A seeing-place A relationship between actor and spectator	Objectification, Distance Alienation	Externalised : a culturally specific technique for learning which has a

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
						cost **Watching** (-)
The Logic of Practice (1990)	Pierre Bourdieu Sociology	Theories of social life arise and are practiced in particular contexts which make them seem natural; they can only be understood as theories outside those contexts. Practices evoke a 'special kind of theorizing' which utilizes 'economical' models which hide 'the impossibility of mastering the logic of practice'.[9] For Bourdieu 'theory … is a spectacle, which can only be understood from a viewpoint away from the stage on which the action is played out'.[10] Practices are 'pre-logical' and should be understood 'not to be the implementation of plans' but occur within a 'habitus' or 'system of dispositions' which are historically and socially situated. According to Bourdieu, 'much human practice is automatic and impersonal',[11] for 'the habitus makes questions of intentionality superfluous'.[12]	Intellectual life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and performance Structured	Externalised : theorist **Watching** (+/-)
Theatre Audiences: A Theory of Production and Reception (1990, 1997)	**Susan Bennett** English Studies	**Role Theory** Audiences and productions interact within a particular historical, social and political context. Audiences have a *role* to play. They arrive at the theatre 'well-disposed' to accept this role, which is carried out within two frames, an outer frame which 'contains all those cultural elements which create an inform the theatrical event' and an inner frame which 'contains the dramatic production ion a particular playing space … It is the interactive relations between audience and stage, spectator and spectator which constitute production and reception, and which cause the inner and outer frames to converge for the creation of a particular experience'.[13] The audience, as 'productive and emancipated' spectators, also 'occupies centre-stage' throughout her book.[14] Bennett's implicit use of the theatre metaphor not only affects her ability to come to grips with her topic, it affects her ability to discern differences between phenomena. For example, she describes Dayan and Katz's description of viewers	Cultural life	An acting space A constructed art A relationship between actor and spectator	Strategies of performance Inter-subjectivity Spectatorship as participatory and therefore active	Externalised : academic Internal: audiences **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		of a televised Royal Wedding as a typically 'accurate, if skeletal, model of the immediate reception process for a certain type of theatre',[15] but Dayan and Katz were neither describing a 'certain type of theatre', or the reception process for theatre. They were describing a televised spectacle.[16] Bennett is so deeply embedded in her frame, she begins to see theatre everywhere.				
1991: War against Iraq						
Modernity and Ambivalence (1991) *The Individualized Society* (2001)	Zygmunt Bauman Sociology	Modern social life is organized by experts, which reduces people to consumers focused on quantity as a measure of their lives. To draw attention to what is lost in the dependence on expertise - a resurfacing of the ancient use of the spectator as somehow safely external to the scene, and able to warn of impending danger – most explicitly stated by Lucretius c95BCE and tracked by Blumenberg through history. Drawing on Marx, and in reference to his exposition of the self-perpetuating role of the expert in modern life, Bauman sees the rise of the 'shopping mall' as a form of expertise (in social control) in which 'Enlightenment drama' has been restaged as grotesque farce: 'Wonders of harmony and perfection are now offered as entertainment – for family Sunday outings and enjoyment. No one thinks they are real. Most agree, though, that they are better than real. And everybody knows that reality will never be like they are'.[17] *Actors* who enter this theatre do so as a variety of spectators: 1. happy technophiles 2. anxious technophiles 3. hopeful technophobes 4. desperate technophobes. Bauman's central concern seems to be the amount of social control expertise can exercise on the unwary 'actor'. For example, the game of *Trivial Pursuit* is 'a vivid, emotionally reassuring rehearsal of the irrelevance of the semantic aspect of information [since we have experts to attend to that] and an entertaining method of self-training in the use of quantity as the sole measure of quality of both knowledge and its owners'.[18]	Social life under conditions of uncertainty	A seeing-place (implied) A constructed art A relationship between actor and spectator	Objectification Distance Strategies of direction and presentation Causality	Externalised : theorists; critics 'Depending on their own degree of optimism, anxiety or despair, observers … focus their descriptions and diagnoses on [different aspects] of the expertly designed future'.[20] **Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Individualism comes at a price: 'rational' lives are now mediated through others, who promise to reduce its complexities and ambivalences. Bauman suggests that politicians promote concerns about *public safety* as a distraction from other collective problems such as unemployment and the environment, but none of the responses we make to our existential insecurity and temporality is predetermined: 'they are merely plausible scenarios, and ... the choice between them and the way they are staged depends each time not only on the actors who play the leading characters but also on the crowds of anonymous extras and stagehands. As to these extras and stagehands, neither ... can be relied upon for the unambiguous selection of lines'.[19] We are on our own.				
'The Dramatic Basis of Role Theory' (1991)	**Robert J. Landy** Drama therapist	**Role Theory.** The 'principle of impersonation' lies at the bottom of the use of role as a model in drama therapy because the unconscious mind operates theatrically, and is aimed at the assertion of power over the self (our own or others'). 'Theatre is a significant … model that informs role theory as applied to dramatic forms of healing'. The unconscious is 'an introjected dramatis personae … a home for personal, social and archetypal roles'. In theatre, the 'role is an anchor' for the actor, as well as 'a rocket, propelled into the heavens'; similarly, as a model in drama therapy, clients are both anchored in the everyday as well as able to conceive of their roles in life in new ways. Drama therapists also take on roles: 'dispatcher, helper, donor, and trickster'. Drama therapists work 'not only through role, but also in role'. All role-taking, both in and out of theatre, is about the assertion of power. In drama therapy it is about the assertion of power over one's self. The aim of the drama therapist should be 'to become the consummate repertory player, a juggler of roles, a one-person masquerade'. As distanced observer, the therapist functions as critic or 'impartial judge'. The client, on the other	Intellectual life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Objectification Strategies of direction Judgment Causality Subjectification	Externalised : therapist as 'distanced observer' or 'audience'; theorist; 'client' and therapist Internalised: the self-conscious individual **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		hand, may enter drama therapy 'as a novice actor, a burned-out performer, hopelessly type-cast, or a bit player in search … of a leading role' or even as 'simply an empty shell' needing to learn 'the basic skills of impersonation and play'. Role 'as type' allows the personal and particular to be linked with the 'universal and global' and vice versa. 'In either case the goal is to find one form in the other.[21]				
'Role as Resource in the Hollywood Film Industry' (1991)	Wayne E. Baker and Robert R. Faulkner Sociology	**Role Theory**. Norms of behaviour are resources which enable the individual to access rewards. A role is a resource, 'a means to claim, bargain for, and gain membership and acceptance in the social community' and a means of 'access to social, cultural, and material capital'. [22]	Social life	A constructed art A relationship between actor and spectator	Objectification: Strategies of performance Convention Causality	Externalised : analysts **Doing** (+)
All That Hollywood Allows: Re-Reading Gender in 1950s Melodrama (1991)	Jackie Byers Film analysis	We construct our moral identities from everyday cultural resources. Melodrama is 'the modern mode for constructing moral identity … drawing its material from the everyday'.[23]	Modern life	A constructed art	Objectification: Strategies of presentation Subjectification Causality	Externalised : theorist Internal: the individual seeking to construct their identity **Showing** (+/-)
Computers as Theatre (1991)	Brenda Laurel Computer Technology/ Artificial Intelligence	Computer technology generates virtual spaces in which strategies of integration can be used to generate a composite image. Laurel proposed that the Aristotelian unities provided 'a model for word-processing and virtual reality'.[24] Theatre resolved the problems of mental interfacing, including the possibilities of autonomous communication because theatre also operated with *fuzzy logic*, creating a 'virtual arena' in which the treatment of data can become a 'theater of data'. Dramatic interface design reinvents the sacred space of Greek drama.[25]	Technology	An acting space A constructed art	Objectification Strategies of direction Causality Purposefulness Mimesis	Externalised : computer systems analysis **Doing** (+)
Political Speak: the Bemused	Paul Lyneham	Politics involves cynical organized strategies of impression management under conditions of more or less intense and	Political life	An acting space A constructed art	Objectification, Distance	Externalised : cynic -

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Voter's Guide to insults, promises, leadership coups, media grabs, port-barrelling and old-fashioned double speak (1991)	Political correspondent journalist	partisan scrutiny. Politics is a theatre which has several 'sideshows'. Voters are 'bemused', 'apathetic and cynical … and increasingly hysterical' as well as '.[Lyneham doesn't explain how voters can be all these rather contradictory things at once]. The media watches for opportunities to burst the bubbles floated by politicians, especially enactments of 'spontaneity'. Politics is full of stagecraft such as the ''impromptu' shopping centre 'walkie' with bodyguards, minders, journos and six camera crews' which leaves 'startled shoppers, like rabbits in a spotlight … paralysed with terror'. Politicians, outside election campaigns, engage in 'dramatic conflict' which makes them feel busy and allows them to ignore real issues. Politics requires the same willing suspension of disbelief as theatre, especially when politicians who see themselves as 'Chosen Ones' (potential leaders) enact modesty. And politics, like theatre' abides by the principle that 'the show must go on' – even after factional infighting has left 'blood on the floor'.[26] [The book is an exercise in smart-alecky cynicism which can only contribute to voter cynicism and risks cutting off its nose to spite its face]. Lyneham makes his living as an observer of politics; his observations are tinged with insider knowledge despite his positioning of himself as external to what he is seeing and spokesman for the 'bemused voter'.		A relationship between actor and spectator	which allows Judgment Critique Cynicism Bemusement Strategies of performance	Internal: bemused or deluded voter **Doing/ Showing/ Watching** (-)
'Leaders, managers, entrepreneurs on and off the organization' (1991);[27] *Narrating the organization: Dramas of*	B. Czarniawska-Joerges Organization studies	**Dramatism**: Organizational life involves motivated action. Uses Kenneth Burke's dramatism to analysis organizational life. Organizations are 'theatres of action'.[28]	Organization	An acting space A constructed art	Objectification: Strategies of presentation, direction, performance Purposefulness	Externalised : analyst **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Institutional Identity (1997)						
Staging the Gaze (1991)	Barbara Freedman Psycho-analytic studies of theatre	**The Gaze**: Theory: uses the theatre metaphor because of theatre's acknowledged relationship with spectators, but this is to set up particular spectator positions. Observation is always perspectival. Freedman, who also uses the metaphor in her title, argues that postmodernism 'utilizes the metaphor of theatre for the same reason that modern psychoanalysis has used it … because it denies "the possibility of an objective observer, a static object, or a stable process of viewing." Both postmodernism and psychoanalysis "employ theatrical devices to subvert the observer's stable position, and so result in a continuous play of partial viewpoints – none of them stable, secure, or complete".[29] What does this mean? Theatre does have observers who could be taken to be objective in that they are separated from the performance, the entirety of a performance may well be a static object although there is movement within it, and the process of viewing is stable in that it is confined to a particular space and is directed by both convention and performance. Does Freedman *want* the possibility of an objective observer etc? And whose gaze is she talking about?	Intellectual life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Perspective Strategies of presentation Visibility	Externalised : analyst **Watching** (+/-)
'Dramaturgy and Social Movements – the Social Construction and Communic-ation of Power' (1992)	R.D. Benford and S.A. Hunt Sociology	**Dramaturgy.** Social movements used techniques of communication to challenge or sustain power relations. Uses dramaturgy to demonstrate 'how social movements are dramas routinely concerned with challenging or sustaining interpretations of power relations'. Techniques of communication used by social movements are analysed as 'scripting, staging, performing and interpreting'. How well these strategies are used affects outcomes. Dramaturgy 'illuminate[s] how social movements collectively construct and communicate power'. [30]	Social and political life	A constructed art	Strategies of performance and direction	Externalised : analyst **Doing** (+/-)
'Acting out democracy:	Joseph W. Esherick and	**Dramaturgy**: political protest involves strategic action. A study of the 1989 Beijing student movement.[32]	Political life	An acting space	Objectification Strategies of	Externalised : analyst

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
political theatre in modern China' (1992)[31]	Jeffrey Wasserstrom Political science				performance and direction Purposefulness Causality	**Doing** (+/-)
'The Drama of Nursing' (1992)	C.A. Holmes Nursing	**Dramaturgy.** The activity of nursing can be realised aesthetically as a form of self-expression, reconceptualising nursing as a liberating and 'powerful form of self-expression'.[33] To articulate nursing as a form of aesthetic praxis: nursing is 'a form of dramatic performance'. However, unlike in Goffman's dramaturgy, 'which stresses the artifice of social relations and suggests a cynical view of human interactions', performance may be seen as 'self-realising and emancipatory' as a form of 'aesthetic praxis' aimed at self-expression.	Social interaction	An acting space	Objectification Revealing strategies of performance Purposefulness Artifice	Externalised : theorist **Doing** (+)
'Drugs and Deception – Undercover Infiltration and Dramaturgical Theory' (1992)	B.A. Jacobs Social Science	**Dramaturgy.** A 'new reading' of dramaturgical theory called 'interaction as infiltration' which attempts to describe the relationship between structural and qualitative aspects of 'role performances' by undercover agents who are required to deceive. Social life may require deception in order to achieve worthwhile aims. Norms of behaviour help agents to do this.[34]	Social interaction	A constructed art	Deception	Externalised : analyst **Doing/ Showing** (-)
'Self-Presentation Through Appearance – A Manipulative VS a Dramaturgical Approach' (1992)	E. Tseelon Sociology	We live under the gaze of others which requires strategies of self-presentation. '**Impression management**' approaches to self-presentation through appearance consider self-presentation to be a form of insincerity, whereas '**a dramaturgical interactionist**' approach 'regards dramatization as the control of the style of performance, and as irrelevant to issues of sincerity' (Tseelon 1992: 501). [35]	Social life	A constructed art A relationship between actor and spectator	Strategies of presentation Purposefulness Causality	Externalised : analyst **Doing/ Showing** (+/-)
'Lessons in Organizational Dramaturgy:	William L. Gardner Management	**Dramaturgy; Impression Management**: Organizational life occurs under the gaze of others and requires attention to appearances. '[P]eople *are* frequently judged by their "covers"'	Organization	A seeing-place (implied) A constructed art	Visibility Strategies of presentation	Externalised : analyst **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The Art of Impression Management' (1992)	and Organization Behaviour	and 'skillful players in today's organizational dramas take great care in defining and playing their roles, because they realize the importance of their performance. Key performance elements (actor, audience, stage, script, performance, reviews) can be used both to analyse organizational behaviour and to train and motivate organizational workers.[36]		A relationship between actor and spectator	Purposefulness Causality	**Showing** (+/-)
'Augustine and the Sources of the Divided Self' (1992)	E.J. Hundert Political theory	**Theatricality**: Self-reflection requires distance which is enabled by dividing the self into actor and spectator. Hundert draws on the metaphor to describe Augustine's self-reflection – one of the first accounts of self-reflection in the Western tradition of political theory.[37] Theatricality thus is invoked both by Augustine and by Hundert in discussing Augustine.	Intellectual life	A seeing-place (implied)	Distance which allows self-awareness	Externalised : theorist/ historian Internalised: the self-reflective individual **Watching** (+/-)
Mr Bligh's Bad Language: Passion, Power and Theatre on the Bounty (1992); 'The Theatricality of History Making and the Paradoxes of Acting' (1993);[38] *Performances* (1996)	Greg Dening Historian/ Anthropology	The writing of history requires spatial and temporal ordering as well as strategies of presentation to bring it alive to readers. One acts one's life under the gaze of both oneself and others, including God. There are spectators for everything one does, including the writing of history in which the historian is also a spectator of other lives. Theatre is both a place (space) and an organizing principle for Dening. Writing is a performance. History writing is the creation of a performative narrative: 'We need to perform our texts. We need to perform in our texts'.[39] Theatre is a space in which events occur, or books are read, or things are observed. Dening's use of the metaphor is pervasive and applied unsystematically. There are theatres of power, theatres of living,[40] 'history's theatre'.[41] 'Everyday life' is theatre;[42] one's soul is a theatre.[43] In essence he is pointing to the *observed* nature of life, including the life of writing history. All performances are duties completed before an audience. His use of the word performance suggests that he sees the term as a	History	A seeing-place (implied) A constructed art A relationship between actor and spectator	Visibility Self-awareness Strategies of presentation, performance and direction Risky	Externalised : God, readers, natives, other nations (Imperialism is as much about performing for the eyes of other nations as it is about performing for the colonised). Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		theatrical term. His book is also organized as a performance script: prologue, soliloquy, prelude, postlude. 'Theatricality is deep in every cultural action'.[44] Any performance 'produces performance consciousness' in which 'every action is subject to some reflection'.[45] Nations perform for others, just as individual humans do. However, 'one can never be sure of producing the effects one wants'.[46] Audiences are 'roguish' in their interpretations. An extended argument for the writing of history in a way which avoids conventions and restrictive formalities which, at heart is a description of extreme and critical self-consciousness: life under the gaze of both oneself and others, including God. Dening's use of the metaphor is almost glib.				everyone around Internalised: the self-conscious individual **Doing/ Showing** (+)
Comment (1992)	Hans Sahl	Translating plays requires one to visualise words and gestures: 'Translating is staging a play in another language'.[47] One must visually create the gestures which are likely to accompany words in order to provide an accurate translation.	Intellectual life	A seeing-place (implied) An acting space A constructed art	Visibility Strategies of performance	Externalised : translator **Doing/ Showing** (+)
'Audiences for Filef Theatre Group's *L'Albero della rose/The Tree of Roses* and *Storie in cantiere/ Stories in Construction* (1992)	Maria Shevstova Sociology	People have the capacity to act as well as watch on their own behalf. Shevstova argues that participatory or community theatre can allow audiences to demonstrate that 'they are not mere spectators either of their own lives or of stage performances. They assert their will to act upon their collective existence and, in doing so, show they are protagonists of their society'[48] – it seems a very long-winded way of saying that people have the capacity to act as well as watch on their own behalf, although how exactly one *can* be a 'mere spectator' of one's own life is not clear!	Cultural life	An acting space A relationship between actor and spectator	Subjectification Strategies of presentation	Externalised : analyst **Doing/ Watching** (+)
Fictions of Collective Life (1993)	David Chaney Sociology Cultural and communicati	Public life involves strategies of appearance and display which can be analysed using key terms from theatre. Chaney uses a form of **dramatism** in which the key terms of analysis are 'stage, perspective, audience, address and frame'. The relations between these terms are used 'to describe or characterise interactional	Public life	A seeing-place (implied) A constructed art	Visibility Strategies of presentation Subjectification	Externalised : analyst Internalised: the self-aware

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	on studies	forms' such as spectacles, ceremonies, rituals, play and those used by individuals in the personal interactions. Theatre is 'a changing type of place or social space' which makes it ideal as a template 'for the social language of urban-industrial society'. In particular, modern life is 'pictorial'. 'We can use the relations of dramatic performance to talk about ourselves'.[49]				individual or society **Showing** (+/-)
The Drama of Leadership (1993)	Robert J. Starratt Leadership Studies	**Dramaturgy**. Social life is drama because it is interactive, because we create it and we can conform or recreate and because it is 'dramatic' i.e. 'it contains the drama of establishing, shaping, defending and altering our very identities'. Humans also 'embody their words and gestures' with theatricality. Starratt calls the dramaturgical perspective a 'breakthrough in the literature' on leadership. Leaders are 'active players in a drama of human survival and fulfilment in a world threatened by irrationality and uncertainty'.[50] 'The leader … [plays] the part of director, coach, script writer, player and critic in the developmental dynamic of institutional life' (back cover). Starratt proposes to use the dramaturgical approach for teaching new leaders. He sees himself as 'a kind of 'dramatist of change' [as he] seeks to understand the global transformations without being mesmerized by them'.[51]	Social life	A constructed art	Strategies of direction and performance Causality Purposefulness	Externalised : analyst/ educator **Doing** (+)
'OR enactment: the theatrical metaphor as an analytical framework' (1993)	Jim Bryant Organization Studies	Organizational life requires strategies by which motivated action can be interpreted. Theatre as a metaphor 'for representing what goes on in organizational life' is useful in studying interventions because it provides 'a framework for interpreting the actions and utterances' of people assigned roles. However, for the idea to be successful, 'operational researchers need to consider setting, dress, staging and dialogue for the scenes they encounter'.[52]	Organization	A constructed art	Objectification: Strategies of direction, performance and presentation Purposefulness Causality	Externalised : researcher/ analyst **Doing** (+/-)
'Political Dramaturgy: A Dramaturg's (Re)View' (1993)	Art Borreca Theatre Studies	**Dramaturgy**. Politics is dramatic because it is representational particularly now that it is mediatised. An overview or 'stocktake' of political dramaturgy from its 'beginnings' in Burke and Goffman. Borreca provides a history of the use of the approach, showing an increasingly sophisticated understanding of the	Political life	A constructed art	Objectification: Retrospectivity Strategies of presentation Purposefulness	Externalised : analyst/ theorist **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		paradigm, and an increasing willingness by some theorists to fill it out. Still, he believed it needed 'a theoretical base' (probably symbolic interactionism), an interpretation of modern image culture, an interpretation of drama and theatre and some inquiry into the nature of theatre as an art in itself.[53] It also had to get over the problem of 'getting lost in its categories', a problem which beset most analysts using the approach (including Combs, Mansfield and Nimmo). Borreca believed that 'drama was latent in politics' because of representation. Media made this more apparent. He did not hesitate to use the metaphor himself: 'the Gulf War was plotted and performed with an awareness of the media stage. It was perhaps history's most fully staged Theatre of War'.[54]			The possibility of delusion	
'The box of digital images: the world as computer theater' (1993)	Klaus Bartels Artificial Intelligence research	Strategies of perception enable perceivers to situate themselves outside reality (even virtual reality). Bartels' article considers the proposition by Laurels (1991) that computers can be considered as theatres. He provides an historical overview of perception and its relationship to memory and the possibility of virtual reality, suggesting that this idea is a reinvention of the old 'camera obscura' way of viewing the world, with the observer external to reality (virtual or otherwise).[55]	Perception	A seeing-place	Distance, which enables observation	Externalised : theorist **Showing** (+/-)
Theatre and Everyday Life: An Ethics of Performance (1993)	**Alan Read** English theorist of the ethics of performance	**Social constructionism**: social construction through performance: an application of the insights of de Certeau and social constructionism. Theatre 'is worthwhile because it is antagonistic to official views of reality'.[56] It is through performance that we can challenge 'social and cultural "givens"'.[57] Individuals construct themselves as they act in the world, which means they can challenge existing norms	Social life	An acting space	Strategies of performance Purposefulness	Externalised : theorist Internal: deluded masses **Doing** (+/-)
The Optical Unconscious (1993)	Rosaline Krauss Art theory	Art can provide insight into the workings of the unconscious. Works of art 'are conceived as symptoms of a play that is … performed in the unconscious mind'.[58]	Psychological life	A seeing-place (implied) A constructed art	Objectification Strategies of presentation Purposefulness	Externalised : analyst **Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1994-6: First Chechen War						
'From role-playing to role-using: understanding role as resource' (1994)	Peter Callero Social Psychology	**Role Theory.** Norms of behaviour in social life mediate between structure and agency. Implicit use of the metaphor through the use of 'role', defined as a 'cultural object', in order to conceptualize the relationship between structure and agency.[59]	Social life	An acting space A constructed art	Objectification: Strategies of direction, presentation and performance Convention Purposefulness Causality	Externalised : researcher **Doing** (+/-)
'The Dramaturgy of the Tabloid: Climax and Novelty in a Theory of Condensed Forms' (1994)	**John Osburn** Theatre Studies	**Dramaturgy**. Condensed forms of information and communication require strategies of structuring for effect. Uses dramaturgy in a theatrical sense rather than in the sense used by Goffman and Burke. Dramaturgy relates to the putting on of a play and everything that goes with it. Nevertheless, Osburn argues that 'dramatic structure', defined as 'the resolution of an action through the mechanism of the climax' can be and is being applied to any number of areas outside the theatre e.g. computer coding, instrumental music composition, the production of news, especially in tabloid form. He analyses the tabloid (condensed) form and finds that it works by creating and resolving dramatic structure 'in a single instant' so that a headline can be 'experienced as a moment of drama'.[60] However, this 'truncated' experience has had the paradoxical effect of reducing the dramatic structure and effect of actual events.	Cultural life	A constructed art	Objectification Strategies of presentation Causality	Externalised : analyst **Doing** (+/-)
Edmund Burke: Modernity, Politics, and Aesthetics (1994)	Stephen K. White Political Science	Historical figures can be understood through the metaphors they employ. In outlining aspects of Burke's arguments, White declares 'One might phrase these points in the metaphor of theater'. White's justification for viewing Burke's work through this metaphor was that Burke himself was a theatre critic who 'had shown himself to be very concerned with the influence of theater on public sentiment and morals', and had apparently considered the activity of governing as 'an ongoing	Political history	A seeing-place (implied) A constructed art	Objectification: Retrospectivity Strategies of presentation Causality	Externalised : theorist **Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		performance'. Based on this, White goes on to describe Burke's thinking about the relationship between Britain and America in theatrical terms: 'When he assaults the actions of the government towards America in this period, he is in effect once again a theater critic, … berating the star actor for misconstruing its role'.[61] White also believed that Burke's implacable opposition to the French Revolution could be dated from the receipt of a letter from a family friend, Madame Parisot, detailing the 'Great Fear' being experienced early in 1789, an experience later to be seen in the treatment of Marie Antoinette, a situation he describes as striking Burke in theatrical terms: 'the provincial theater's performance was the original; the Parisian one merely a repeat, however more lavish the production'.[62] [White's framing of Burke's thought in this way is somewhat problematic, for although Burke did use theatre metaphors, and may well have understood the world itself as a theatre, his actual use of the terminology is not extensive. Perhaps a more important metaphor for Burke was that of the besieged constitution as aged parent, since it directly referred to his belief that the sublime in politics was produced by a combination of awe and affection].				

[1] Parker, N. 1990. *Portrayals of Revolution*: Harvester. 50
[2] Lalor, Paul. 1991. 'Book Review: *Behind the Myth: Yasser Arafat and the Palestinian Revolution*'. *International Affairs (Royal Institute of International Affairs 1944-)* 67 (4) pp. 827-828. 827
[3] Leary, M.R., and R.M. Kowalski. 1990. 'Impression Management: A literature review and two-component model'. *Psychological Bulletin* 107 (1) pp. 34-47. 34)
[4] Brissett, Dennis, and Charles Edgley, eds. 1990. *Life as Theater: A Dramaturgical Sourcebook*. 2nd ed. New York: Aldine de Gruyter.1-18.
[5] Geertz, Clifford. 1980a. *Negara : the theatre state in nineteenth-century Bali*. Princeton, N.J.: Princeton University Press, Geertz, Clifford. 1980b. 'Blurred Genres: The Refiguration of Social Thought'. *The American Scholar* 49 165-179. 34. (Although Brissett and Edgley draw on Geertz to define dramaturgy, it is not at all clear that they mean the same thing. Brissett and Edgley generally draw on the work of Goffman for their perspective, whilst Geertz draws on Kenneth Burke (i.e. *dramatism* not *dramaturgy*).
[6] Auerbach, Nina. 1990. *Private Theatricals: The Lives of the Victorians*. Cambridge: Harvard University Press.3-4

[7] Wisch, Barbara and Scott Munshower, Susan (eds) 1990, *"All the world's a stage …"; Art and pageantry in the Renaissance and Baroque*, Papers in Art History, Pennsylvania, The Pennsylvania State University.
[8] Kerckhove, Derrick de 1990, 'Virtual Reality for Collective Cognitive Processing', Hattinger *et al,* (eds) 1990, *Ars Electronica 1990: Band II: Virtuelle Welten*, Linz, pp. 171-185, 172; quoted in Bartels 1993: 48-9.
[9] Freeden, Michael. 2000. 'Practising Ideology and Ideological Practices'. *Political Studies* 48 pp. 302-322.309
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Table 14/17: The theatre metaphor and its relationship to the spectator –1995-1999

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
RISE OF PERFORMANCE AS A THEATRE METAPHOR						
'The Theatrics and Mechanics of Action: the Theater and the Machine as Political Metaphors' (1995)	Yaron Ezrahi Social Sciences	Behaviour can be seen in terms of theatre: as both voluntaristic and determined. Ezrahi uses the metaphor to tease out the connections between the theatre and the machine as political metaphors. He finds that, in combination, as he believes they are in contemporary discourse, they allow the social sciences to argue the paradoxical position that human behaviour is both voluntaristic and determined. They can do this because both allow the amoralization of human behaviour by detaching it from the individual's private morality. This detachment is an historical process which can be traced through the work of theorists who have invoked either metaphor in order to respond to the concerns and anxieties of their age and, in turn, provoked a response from later theorists. This is how concerns about an individual's morals gradually became a concern about group behaviour, then a concern about individual behaviour, and now a concern about 'the boundaries of the real and the fictitious' in human behaviour, as part of a general post-modern concern about those boundaries. Thus, the theatre metaphor has returned 'to center stage' in recent times, inflected with the machine metaphor, to 'reflect novel notions of the relations between voluntarism and determinism in the understanding of human behavior and social and political realities'.[1]	Political Theory	A constructed art	Strategies of presentation Conflict Deterministic Purposeful	Externalised : analyst **Watching** (+/-)
'Political theatre and student organizations in the 1989 Chinese movement: a multivariate	Douglas J. Guthrie Political science	**Dramaturgy**: the strategies of political dissidence can be viewed as staged conflict – a study of the 1989 Beijing student movement.[3]	Political Life	An acting space A constructed art	Objectification: Retrospectivity Conflict management Strategic action Strategies of presentation Causality	Externalised : analyst **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
analysis of Tiananmen' (1995)[2]					Purposefulness	
'Philosophy and Theatre: An Essay on Catharsis and Contemplation' (1995)	Aldo Tassi Philosophy of Theatre	Philosophy allows us to 'see' how things come to be. Philosophy 'is an activity that seeks to transport us to the place where boundaries are established so that we may "see" how things come to be. Like the theatrical stage, the theatre of the mind is a place for seeing, and it is philosophy's task to bring it to light and allow us to see what usually remains obscure or hidden in our perceptual dealings with things. Both philosophy and theatre, then, originally arose as activities to take us beyond the empirical level to involve us in the pursuit of truth as an unconcealment process'.[4] [Somehow, then the philosopher is writer, director, stage-manager, actor and spectator!]. [A reconstruction of Plato's theory of spectatorship, which was based on the metaphor of *theoria*].	Intellectual life	A seeing-place	Objectification: to reveal strategies of performance and presentation	Externalised : philoso-phical analysis **Watching** (+)
'The story of rehearsal never ends' (1995)	Joanne Tompkins Political identity	The construction of national identity is a continual process. Tompkins sees the metaphor as useful in regard to the re-negotiation of national identity. Identity, even for nations, can be constructed through 'a continuous rehearsal'.[5] Identity construction engages nations as well as individuals and can be seen as a continuous process	Political life:	A constructed art	Strategies of presentation Subjectification	Externalised : theorist **Doing/ Showing** (+/-)
'John Milton's *Eikonoklastes*: The Drama of Justice' (1995)	Derek Hirst Social history	Literary analysis: the metaphors used by writers indicate how they see historical events. Use of theatre metaphor to argue that Milton saw the death of Charles I as theatre: '[c]ivil war had all but cleared the stage … the leading character is the king [in the] drama of justice', revealing the dramatic sense which affected the period (1576-1649).[6]	Intellectual life	An acting space	Objectification: Retrospectivity Strategies of presentation Causality	Externalised : historian **Showing** (+/-)
'The Dissemination of the King' (1995)	Marshall Grossman Social history	Uses the theatre metaphor in relation to the execution of Charles I: 'with the act of regicide … the discourse of republicanism, is thrust decisively onto the stage of London's political theatre'. Kingship is reduced 'by acting it out in the theatre of the real'.[7]	Social and Political history	An acting space	Objectification Retrospectivity Strategic action Purposefulness	Externalised : historian **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
					Causality	
Fin de Siècle Social Theory (1995); *The Meanings of Social Life* (2003); '"Globaliza-tion" as Collective Representation: The New Dream of a Cosmopolitan Civil Sphere' (2005)	Jeffrey Alexander Social theory	**Dramaturgy**: Theatre provides technical terms which allow scholars to analyse social life to draw out and explain the ideological implications of social theorising; to 'reveal to men and women the myths that think them so that they can make new myths' (with the help of prophets and priests).[8] Alexander uses ''dramaturgical terms', by which he means terms such as *genre* ('heroic', 'romantic' etc) to divide and explain the dominant theoretical narratives about modernity which prevailed in America from 1950's to the present. The postmodern is a 'comic frame': 'the actors – protagonists and antagonists – are on the same moral level, and the audience, rather than being normatively or emotionally involved, can sit back and be amused.' This position is epitomised by Baudrillard, 'the master of satire and ridicule' for whom 'the entire Western world becomes Disneyland at large'. More, '[p]ostmodernism is the play within the play, a historical drama designed to convince its audiences that drama is dead and that history no longer exists'. All that was left was a nostalgia for the past. Now, however, we have the 'melodrama of social good triumphing' in the 'drama of democracy' and the return of the heroic. The rise of Solidarity and Gorbachev, Mandela and Havel were long running mass 'public dramas' which 'produced cathartic reactions in its audience and sparked a renewed discourse of 'civil society'.[9] Alexander repeats these metaphors in his 2003 book. Here the Holocaust is described as a 'trauma drama' that the 'audience' returns to time and time again, which gives the event a mythical status. Alexander claims that we recognize the Holocaust as 'a tragic, devastating event in human history' largely because it has been 'dramatized – as a tragedy'.[10] His efforts to argue for the inclusion of narrative analysis of events (as texts) as part of sociological theory, however, tend to obscure the object of	Social life	A constructed art A relationship between actor and spectator	Detachment Objectivity Visibility: Retrospectivity Strategies of presentation and direction Causality Judgment	Externalised : social theorist (prophet and priest) **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		analysis: 'Events are not inherently traumatic. Trauma is a socially mediated attribution … It is the meanings that provide the sense of shockiness and fear, not the events in themselves'.[11] This application of theatrical genres allows the theorist as spectator to position himself at some distance to human suffering – perhaps with the gods, since Alexander sees intellectuals as 'prophets and priests' who 'divide the world into the sacred and profane and weave stories about the relationship in between'.[12] He continues to use theatre as a trope, perhaps without thinking, in later work on cosmopolitanism: 'The dream of cosmopolitan peace has not died. The forceful hope for creating a global civil sphere remains. It is embodied in the collective representation of globalization, which has organizational integuments and political and economic effects. There is a global stage in which local events are evaluated, not only nationally or ethnically, but according to the standards of the civil sphere. Before this stage sits an idealized audience of world citizens. Sometimes the performances projected to this audience are initiated by avowedly global actors. More often, they reflect local scripts national actors, which are projected on the world stage and evaluated according to the principles of cosmopolitan peace and by the discourse and interactions of civil life.[13]				
Performativity and Performance (1995)	Andrew Parker & Eve Kosofsky Sedgwick Literary Theorists	**Performance/Performativity**: Theory can get 'pushed … onto center stage' when particular concepts (such as performativity) become popular.[14]	Intellectual life	An acting space	Strategies of presentation Causality	Externalised : theorist, reviewer **Doing** (+/-)
'Parliament, Democracy and Political Identity in	James Warden Political Science	Political spaces are structured for effect. Politics, 'mediated by television, becomes an opera without a musical score' a 'spectacle and drama played out on the vast and expensive marble, glass and stainless steel set' of the Australian Parliament	Political life:	An acting space A relationship between actor and spectator	Strategies of presentation	Externalised : theorist **Doing/ Watching**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Australia' (1995)		House for 'the citizens who come for a look'.[15]				(-)
On the Shores of Politics (1995); *Disagreement: politics and philosophy* (1999); 'The Emancipated Spectator' (2004); *Hatred of Democracy* (2006); *The Emancipated Spectator* (2008); *Dissensus: On Politics and Aesthetics* (2010)	Jacques Rancière French philosopher	Democratic political life uses strategies to manage equality, which it sees as disruptive. Politics is a matter of 'performing or playing, in the theatrical sense of the word, the gap between a place where the *demos* exists and a place where it does not … Politics consists in playing or acting out this relationship, which means first setting it up as theatre, inventing the argument, in the double logical and dramatic sense of the term, connecting the unconnected'.[16] Politics occurs in the gap which becomes a space of appearance or 'stage' on which the inscriptions of rights or rule are 'put to the test'.[17] Politics is the process of 'playing' this out. It is always going to be conflictual because it challenges the 'sensible' boundaries of rule and rights. It is not a challenge from the 'other' but a challenge from *within* the universe which has conferred rights and boundaries but does not recognize them e.g. the exclusion of women from the 'universal franchise'. *The sheer fact of the challenge* indicates that women do in fact have these rights which they are being denied. Rancière's connection of politics and aesthetics then places aesthetics as the field in which this challenge can be made as well – hence the theatre metaphor. Art because of its nature of challenging, provides a space or field on which the process of politics can be 'played out' by political subjects who are being denied the rights they are taking upon themselves to demonstrate.	Political life	A seeing-place (implied) An acting space A constructed art	Strategies of direction and presentation Conflict management Structure	Externalised : theorist **Doing/ Showing** (+/-)
'Politics, media, and modern democracy: introduction' (1996)[18]	P. Mancini and D. Swanson Political communic-ation	Mass media turns politics into show-business. Modernity has created a need for a symbolic form of political communication. This has produced a focus on individual politicians, a trend accentuated by the conventions of the mass media so that '[p]oliticians become stars, politics becomes a series of spectacles and the citizens become spectators' of advertising.[19]	Political life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation	Externalised : theorists; citizens of mediated politics **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'The promise of liberalism and the performance of freedom' (1996)	Vikki Bell Political Sociology	**Performance**: different theorists produce different conceptions of the same phenomenon; sometimes comparisons using a third concept can bring out the similarities. Uses performance both as a form of action and as a theatrical metaphor (along with 'rehearsing' and 'centre stage') in a discussion of the compatibilities and incompatibilities of Foucault's and Arendt's conceptions of freedom. Bell 'rehearses' arguments, and places ideas 'centre stage'. However, 'the American Declaration of Independence is a performative utterance' because '[t]he new regime's authority arose from the performative "we hold"'.[20] Language is performative; action too is performance, but in a theatrical sense, because it is spatial. Some consider this spatiality to be absent from Foucault's conception of freedom, but Bell considers it to be present in the sense of a work of art invokes spatiality through an implied spectator	Intellectual life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Objectification: Strategies of presentation Retrospectivity Causality	Externalised : theorist **Doing/ Showing** (+/-)
Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy (1996) 'Political Communica-tion in Media Society: Does Democracy Still Enjoy an Epistemic Dimension? The Impact of Normative	Jurgen Habermas Philosophy; Political Sociology	Habermas uses *actor* extensively in *Between Facts and Norms*. For the most part it does not seem to be a metaphor, but then he refers to 'the players in the arena' owing their political influence 'to the approval of those in the gallery',[21] suggesting it might be a combined drama/theatre metaphor. In his 2006 article on the relationship between the public sphere and the media and its impact on public opinions he argues that: 'There are two types of actors without whom no political public sphere could be put to work: professionals of the media system – especially *journalists* ... and *politicians*... We can distinguish five more types among the actors who make their appearance on the virtual stage of an established public sphere: (a) *lobbyists* ... (b) *advocates* ... (c) *experts* ... (d) *moral entrepreneurs* ... (e) *intellectuals*. These mobilize and pool relevant issues and required information, putting together a plurality of considered public opinions for the wider civil society to consider. Thus public opinions 'are jointly constructed by political elites and diffuse audiences from the	Social and Political life	An acting space A relationship between actors and spectators	Communication Purposefulness Interaction	Externalised : analyst **Doing/ Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Theory on Empirical Research' (2006)		perceived differences between published opinions and the statistical records of polled opinions ... The influence of public opinions [thus] spreads in opposite directions, turning both toward a government busy carefully watching it and backward toward the reflecting audiences from where it first originated'. This gives the public sphere its 'reflexive character' and its active character.[22]				
'Lights, Camera, Democracy! On the conventions of a make-believe republic' (1996)	Lewis H. Lapham Journalist	Political life uses both visible and invisible strategies of organisation. The United States has two governments, the permanent 'off-stage' one (a secular oligarchy devoted to overseeing the production of wealth) and a provisional one which 'oversees the production of pageants' and organizes the 'theatrics' of politics. The 'America is a Democracy Festival' at which the president is elected 'is the most solemn of the festivals staged by the provisional government'. 'Stumbling performances' by the actors prompt questions about American competence. These 'voices of mourning' are also part of the ritual. Although these mourning voices come from amongst people who are well served by the permanent government and have no particular interest in which party wins provisional government, they were concerned about the quality of performance of what they saw as 'a morality play'.[23]	Political life	An acting space A constructed art A relationship between actor and spectator	Detachment Retrospectivity Backward causation Strategies of presentation, direction and performance The possibility of deception	Internal: cynical citizen **Doing/ Showing** (-)
'The theater of emblems: rhetoric and the Jesuit stage' (1996)	Bruna Filippi History	Imagery: can be used to tell a story or impart knowledge. The Jesuits used emblems in public ceremonies during C17th. These 'constituted a form of theatre' because they provided a self-contained visual story.[24]	Intellectual life	A constructed art	Visibility Strategies of presentation Purposefulness	Externalised : historian Internal: generators and users of visual aids **Showing** (+/-)
'Early regulatory	William Bealing,	**Dramaturgy**. Organizations utilise dramaturgy to legitimate themselves and their authority. In this case, the SEC developed	Organization	A constructed art	Strategies of direction and	Externalised : analysts

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
actions by the SEC: An institutional theory perspective on the dramaturgy of political exchanges' (1996)	Mark Dirsmith and Timothy Fogarty Organization theory	'a dramaturgy of exchange relations with its external constituents' which incorporated forms of language, 'acquiescence and compromise strategies' and 'a ritualistic pattern of interacting with regulatees', and which formed an essential first step in establishing the organization's legitimacy and authority. [25]			presentation Purposefulness	**Showing** (+/-)
Jamming: The Art and Discipline of Business Creativity (1996)	John Kao Jazz musician and organization theorist	**Performance**: management involves creativity and performance. 'Management is a performing art … the best managers have a bit of the ham in them. Or they should, if they want to build creative organizations'.[26] Kao has an 'optimistic' view of organizational performance which could also be considered remote: could be 'hiring and firing thousands and thousands of people'[27] from his 'high-end personal computer' on his kitchen table.[28]	Organizations	An acting space A constructed art	Strategies of direction, presentation and performance Causality	Externalised : theorist Internal: musician **Doing** (+)
Interview with Diane Vaughan (1996)[29]	Larry Wear Solid Rocket Motor Manager, Marshall Space Flight Center, Alabama	Organizational life involves conflict, which outsiders enjoy watching. The Flight Readiness Review procedure for space flights is 'a great drama … There are people who … actually come in to watch … human life is involved … But also the image of the Center is at stake … It is a high, important, dramatic situation'. This produces self-consciousness and a pressure to perform or else, which can lead to decisions which have fatal consequences.[30] Presenters must try to persuade within an adversarial context with conflicting aims, before onlookers which produces performance anxiety and leads to acquiescence instead of critique.	Organizations	A seeing-place (implied) An acting space	Visibility Self-awareness Strategies of performance and presentation Subjectification	Externalised : analyst Internal: presenters Internalised: **Doing** (-)
'Psycho-analysis and the theatrical: analysing performance'	**Elizabeth Wright** Psycho-analysis	Cultural life can be analysed using the methods of psychoanalysis because the mind and theatre share the characteristic of being 'disreal spaces'[31] in which representations can be tried. Psychoanalysis has always 'paid attention to' theatre, especially to the similarities between them. 'Theatricality' is 'the operative	Cultural life	An acting space A constructed art A relationship between actor and spectator	Strategies of presentation Freedom from consequences Structure	Externalised : psycho-analytically aware analyst

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(1996)		factor both in the consulting room and on the stage'. However, post-Freudian psychoanalysis 'challenges any simple notion of mimesis, whether applied to the conscious or the unconscious'. Instead, 'postmodern performance theatre explores the world as theatrically constructed rather than the theatre as mirror of the world': **the world is theatre because it is *constructed***. Postmodernism has 'betray[ed] the theatrical nature of reality: the subject is theatrical through and through'. Freud saw the mind as a metaphoric theatre, and believed that spectators at actual theatre received catharsis and consolation in the 'surreptitious' observing representations of the aspects of themselves they were required to repress. However, postmodern performance no longer sees theatre as a form of consolation for the spectator. Rather 'the basic structure of postmodern performance' since Brecht and Artaud, involves 'subversively implicating the audience with what is happening on stage and vice versa', for a variety of purposes: recognition of death (Lacoue-Labarthe), awakening of the self (Pina Bausch), confrontation (Müller; Wilson). 'The post-Freudian theatre, in the wake of Lacan, reveals theatricality as a necessary element in the construction of the subject. Its effect is to make the subject (artist and spectator) experience the gap between the body as a discursive construct and its felt embodiment in experience, between the representation and the real, and to expose it to continual risk of re-definition'.[32] On the basis of this, Wright analyses the work of a number of 'postmodern' artists, seeing in it the same refusal of grand narratives that postmodernism rejects. However, this account of the historical development of psychoanalysis applied to the theatre slides inexorably from Freud's account of what it means to be a spectator to an almost complete focus on the artist and what s/he produces, as Wright unproblematically adopts the position of the psychoanalytically aware Spectator/Therapist. The			Retrospectivity	Internal: the subject **Doing/ Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		affinity between psychoanalysis and theatre, on which she bases her assessment that 'the subject is theatrical through and through' is also problematic, given that Freud's account of the way the mind worked was largely based on the theatre metaphor.[33] Is this theatre theory, or a metaphorical use of theatre? Still, her point that theatre was once conceived of as a form of consolation, but now refuses the offer this consolation points to a shift in the aims and intentions of artists and productions, albeit still leaving spectators unproblematically on the receiving end.				
Celebrity and Power: Fame in Contemporary Culture (1997)	P.D. Marshall Political sociology	Politics involves a relationship between political actor and the people in which the actor must embody those he represents. '[I]n politics, a leader must somehow embody the sentiments of the party, the people, and the state. In the realm of entertainment, a celebrity must somehow embody the sentiments of an audience'.[34] Celebrity politicians are a combination which 'fills out' political rationality 'to include the affective relationships as well as the instrumental ones'.[35] The extension of political rationality to include affective aspects as well as instrumental aspects.	Political life	An acting space A constructed art A relationship between actor and spectator	Strategies of presentation and performance Affective behaviour Causality	Externalised : theorist Internal: citizens **Showing** (+/-)
The Principles of Representative Government (1997)	Bernard Manin Political Theory	Political life under mediated conditions resembles theatre. Manin argues that there are three forms of representative democracy: parliamentary democracy, party democracy and 'audience' democracy. Each share the same four principles of representative government: the election of representatives at regular interval; the partial independence of representatives; freedom of public opinions and the making of decisions after trial by 'haggling'[36] but these principles are worked out differently in each case, indicating a change in the relationship between each representative and his constituency, but also a change in the way the execution of representative democracy relates to the electorate. Audience democracy involves a 'personalization of power'[37] which has come about because of a number of factors:	Political life	A seeing-place (implied) An acting space A relationship between actor and spectator	Visibility A relationship between actor and spectator Strategies of presentation	Externalised : theorist Internal: electors Internalised: political actors **Showing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		the decline of parties; electoral strategies based on the construction of 'vague images, prominently featuring the personality of the leaders; the rise of a political 'class'/career politician; the increasing dominance of media specialists, polling experts and journalists; the acquisition of political power because of a politician's media talents rather than their resemblance to their constituents; a widening gap between government and society, representatives and represented. Under audience democracy, voting is either 'acclamation' or 'declamation' – a *retrospective* vote on the performance of candidates. In this climate 'a candidate ... must not only define himself, but also his adversaries. He not only presents himself, he presents a difference'. This accounts for the rise of 'attack' ads which aim to show adversaries in a bad light. *Images* are pitted against each other, like in a play. Manin does not see this as a bad thing, just a change in the way representative democracy works. Electors vote for images which are not tightly linked to parties. Rather, they exercise a kind of **willing suspension of disbelief** as they do in theatre at the beginning of a show: 'contemporary voters ... grant their representatives a measure of discretion in relation to platforms', which leaves representatives with some room to move once elected. This brings audience democracy back to earlier forms of parliamentary democracy in which voters elected elites except that this elitism is based on presentation rather than landed aristocracy. In whichever form representative democracy takes, 'the search for political information is costly',[38] which is why electors are quick to pick up new forms of information short-cutting. Audience democracy is 'the rule of the media expert'.[39] It recognizes 'the growing role of personalities at the expense of platforms' as the informational short-cut elector/viewers take				
Theatre Culture in America,	Rosemarie Bank	Nations use cultural means to express and experiment with aspects of their identity. Analysing historical cultural forms can	History	An acting space A constructed art	Visibility Meaningfulness	Externalised : historian

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
1825-1860 (1997)	History	give and insight into the contests over national identity and aims. Americans 'staged' their culture during the period before the Civil War. These performances were deceptive as well as authentic, and occurred in 'contested and contradictory terrains'. People in a culture 'stage themselves and perform multiple roles'. The stage of formal theatre is 'a door through which images, forms and ideology pass both ways'.[40] 'Theatre culture displays historical spaces of production, consumption, change and appropriation, but also insists upon class as a performance, ideology as a creation, and the 'authentic' as the most compelling deception of all'.[41] [Ackerman believes this kind of usage deflects attention from what theatrical art actually is]. Seeing culture as theatrical means understanding that cultural performances (representations) exhibit aspects of theatrical performance – being simultaneously both deceptive and authentic		A relationship	Strategies of presentation Purposefulness Causality Retrospectivity	Internal: sometimes deluded citizens **Doing/ Showing** (-)
'Staging the Gaze: Early Christian Apocalypses and Narrative Self-Represent-ation' (1997)	Harry Maier History	**The Gaze**: Spectatorship can be used as a form of control by embedding it in narratives of catastrophe. Early Christianity picked up the gaze from Roman culture: 'actors under God's eye whose deepest thoughts and most secret activities are visible to the divine *spectator* or surveillant … Both formal apocalypses and literature that draws upon apocalyptic themes more generally stage a divine gaze in a textual theater in which audiences encounter themselves stripped and dressed to play various roles and thus to embrace the ideals of the apocalypticist'. [42]	Religious and Political life	A seeing-place An acting space A relationship between actor and spectator	Visibility Self-awareness Strategies of direction, presentation and performance Judgment Causality	External: God Internalised: Christians **Watching** (+/-)
The Show and the Gaze of Theatre: A European Perspective (1997)	**Erika Fischer-Lichte** German critic, scholar, theatre historian and	**The Gaze**: Political and social life occurs under the gaze of others: we are both actors and spectators of ourselves and others; this allows power to use strategies of direction and display which place people in particular positions and drive them to act in particular ways. These can be analysed using the elements of theatre A collection of essays about the theatre which slides effortlessly between theatre theory and the use of the theatre metaphor, so that, although Fischer-Lichte says that one of the	Political and social life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility Objectification Strategies of direction, presentation and performance	Externalised : Analyst Internal: we live in a theatricalise d society **Doing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	performance analyst (semiotic)	major concerns of contemporary theatre is how to distinguish theatre from both life and other forms of performance, she herself sees life as theatre: 'Shopping has become a theatrical experience, allowing the consumer to move as a kind of performer through different scenarios devised by clever marketing strategies … the simple act of buying is put on display and represented. Political events, too, are experienced exclusively [?] as symbolic stagings [causing] a loss of reality … Reality is increasingly experienced as a performance, as a kind of theatre production'. Contemporary Western society is 'a culture of theatricalizations' i.e. it 'puts itself on display on stage', by which she means that it is a public culture, one that exhibits itself in public (i.e. she confuses publicity with theatricality, as Maslan suggests).[43] We should therefore use theatre as a model: 'it would seem appropriate to describe the experience of reality according to a model provided by theatre – that is, a situation in which a performer displays and represent her/himself, another, or something to the gaze of another, in a specifically arranged place and at a particular time, is experienced as reality (theatre). In this sense, reality always appears as theatrical reality',[44] which is hardly surprising, given the circularity of the argument. This is not, however, a revival of the *theatrum mundi* of 'the Baroque' in which the controlling force and Gaze was God. In the modern theatrical reality 'The spectator of the moment will be a performer the next. The gaze directed at the Other is returned by the Other. There are no stable positions, no nonreturnable gazes anymore'.[45] 'The concept of theatricalization of everyday life, however, applies to processes of staging reality by individuals and different social groups, as well as processes by which they put themselves onstage. Only that which is made to appear in/by the production and which is perceived by others is regarded as an element of the production as well as the repertoire of techniques				**Showing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		and practices employed in order to allow it to appear'.[46] All ideas about the oppositions between being and appearance, truth and illusion, authenticity/pretence etc can be then ditched in favour of 'the simulacrum as experience' [and all without a mention of Baudrillard!] and 'cultural performance'. What will be left will be the opportunity 'to communicate directly in public and to act as a member of a community'.[47] Unfortunately, Fischer-Lichte does not develop this idea. Instead, she retreats to theatre (performance art) as if it were the topic of her discussion. Now, performance art has demonstrated [and perhaps forced us to recognize] that the watched looks back.				
'Drama in a Dramaturgical Society' (1997)	**Lizzie Eldridge** Scottish academic of Drama and Theatre Arts	**Dramaturgy**: contemporary society and social interaction involves conflict which gives it a dramatic character. Eldridge argues for a replacement of the term 'dramatised' used by Raymond Williams with 'dramaturgical' in order to convey the increasingly dramatic character of contemporary society as an on-going process, followed by an explicit comparison between theatre and life so that we can learn to rehearse action from theatre. The 'analysis of everyday, social forms of interaction' and exploration of the relationship between theatre and life.[48] [Eldridge subscribes to the spectator/participant dichotomy. Action is only possible as a participant, who is not a spectator].	Social life	A constructed art A relationship between actor and spectator	Strategies of presentation Conflict management	Externalised : analyst Internal: actors striving to improve their skills **Doing** (+)
'Citizenship in Australia: An Indigenous Perspective' (1997)	Michael Dodson Indigenous Rights	Citizenship provides access to political life; this access can be restricted: 'Citizenship provided a ticket of entry into the political system. Unfortunately it was a concession ticket which only gave us entry to the back stalls at some of the shows'.[49]	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of direction and presentation Purposefulness Meaningfulness	Externalised : critic Internal: those excluded from action **Watching** (-)
'Performing Politics: A	John Brooks Lawton III	**Performativity**: Since politics has become performative (theatrical), we should analyse it as theatre. Seeing politics as	Political life	A seeing-place (implied)	Objectification: Retrospectivity	Externalised : analyst

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Theatre-based Analysis of the 1996 National Nominating Conventions' (1998)	Theatre Studies	theatre reveals 'treasure-troves of meaning' in relation to the operation of power. Becoming performative has not rendered politics meaningless. Analysing it as theatre demonstrates the enormous effort which goes into producing meaning. In particular, political conventions operate like theatre: both occur before an audience; both are about signification; both involve conventions which help designate what it is. Conventions are designed to prevent audience self-reflection – theatrical techniques are used in the interests of power.[50]		An acting space A constructed art A relationship between actor and spectator	Strategies of performance and presentation Causality Meaningfulness Functionalism	Internal: hapless citizens rendered passive by display **Doing/ Showing** (+/-)
'Metaphors of consciousness and attention in the brain' (1998)	Bernard J. Baars Cognitive science	Consciousness is difficult to explain. Theorists use metaphors to help them. One is that consciousness can be conceived of as a seeing place. The metaphor provides a heuristic description of 'a topic that has no clear precedent'. Consciousness has traditionally been seen as 'a 'bright spot' cast by a spotlight on the stage of a dark theater that represents the integration of multiple sensory inputs into a single conscious experience, followed by its dissemination to a vast unconscious audience'.[51] Here, the theatre is used in an architectural sense, as a 'seeing place'.	Psychological life	A seeing-place	Visibility Detachment Structure	Externalised : scientist **Watching** (+/-)
1998: USA bombs Iraq						
'The Role-Based Performance Scale: Validity Analysis of a Theory-Based Measure' (1998)	Theresa Welbourne *et al* Management study	**Role Theory**: employee productivity can be measured by seeing positions as roles to be performed. The metaphor is used implicitly to devise a theoretical measure of employee productivity by conceptualising it in terms of a performed role. The authors apply this 'Role-Based Performance Scale' to employees in a number of companies to test its validity, finding it 'demonstrates diagnostic properties that make it useful for practitioners as well as researchers'. [52]	Management studies	An acting space A constructed art A relationship between actor and spectator	Objectification: Strategies of performance and direction Stock parts Causality Functionalism	Externalised : social scientist Internal: employer **Doing/ Watching** (+)
Rationality and Power: Democracy in Practice (1998)	Bent Flyvbjerg Politics	**Impression Management**. Politics occurs under the scrutiny of observers and therefore involves a concern with appearance and impression management which 'reveal[s] the dynamic relationship between rationality and power'. Politics as 'an endless drama', an 'endless play'.[53] The relationship between	Political life	A seeing-place (implied) A constructed art A relationship between actor and	Objectification Revelatory Strategies of direction, presentation	Externalised : social scientist **Doing/ Showing/**

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		rationality and rationalization is the same as the relationship between 'frontstage' and 'backstage' (Flyvbjerg draws on the work of Goffman). What appears to be rationality is actually rationalization.[54]		spectator	Purposefulness Causality	**Watching** (+/-)
'Creating the 'right' impression: Towards a dramaturgy of management consultancy' (1998);	T. Clark[55] and G. Salaman Management Studies	**Impression management; Dramaturgy**. Management consultancy involves generating persuasive images for client/spectators. Uses dramaturgical approach associated with Goffman to examine the activities of management consultants. Impression management is a core feature of management consultancy work, which makes the metaphor an appropriate one for analytical purposes: 'management consultants are viewed as systems of persuasion creating compelling images which persuade clients of their quality and worth'.[56]	Organizations	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of presentation	Externalised : analyst; management consultants Internal: clients **Doing/ Showing** (+/-)
'Learning the Pragmatics of 'Successful' Impression Management in Cross-Cultural Interviews' (1998; 2010)	Grahame Bilbow and Sylvester Yeung Social Interaction	**Impression Management**: new research indicates that IM consists of both 'conscious and unconscious activity', not just the strategic forms of action described by Goffman, i.e. it is 'not just 'people's conscious and "frontstage" attempts to manage impressions of themselves through the use of 'props' and strategies'. [57] Understanding this can help understand the differences between cultures in managing situations such as cross-cultural interviews for employment and explain why the 'wrong' impression can occur.	Working life	A seeing place (implied) A relationship between actor and spectator	Visibility Strategies of presentation	Externalised : analyst **Showing** (+/-)
Consuming people: From political economy to theaters of consumption (1998)	F.A. Firat and N. Dholakia Postmodern organization theory	Strategies for managing economic life draw on metaphors which frame activity in consequential ways. Based on the work of Debord, tracks changes in the way the economy is seen.[58]	Organizations	A seeing-place (implied) A constructed art	Objectification: Strategies of presentation Possibility of delusion	Externalised : analyst Internal: consumer **Doing** (-)
'The charismatic relationship: A	William Gardner and Bruce Avolio	**Dramaturgy**: Leadership can be charismatic. As such it has an impact on observers; therefore it involves impression management. Charismatic leadership is dramaturgical. It is a	Organizations	A seeing-place (implied) A constructed art	Strategies of presentation Purposefulness	Externalised : analysts Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
dramaturgical perspective' (1998).	Organization Studies	form of 'impression management' (from Goffman) – an 'enacted theatricality' using 'acts of *framing, scripting, staging* and *performing*.[59]				followers **Doing/ Showing** (+/-)
Exploring the Modern (1998); *Transgressing the Modern* (1999)	**John Jervis** Cultural Studies	Life and theatre share many of the conventions by which we come to understand experience; social life which is inauthentic can be considered theatrical. Both books are studies in 'applied cultural theory' and an effort to understand 'the sociocultural dimensions and dynamic of modernity' with a particular concern for the self, modern ideas of identity, and the transgression of identity.[60] For Jervis, civility itself is a form of theatricality which can be traced from C17th: 'to be human is necessarily to be 'unnatural''.[61] Modern everyday life has 'a theatrical dimension … in which role-play is incorporated as a strategy of selfhood'.[62] It is 'a melodrama'.[63] 'Becoming a self could be said to involve a 'rehearsal' of identity, a taking-on and casting-off of roles … the self is both actor, and audience or spectator; actor and spectator' are 'part of the structure of self-identity'. In 'a world of selves, imagination takes on the form of theatricality, and theatricality becomes the very texture of social life', while in the theatre, 'society … rehearses its ever-changing identity'. Theatricality 'is the process whereby the self can become a fluid, changing, yet continuous creation'.[64] Jervis dates this phenomenon from the C17th. Popular political life, especially during revolution, is also theatre, in fact 'popular politics can only exist through a fusion of life and theatre'.[65] Theatricality is taken by Jervis to be a theatre metaphor virtually synonymous with 'theatrical' and which constitutes a struggle for man over authenticity. It is crucially involved in our relations with the other, both within ourselves and from other cultures: 'The participant-observer is a central actor in the drama of the Orient' for the west: famous 'observers' such as Lawrence of Arabia, Richard Burton and Edward Lane	Cultural life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Objectification: Strategies of presentation and performance Purposefulness Causality The possibility of deception.	Externalised : theorist, analyst Internal: we are both actors and spectators in the modern world Internalised: the reflexive self engaged in self-creation **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		all 'disguised' themselves as the other in their interactions with other cultures[66]. Jervis also uses the theatre metaphor as an explanatory device, such that it is sometimes difficult to tell where his account ends and his reporting begins: e.g., in discussing the turn against theatricality and towards biography in the Victorian era he says 'the language of melodrama spread on to the public stage'. Since he had just made a distinction between working-class and 'respectable' audiences, it is not clear at first that he is referring to public life in general rather than the theatre. He does usefully point out that 'if all the world's a stage, it is not always so in the same way'. The spectator in particular changes from God (Mediaeval to Renaissance) to Monarch (Renaissance to C18th) to 'each other' (C18th to the present). By C18th, theatricality 'had come to serve as a bridge that linked the theatre and the street' and public life was 'theatrical in its very essence'. As a result the distinctions which occur in theatre (script/performance; stage/audience, actor/role) become 'troublesome' for society as well. The consequences of the failure to maintain these distinctions became apparent in the French Revolution when the people took literally the demand that they be writers, actors and spectators simultaneously. Life since around 1809 can be considered melodramatic. 'Using the theatrical analogy, we can say the self is both actor, and audience or spectator, actor and spectator become part of the structure of self-identity in the modern age'. Politics, however, maintains the distinctions of the theatre because it has found that 'keeping the applauding audience firmly separate from the actors on the *political* stage effectively traps the audience in a passive role, mere admirers of a political spectacle they cannot influence'.[67]				
'Theatre as a site of passage: Some	**Kirsten Hastrup** Anthropology	Theatrical acting can be seen in anthropological terms (and vice versa). Uses theatre metaphors in her discussion of acting from an anthropological point of view. She 'stages' her argument, and	Cultural life	An acting space A constructed art	Objectification ('methodol-ogical	Externalised : anthropol-ogical

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
reflections on the magic of acting' (1998)	Actor	at the end closes the 'Curtain'. She argues that although theatre is used as a metaphor by anthropologists, it is generally ignored as a cultural phenomenon *per se*. Her article is an attempt to consider acting as part of an anthropological interest in theatre itself. It could be considered then that her use of theatre as a metaphor is meant ironically, a way of combining 'methodological philistinism' and subjectivity.[68]			philistinism') Strategies of performance Purposefulness	analysis Internal: Hastrup is a 'player' herself **Doing** (+)
Great Theatre: The American Congress in the 1990's (1998)	Herbert Weisberg & Samuel Patterson (eds) Social Sciences	Modern political life occurs under the gaze of spectators 'Congress is a great stage, and its members play their roles under the spotlight of a skeptical public, an acerbic media, and a plethora of interest parties. Using the theater metaphor to characterize the actions of Congress and to help make the institution more understandable, congressional life and behavior is dissected and placed in the broader context of changes to Congress in the 1990's'.[69]	Political life	A seeing-place An acting space A constructed art A relationship between actor and spectator	Visibility Objectification: Strategic action Purposefulness Meaningfulness Causality	Externalised : analyst Internal: sceptical public, acerbic media, interested parties **Doing/ Showing** (+)
'Framing the Wars in the Gulf and in Bosnia: The Rhetorical Definitions of the Western Power Leaders in Action' (1998)	Riika Kuusisto Political Science	**Framing**: Political actors frame their activities in ways which are consequential; when actions are framed as theatre, they can involve an abrogation of responsibility for the consequences. Wars 'are fought not only with arms, but also with words'. Metaphoric framing determined the kind of action taken in both the Gulf and Bosnia. Despite similar desperate needs for help, only the Gulf received action under the metaphor of sport and the 'fairy-tale of the just war'. The situation in Bosnia was framed in terms of Greek tragedy, in which the unfolding of horror was inevitable and could not be prevented: '[b]y metaphorically transferring the tragic theatre scene to Bosnia, the Western leaders sought to reassure their slightly anxious publics that yes, it was perfectly all right to sit back and watch the Bosnian actors play out their cruel and shocking parts. Leaping on to the stage in	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategic action Freedom from consequences Backward causation	Externalised : analyst; audience **Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		order to prevent the sacrifice of the innocent would only mess up the whole performance and ruin everybody's evening … the Bosnian arena was, after all, a traditional stage for grim acts and … the Bosnians were extremely talented tragic performers with long experience'. Kuusisto urges us to 'critically deconstruct *all* persuasive explanations'. Different ways of framing situations lead to (justify) different forms of action and response.[70]				
'Debatable Performances: Restaging Contentious Feminisms' (1998)	Amanda Anderson Social Philosophy	**Performance**: connections between different theorists can be artificially constructed by the way they are placed in texts. Debates between theorists can be staged and 'restaged' (as is the case in the book reviewed by Anderson which pits Judith Butler against Seyla Benhabib once more), not necessarily to the benefits of the contestants. However such restagings offer others (such as Anderson herself) the opportunity to reconsider the work of such theorists in relation to each other. Anderson considers that the theories of Butler and Benhabib need not be considered as opposed to each other . The politics of identity is 'a limiting rubric' which can be extended by the inclusion of communicative action.[71]	Intellectual life	A seeing-place (implied) A constructed art	Strategies of presentation Purposefulness Causality	Externalised : theorist **Doing** (+)
Audiences: A Sociological Theory of Performance and Imagination (1998)	Nicholas Abercrombie & Brian Longhurst Sociology	**Performance**: the mass media structures different kinds of spectator groups which can be analysed according to the level of interaction that is allowed. Audiences which are widespread, receive the media under conditions of 'low' ceremony and practice 'civil inattention' towards it, but use the images imaginatively as part of their everyday life. Life is increasing performed because it is increasingly mediatized; being in an audience is now a mundane, everyday experience. This means that audiences (of all kinds) can be researched through a Spectacle/Performance paradigm rather than a Behavioural or 'Incorporation/Resistance' or Critical Theory paradigm (that associated with Stuart Hall). Since we are all always an audience member, identity is now the key issue for us.	Social life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Distance Objectification Strategies of presentation Subjectification Backwards causation	Externalised : researcher/ Analyst Internal: self-aware media consumer **Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		Levels of audience are determined by the degree of distance between performer and audience: 'simple' audiences feature a greater distance than 'diffused' audiences. Distance turns participants into performers. [The problematic nature of this collapse of social convention into performance is indicated by their comment on funerals]: at a funeral, the distance accorded immediate family members as a recognition of their 'greater degree of loss' 'makes members of the family into performers'[72] a use of the metaphor which is largely incoherent in relation to audiences as performers. The book is basically an extended argument for the use of performance as a metaphor for mediated life, to enable audience researchers to access what they call a 'diffuse' audience – an audience which is skilled at using and incorporating into their lives the images generated by the media, making them a different kind of audience than the simple or mass, which could be investigated using the methods of behavioural science or critical theory. This is thought to be a new or 'modern' audience, one which sees the world as spectacle, and sees its own reflection in that world.				
'*Post* colonial return to sender' (1998)	Ian McLean Australian Art Historian	Social and political life involves a politics of identity in which repression retains rather than obliterates the other. McLean uses theatre to describe the way Aboriginality appears in the representations of whites when they appropriate Aboriginal people, artefacts etc to represent Australia – even white Australia. An example is the appearance of Bungaree in a painting by Augustus Earle reproduced in a poster advertising an exhibition at the Museum of Sydney: 'There he is again, waving to us on the flyer' parodying 'colonial ritual'. The repression of the other thus does not erase the other but reproduces them *as* other for the purposes of self-representation. The politics of identity requires this survival of the appropriated other in order to function. Repression therefore always leaves a trace. [73]	Social and political life	A seeing-place (implied) A constructed art	Strategies of presentation Subjectification Appropriation	Externalised : art historian Internal: the subject attempting to generate an identity **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy' (1999).[74]	Nancy Fraser Sociology	Political debate occurs in a public space. Habermas' concept of the public sphere 'designates a theater in modern societies in which political participation is enacted through the medium of talk … a theater for debating and deliberating'.[75]	Social and political life	An acting space	Structure Strategies of performance Purposefulness	Externalised : theorist Internal: passive disengaged citizens **Doing** (+)
'Revolution as Theatre' (1999)	Jennifer Rarick Writer	People use metaphors to describe political events: the theatre metaphor is particularly used to describe period of upheaval such as revolutions because of the dramatic nature of the event. 'Who among us has not felt at one point or another that their life was all an act, that they were just fulfilling a role?'. The 'drama of our lives is a recurring theme' by which we question the reality of our world, and thereby reveal that we find our existence problematic: 'Perhaps because it is so difficult for us to determine our purpose in life … [i]f we think of ourselves as actors under one all-powerful Director, we may think of our lives as assigned roles [and] we may find purpose in our roles because of His [the Director's] standards for evaluation and in turn understand the reason for our existence'.[76] Rarick points out that the metaphor is particularly prevalent at times of political upheaval, such as revolution.	Political life	A constructed art	Strategies of presentation Purposefulness Subjectification Meaningfulness Self-awareness Causality	Internalised: the metaphor is an expression of our ability to observe ourselves acting and therefore question our reality; it is an attempt to externalise this self-conscious-ness **Doing** (+)
'The Production of a Founding Event: The Case of Pauline Hanson's Maiden	Sean Scalmer Political Science/ Political Sociology	The media turns political life into theatre and encourages the use of theatrical 'gimmicks'. The mass media has encouraged the 'development of increasingly novel, theatrical protest forms'. The media itself engages in the production of 'manufactured events' which it then reports on as 'newsworthy'. This leads to an 'unstable, mediated political environment' in which opinion	Political life	A seeing-place A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and performance Purposefulness	Externalised : theorist **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Parliamentary Speech' (1999); *Dissent Events: Protest, The Media and the Political Gimmick in Australia* (2002)		rather than consent is manufactured.[77] Since the 1960's in Australia, collective action has increasingly included 'political gimmicks' such as 'publicity stunts, demonstrations and audacious displays' and an emphasis on theatre and spectacle in order to attract media attention. 'Australians now spoke the language of theatrical political performance in a fluent, flexible manner'.[78]				
'Images of Women in Western Australian Politics: The Suffragist, Edith Cowan and Carmen Lawrence' (1999)	Joan Eveline and Michael Booth Politics/ Women's Research	Political life occurs in public and therefore involves the management of appearance; female political figures also have to contend with the male gaze. Women do appear on 'the parliamentary stage'.[79] However, they do so under circumstances which are designed to maintain the (male) status quo. These include framing, scapegoating and trial by media, especially in political cartooning.	Political life	An acting space A constructed art	Visibility Objectification: Strategies of direction, presentation and performance Causality Purposefulness Strategic action	Externalised : theorist/ analyst Internal: male politicians **Doing/ Showing** (-)
'Identity-presentation in youth cultures and scene-creation in Internet' (1999)	W. Vogelgesang Sociology	**Dramaturgy.** Role play is a form of experimentation. Juveniles use dramaturgical techniques to negotiate and experiment with differentiation, self-presentation and group affiliation. They use the Internet for 'a fictional exploration of different identities'.[80]	Social life	An acting space A constructed art	Strategies of presentation Freedom from consequences	Externalised : analyst **Doing/ Showing** (+)
The Experience Economy: Work is Theater and Every Business a Stage (1999)	B.J. Pine and J.H. Gilmour Organization Studies	**Dramatism**: draws on the work of Kenneth Burke to argue that organizations are theatre. Organizational life involves strategies of presentation and interpretation.[81]	Organization	A constructed art	Strategies of presentation Purposefulness Causality	Externalised : analyst **Doing** (+/-)
The Portable Theater:	Alan Ackerman	Public witnessing turns social life into theatre. Novels were known as 'portable theaters' in C19th: 'dramas one can	Social life	A seeing-place (implied)	Visibility Strategies of	Externalised : historian

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
American Literature and the Nineteenth-Century Stage (1999)	History/ Literature	personally carry around'. Theatrical metaphors were prevalent in C19th literature and expressed concerns about public and private experience. Although Ackerman differentiates his study from studies which embed their findings within an overall dramaturgical approach (such as Banks 1997), he nevertheless uses the metaphor as a way of describing C19th American life[82] and entitles his chapters according to the metaphor e.g. Chapter 1 is 'Setting The Stage: Representing Nineteenth-Century American Theater'.[83] The metaphor is even used visually: the chapter titles are boxed as if they were a theatre poster.		A constructed art	presentation Purposefulness Causality	**Doing** (+)
Performance culture and Athenian democracy (1999)	Simon Goldhill & Robin Osborne Ancient History and Greek Literature	**Performance**: : to locate connections between four aspects of Athenian culture usually treated separately Uses the concept of *performance*, derived from contemporary performance studies (Schechner, Blau, Parker and Sedgwick) as an heuristic device to study the interconnections between four central ideas in Athenian culture: *agōn* (contest), *epideixis* (display), *schēma* (form and/or appearance) and *theoria* (spectatorship). All can be considered as elements of performance. 'Performance' is an appropriate concept to use in relation to Athenian culture because: 1) Athens was a 'festival' culture – it had more festivals than any other Greek city; 2) these festivals usually involved processions which were 'performances of the ideological articulation of community links and divisions; 3) most festivals involved competition and 4) provided a privileged site for 'artistic' performances in which citizens performed, such as dramas and choral competitions; 5) theatre metaphors were readily taken up into other performative activities, such as oratory and law; 6) Athens 'was a city of images': its architecture was 'performative'. (Note that although Goldhill and Osborne mention the audience in their Introduction, their justifications for using performance as an analytical category are based on the 'doing' of performances: watching is almost completely forgotten. Also, like many who use the	History	A constructed art	Strategies of presentation Purposefulness Causality Appropriation	Externalised : historian Internal: Athenian citizens **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		metaphor, looking through the lens of theatre tends to mean they see theatre everywhere).[84]				
'The Rhetoric of Anti-rhetoric in Athenian Democracy' (1999)	John Hesk History	To highlight the performative nature of politics in a democracy because it occurs under the gaze of citizens. This makes the management of appearance crucial and raises the possibility of deception. Hesk uses the theatre metaphor to set up a discussion of the rhetorical strategies which have been used in both contemporary politics and Athenian politics to disparage the use of rhetorical strategies. He believes that in both cases, these moves reflect an anxiety about deception in democracies. Citizens in democracies, it seems, need to be able to recognize when they are being deceived, especially as appearances (on which most judgments are likely to be made) can be deceptive: 'There is no stamp of men's intention on their faces'.[85] Hesk argues that we should be grateful to those who identify rhetorical strategies such as 'spin' because they subject them to surveillance for us.	History	A seeing-place (implied) A constructed art	Visibility Strategies of presentation The possibility of deception	Externalised : theorist Internal: democratic citizens; the media **Showing** (-)
'A dress rehearsal for a presidential campaign: FDR's embodied "run" for the 1928 governorship' (1999)	Amos Kiewe Politics	Political achievement requires preparation and the management of impressions. Roosevelt had to show that he was physically fit for political office after contracting polio. The article analyses his efforts to do this in his run for governorship, and concludes that this gubernatorial campaign acted as a 'dress rehearsal' for Roosevelt's later run for the presidency.[86]	Political life	A seeing-place (implied) A constructed art A relation between actor and spectator	Visibility Strategies of presentation Purposefulness	Externalised : theorist/ analyst Internal: citizens **Doing/ Showing** (+/-)

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[3] Ku 2004: 648
[4] Tassi 1995: 472, cited in Krasner, David, and David Saltz. 2006. 'Introduction'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 1-15.3
[5] Tompkins, Joanne. 1995. 'The story of rehearsal never ends'. *Canadian Literature* (144) pp. 142-162.142
[6] Hirst, Derek. 1995. 'John Milton's *Eikonoklastes*: The Drama of Justice'. In *The Theatrical City: Culture, Theatre and Politics in London 1576-1649*, edited by D. L. Smith, R. Strier and D. Bevington. Cambridge: Cambridge University Press, pp. 245-259. 245-7
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[8] Alexander, Jeffrey. 2003. *The Meanings of Social Life: A Cultural Sociology*. Oxford, New York: Oxford University Press.4
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[10] Alexander 2003: 55
[11] Alexander 2003: 91
[12] Alexander 2003: 193
[13] Alexander, Jeffrey 2005, '"Globalization" as Collective Representation: The New Dream of a Cosmopolitan Civil Sphere', *International Journal of Politics, Culture, and Society*, Vol. 19, No. 1/2, The New Sociological Imagination II (Dec., 2005), pp. 81-90.88
[14] Parker, Andrew, and Eve Kosofsky Sedgwick. 1995. 'Introduction'. In *Performativity and Performance*, edited by A. Parker and E. K. Sedgwick. New York: Routledge, pp. 1-18. 1
[15] Warden, James. 1995. 'Parliament, Democracy and Political Identity'. In *Constitutions, Rights and Democracy: Past, Present and Future*. Papers on Parliament No 25, June, Parliament House Canberra: Department of the Senate, pp. 47-62.48.
[16] Rancière, Jacques. 1999/1995. *Disagreement: Politics and Philosophy*. Translated by J. Rose. Minnesota, London: University of Minnesota Press.88
[17] Rancière, Jacques. 2010. *Dissensus: On Politics and Aesthetics*. Translated by S. Corcoran. Edited by S. Corcoran. London/New York: Continuum.71
[18] Mancini, Paolo, and David L. Swanson. 1996. 'Politics, Media, and Modern Democracy: Introduction'. In *Politics, Media, and Modern Democracy : an international study of innovations in electoral campaigning and their consequences*, edited by P. Mancini and D. L. Swanson. Westport, Conn: Praeger.
[19] Street, John. 2004. 'Celebrity Politicians: Popular Culture and Political Representation'. *BJPIR* 6 pp. 435-452. 441. Street challenges the negative view of Mancini and Swanson by arguing that neither celebrity involvement in politics nor the 'marketing' of politics using visual forms of representation are new, and may be an inevitable, perhaps even normal part of politics. Modern celebrity politics is merely using modern tools of communication (Street 2004: 440-441.
[20] Bell, Vikki. 1996. 'The promise of liberalism and the performance of freedom'. In *Foucault and political reason: Liberalism, neo-liberalism and rationalities of government*, edited by A. Barry, T. Osborne and N. Rose. London: UCL Press, pp. 81-97.85-90.
[21] Habermas, Jurgen. 1996. *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*. Translated by W. Rehg. London: Polity Press.382

[22] Habermas, Jurgen. 2006. 'Political communication in media society: Does democracy still enjoy an epistemic dimension? The impact of normative theory on empirical research'. *Communication Theory* 16 pp. 411-426.416-8.
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[25] Bealing, William E. Jr., Mark W. Dirsmith, and Timothy Fogarty. 1996. 'Early regulatory actions by the SEC: An institutional theory perspective on the dramaturgy of political exchanges'. *Accounting, Organizations and Society* 21 (4) pp. 317-338.317. SEC stands for the American Securities and Exchange Commission. Although this article uses a dramaturgical approach, it does not draw directly on any dramaturgical literature. This is a feature of the use of the metaphor in the social sciences. The metaphor is so prevalent as to be seen as being self-explanatory.
[26] Kao, John. 1996. *Jamming: The Art and Discipline of Business Creativity*. New York: HarperBusiness.96
[27] McKenzie, Jon. 2001. *Perform or Else: From Discipline to Performance*. London, New York: Routledge.88
[28] Kao 1996: 132
[29] In Vaughan, Diane 1996, *The Challenger Launch Decision: Risky Technology, Culture, and Deviance at NASA*, Chicago IL., The University of Chicago Press, p. 219-220; cited in McKenzie 2001.
[30] McKenzie 2001: 148
[31] J.F. Lyotard 1989, 'Beyond representation' in A. Benjamin (Ed), *The Lyotard Reader*, Oxford, Basil Blackwell, pp. 1550168, p. 156.
[32] Wright, Elizabeth. 1996. 'Psychoanalysis and the theatrical: analysing performance'. In *Analysing Performance: A Critical Reader*, edited by P. Campbell. Manchester and New York: Manchester University Press, pp. 175-199.177-189
[33] Wright 1996: 189
[34] Marshall, P. David. 1997. *Celebrity and Power: Fame in Contemporary Culture*. London: University of Minnesota Press.203
[35] Street 2004: 446
[36] Manin, Bernard. 1997. *The Principles of Representative Government*. Cambridge: Cambridge University Press.197-9
[37] Manin 1997: 219
[38] Manin 1997: 221-8
[39] Manin 1997: 202
[40] Filewood, Alan. 2002. 'National Theatre and Imagined Authenticities'. In *Performing Canada: The Nation Enacted in the Imagines Theatre*. Kamloops: University College of the Cariboo http://www.canadianshakespeares.ca/multimedia/pdf/imagined-authenticities.pdf accessed 24/07/2005.
[41] Banks 1997: 8 in Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press. xv
[42] Maier, H. 1997, 'Staging the Gaze ...', *Harvard Theological Review* 90, pp. 131-154. 132-3; cited in Bartsch, Shadi. 2006. *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire*. Chicago and London: University of Chicago Press.135
[43] Maslan, Susan. 2005. *Revolutionary Acts: Theatre, Democracy, and the French Revolution*. Baltimore: The John Hopkins University Press.
[44] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.218
[45] Fischer-Lichte 1997: 231

[46] Fischer-Lichte 1997: 219
[47] Fischer-Lichte 1997: 232
[48] Eldridge, Lizzie. 1997. 'Drama in a Dramaturgical Society'. In *Raymond Williams Now: Knowledge, Limits and the Future*, edited by J. Wallace, R. Jones and S. Nield. Houndmills, Basingstoke; New York: Macmillan; St Martin's Press, pp. 71-88.79.
[49] Dodson, Michael. 1997. 'Citizenship in Australia: An Indigenous Perspective'. *Alternative Law Journal* 22 (2) pp. 57-59.57.
[50] Lawton 1998, 'Performing Politics', available from www.sanestorm.com/performing_politics.pdf accessed 14th September 2007.1-28
[51] Baars, Bernard J. 1998. 'Metaphors of consciousness and attention in the brain'. *Trends in Neurosciences (TINS)* 21 (2) pp. 58-62.58. This is but one example of the use of the metaphor to do with conceptions of consciousness, a use which Baars says extends 'from Pavlov [1849-1936] to Crick' [1916-2004]: 'nearly all current hypotheses about consciousness and selective attention can be viewed as variants of this fundamental idea' (Baars 1998: 58). That Baars calls this use 'traditional' should perhaps alert us to a way of viewing theatre which has implication for more general ideas about activity and passivity. In this form of the metaphor, theatre is simply an integratory mechanism in some dark or shadowy way. A spotlight or focus is required to make anything out in this darkness. Consciousness apparently directs the spotlight, which places it *outside* the stage, and of course, the audience is purely and passively, even unconsciously, receptive (if that is possible). This is a conception of *theatre* which flies in the face of theatre theory, even when it makes disparaging comments on popular entertainment. It completely denies any relationship between performer and audience. If this is how *consciousness* is seen (somewhat like God in earlier uses of the metaphor) then it is little wonder that spectators can be considered passive, even apathetic.
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[54] Flyvbjerg 1998: 98; 228
[55] See also T. Clark and I. Mangham 2004.
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[60] Jervis, John. 1999. *Transgressing the Modern: Explorations in the Western Experience of Otherness*. Oxford and Massachusetts: Blackwell.2-3
[61] Jervis, John. 1998. *Exploring the Modern: Patterns of Western Culture and Civilization*. Oxford: Blackwell.16
[62] Jervis 1999: 2
[63] Jervis 1998: 33
[64] Jervis 1998: 21-27
[65] Jervis 1998: 61
[66] Jervis 1999: 74
[67] Jervis 1998: 18-25

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[76] Rarick, Jennifer. 1999. 'Revolution as Theatre'. In *Fresh Writing*. http://www.nd.edu/~frswrite/snite/1999/Rarick.shtml accessed 28 May 2007.
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[85] (Hyperides, *Fragment* 226, in Hesk, John. 1999. 'The Rhetoric of Anti-rhetoric in Athenian Oratory'. In *Performance Culture and Athenian Democracy* edited by S. Goldhill and R. Osborne. UK, New York: Cambridge University Press, pp. 201-230.229
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Table 15/17: The theatre metaphor and its relationship to the spectator –2000-2003

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Wars: Middle East, Africa, Central America, Indian continent						
'Between Performative and Performance: Translation and Theatre in the Canadian/ Quebec Context' (2000)	Barbara Godard Translator	Translation is a kind of performance because it has to take account of gestures (signs) as well as words. A translator must draw on the categories of performance and performativity in order to fully translate stage plays.[1]	Intellectual life	A seeing place (implied) An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of performance Signification	Externalised : translator **Doing** (+/-)
'Global media events and the positioning of presence' (2000)	David Rowe Media Studies	The media structures what it shows for spectators. Media events are 'scripted' in ways designed to create (or substitute for) the experience of in-person attendance. Thinking of this process as theatre allows us to consider 'the dialectics of remote and proximate experience of global media events'.[2]	Social and political life	A seeing-place (implied) A constructed art	Strategies of presentation Structure Purposefulness Causality	Externalised : theorist/ analyst Internal: deluded media spectator **Doing** (-)
'State-society relations and the discourses and activities of the 1989 Beijing student movement' (2000)[3]	Dingxin Zhao Political Science	**Dramaturgy**: political activism uses goal-oriented strategies aimed at generating conflict. A study of the 1989 Beijing student movement.[4]	Political life	An acting space A constructed art	Strategic action Purposefulness Causality	Externalised : analyst **Doing** (+/-)
'The sporting gamble: Media sport, drama and politics' (2000)	Cathy Greenfield and Peter Williams Media studies	The media structures sporting events in ways which are ideological and discriminatory. Mediated sport is 'configured as drama' which enacts 'gender, 'race' and national politics'.[5]	Sporting life	A constructed art	Strategies of presentation Purposefulness Causality	Externalised : theorist/ analyst Internal: media;

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
						manipulated spectators **Doing** (-)
'The social construction of the "dying role" and the hospice drama' (2000)	Debra Parker-Oliver Social Science	**Role Theory.** Social interaction is organized in ways which position people in particular ways and in relation to others. Use of Role theory as well as the theatre metaphor more generally: 'the hospice community directs [the transition from the "sick role" to the "dying role"] for the dying and significant others'. Dying constitutes a transition from one role to another in the drama of a life, which alters the relationship of the dying to those around them.[6]	Social interaction	A constructed art	Structure Strategies of presentation Purposefulness Causality	Externalised : scientist/ theorist **Doing** (+)
'Wooden performances in courts owe more to theatre than the law' (2000)	John Schauble Journalist	Ritualisation turns law into theatre and pre-determines outcomes. The 'studied manner of modern Chinese justice …. owe[s] more to the theatre than the law … though the performances are wooden and uninspiring'. Consequently the Chinese legal system 'enjoys little trust and even less understanding among the general population'.[7]	Judicial systems	A seeing-place (implied) An acting space A constructed art	Structure Strategies of presentation and direction Purposefulness Causality Determinism	Externalised : journalist Internal: Chinese citizens **Doing/ Showing** (-)
2001: War in Afghanistan involving United Nations forces, including American and Australian troops **2001**: terrorist attack on the World Trade Centre in the United States, known as '9/11'. The attack launched the so-called 'War on Terror', largely directed at the Middle East.						
'The Paradox of Hegemony: America's Ambiguous Relationship with the United Nations' (2001)	Bruce Cronin International Relations	**Role Theory**: Nations strive to act in the world in ways which can conflict and result in 'strain'. America suffers from 'role strain' because it is torn between its role as a 'hegemon' and its role as a 'great power'.[8]	Political life	An acting space A constructed art	Strategic action Purposefulness Causality	Externalised : theorist **Doing** (-)
'Dramatizing and organizing: acting and being' (2001)	C. Oswick, T. Keenoy and D. Grant Management Studies	**Dramaturgy**. Application of dramaturgy to the management of organizational change. Organizations undertake change in purposeful and goal-oriented ways.[9]	Organizations	A constructed art	Strategies of direction Purposefulness Conflict management	Externalised : analyst **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'A dramaturgical analysis of charismatic leader discourse' (2001).	Arlene Harvey Organization Studies	**Dramaturgy/Impression Management**: charismatic leadership can be analysed dramaturgically because it uses theatrical techniques to achieve its ends. [10]	Organization	A constructed art	Visibility Strategies of performance Purposefulness Strategic action Causality	Externalised : analysts **Doing** (+/-)
'The Scripted Organization: Dramaturgy from Burke to Baudrillard' (2001).	D. Kärreman Organization Studies	**Dramaturgy**: organizations are purposeful and goal-oriented and employ strategies to achieve their ends. The development of dramaturgy in relation to organization studies to incorporate the work of Baudrillard in relation to simulation. Kärreman argues that Baudrillard is 'the successor to Goffman and Burke's dramaturgical perspectives.[11] Baudrillard's idea of simulacra provides for the 'various ways scripting occurs in organizations'.[12] Bartels refutes this conception: it is a misunderstanding. For Baudrillard, theatre belonged to *imitation*, which was the first order of simulacrum. Simulacra belong to the third order: they do not imitate reality, they actually *produce* it.[13]	Organisation	A seeing-place (implied) A constructed art	Strategic action Purposefulness Causality	Externalised : analyst **Doing/ Showing** (-)
'Bending the rules of "professional" display: Emotional improvisation in caregiver performances' (2001).	J.M. Morgan and K.J. Krone Organization Studies	**Dramaturgy**: improvisation and dramatisation can be used to manipulate situations emotionally. Leaders in caregiver positions improvise and dramatise in situations involving emotions in order to set up or play down the conventions of professional conduct.[14]	Organization	A constructed art	Strategies of presentation and direction Purposefulness Subjectification Causality	Externalised : analyst **Doing/ Showing** (-)
Global Theatres and Capitalism (2001); *Theatres of Capitalism*	**D.M. Boje**; **D.M. Boje and G.A. Rosile; Boje, J.T. Luhman**	**Dramaturgy**: the collapse of a major organization is a spectacle which can be analysed using theatre. Organizational life can be seen as both being *like* theatre and *as* theatre because both incorporate spectacle (and therefore a relationship with externalised spectators) as well as a variety of goal-oriented and	Organization	A constructed art	Strategic action Strategies of presentation and direction Purposefulness	Externalised : theorist/ analyst Internal: those

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(2002); *Enron in Theatre* (2002); *Enron Dialogs* (2002); *Metatheatre: Theory and Method* (2002); *The Metatheatre Intervention Manual* (2002); *A Dialectic Perspective on the Organization Theatre Metaphor* (2003); *Leadership Theatre Event* (2005)	and **A.L. Conliffe** Organization Studies	purposeful strategies some of which may be aimed at conflict within the organization. Boje and his associates seem to go overboard in their application of the theatre metaphor to multinational organisations, producing an extensive 'glossary' of the terms they use which features many capital letters and large, bold print, to bring out, at least visually, the 'Meta' nature of their analyses. As firms establish markets around the world, their theatrics play on the global stage (*Diffuse Spectacles*). The *Metatheatre* or 'global drama' of a multinational corporation includes 'public image, the faciality, and starring characters'. *Leadership* is theatre. *Effective leaders* 'do stage craft'. Executives are *directors* who line up characters (both human and non-human) in *antenarratives*.[15] A *Megaspectacle* occurs when a firm 'enacts a theatric performance that collapses into Scandal'. (One such Megaspectacle was the Enron collapse). In a more considered article, Boje, Luhman and Cunliffe argue that dramaturgy (Goffman) and dramatism (Burke) can be placed into a dialectic in order to open a space of liquidity in which, through an insertion of the dialectic spectacle (Debord) and carnival (Bahktin/Boal), opportunities for empowering spectators can be created. In other words, 'experiments in emancipatory carnival-like theatre' can be drawn on to break up the 'theatre as technology' increasingly being used within organizations. Although they say that this technology is being used by workers and activists as well as 'managers, owners, customers, consultants', it turns life into theatre in a way which 'equate material accumulation with happiness while ignoring the three billion people living on less than a dollar a day and the exhaustion of finite planet resources'. Carnival is the means by which such oppression is resisted. When opposed to spectacle, carnival creates chaos in which spectators turn into participants ('spect-actors') through a process of awakening of critical			Causality	outside the organization ; Consultants **Doing/ Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		consciousness and subsequent self-empowerment instigated by the seduction of Invisible Theatre. The use of the term seduction renders this account of empowerment somewhat paradoxical. And in any case, for all the article's arguments for empowerment of spectatorship, the spectatorship of most interest is the analysis of organizational power through this 'dialectic' made up of a somewhat tortured fit between Goffman/Aristotle (who 'keep us aware of the limits of the theatre metaphor'), Kenneth Burke (who 'lets us see how scripted and dramatic our lives are on a daily basis), and Debord and Boal (who invite us to change the spectacle of daily living) i.e. we can approach the study of organizational life from the point of view that theatre is 'both life and metaphor'.[16] Stephen Riggins, in his review of Dennis Brissett and Charles Edgley's 1990 edition of *Life as Theater: A Dramaturgical Sourcebook* (New York, Aldine de Gruyter) calls for a more nuanced view of dramaturgy based on (and perhaps generated by) theorists who either work in the theatre or have a very good understanding of it, however, Boje et al's work indicates that theatre practitioners may not be the best advocates or developers of the dramaturgical perspective because of their knowledge of the complexities of the art. If anything, it seems to lead to even more confusion, since theatre practitioners seem much more likely to want to collapse the metaphor. In any case, a theatre which attempts 'to seduce' spectators into becoming actors is still acting *on* spectators!				
Perform or Else: From Discipline to Performance (2001)	Jon McKenzie Cultural/ Media Theory	**Performance** is the contemporary 'onto-historical formation of power and knowledge, replacing discipline.[17] Now it is 'perform - or else' in relation to many arenas of life, including the workplace. The pressure to perform generates dramatic situations which are full of conflict, leading people to see their situation in terms of theatre. Consequently, it is now necessary 'to rehearse a general theory of performance'.[18] Any one attempt to develop a	Social, political, organization and intellectual life	A constructed art A relationship between actor and spectator	Strategies of presentation Purposefulness Causality	Externalised : theorist/ analyst **Doing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		theory is engaging in a kind of 'rehearsal'. The concept of *performance* has become endemic, which has made life seem more conflictual.				
Theatre and State in Twentieth-Century Ireland: Cultivating the People (2001)	Lionel Pilkington Irish Theatre Studies	**Theatricality**: Political life which is framed as theatre generates particular kinds of consequences: 'It was Ireland's regular recourse to a kind of theatricality' that kept the 'acute cultural and political problem' of militancy alive.[19] Many political events were routinely described in theatrical terms – as stage plays or Greek tragedies.	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of presentation Purposefulness Affective conduct Causality	Externalised : analyst Internal: spectators with a desire to perpetuate conflict **Showing** (-)
''Resilience' in Organizational Actors and Rearticulating 'Voice'' (2001)	Margaret Vickers & Alexander Kouzmin Organization Studies	**Impression management**. The need to manage impressions can place individuals within an organization into situations they cannot manage. Actors may not have the resilience that New Public Management assumes since they may be required to present a particular face for the organization. In particular, new Public Management ignores how organization management affects 'actors'.[20]	Organization	A constructed art A relationship between actor and spectator	Strategies of direction Self-awareness Subjectification Causality	Internal: theorist/critic; those outside the organization Internalised: workers made self-conscious by the requirements of the organization **Watching** (-)
'Rehearsing Democracy: Advocacy, Public Intellectuals, and Civic	**Jill Dolan** American performer, director, educator and feminist	Theatre as a cultural activity provides a vehicle for civic engagement, and a place where social change can be 'rehearsed'. Dolan believes that just the act of going to the theatre indicates a 'hopeful openness to the diverse possibilities of democracy'. It is this hopefulness that she wants to build on through her work as educator, producing students who are not only trained in thea	Cultural and political life	A constructed art	Strategic action Purposefulness Freedom from consequences Strategies of presentation	Internal: theatre practitioner and educator; political

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Engagement in Theatre and Performance Studies' (2001)		theatre arts but are also engaged with public issues *through* their art as advocates for the arts and education, as public intellectuals and through civic engagement, particularly in relation to inclusion. Rather than be pessimistic about the power of performance to engage 'directly and urgently in public debate' and to affect social change, a pessimism which is understandable given the misunderstandings about the complexity and history of theatre and its study, Dolan argues that 'theatre and performance in academic departments' ought not be seen as simply providing the technical means by which other departments can engage in debates of their own, but 'are ideal places to rehearse for participatory democracy' along the lines advocated by Boal. '[E]verything in the public sphere should concern us'.[21] [Typically, though, Dolan sees this engagement through theatre as being of a transgressive nature. Her model is the performance art of Holly Hughes].				activist **Doing** (+)
'The Politics of Discourse: Performativity meets Theatricality' (2002)	**Janelle Reinelt** American theatre theorist	Texts are structured for clarity and impact. Theoretical concepts can be personified and placed into conflict with each other in order to illuminate. Reinelt sets out her investigation into the links between **performativity** and **theatricality** like a play. 'Scene One' is a discussion of 'performance'; 'Scene Two' a discussion of 'performative' and 'Scene Three' a discussion of 'performativity'. These three concepts now set the scene (*mises en Scéne*) for a confrontation with *theatricality*. The purpose of the confrontation is to investigate where political activism/theatre might lie given theatre's inability to escape representation - in the idea of performance, in the idea of theatricality, or some combination of the two. Reinelt uses Derrida's and Butler's idea of language failure (the gap between iteration and 'incommensurable reiteration') to suggest that performance offers theatre the opening in which lies the possibility of transgression.[22]	Political and intellectual life	A constructed art	Strategies of presentation Conflict management for effect Purposefulness	Externalised : theorist **Doing/ Showing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Captive Audience: Media, Masculinity and Power in Prison (2002)	Yvonne Jewkes Criminology	**Impression management** (see Goffman) is a process of managing roles. Social interaction occurs under the gaze of others and therefore requires impressions to be managed; media can help provide strategies to do this. Television in particular helps prisoners negotiate impression management within prisons. As an audience, prisoners use television in a variety of ways which help them manage the identities they require to survive incarceration. 'Meso and micro processes and pleasures associated with consuming media originate from both the form and content'.[23]	Social life	A seeing-place (implied) A constructed art	Visibility Strategies of presentation and performance Purposefulness Subjectification	Externalised : theorist Internal: the incarcerated Internalised: self-aware individuals seeking to manage social interaction **Doing/ Watching** (+)
Media Democracy: How the Media Colonise Politics (2002)	T. Meyer Media Studies	**Role Theory.** The mass media structures political actors and their activities in ways which are intended to be meaningful for spectators. Politicians are 'cast' by 'the logic of the mass media' in roles which embody 'qualities, forces, tendencies, virtues, programs or powers that carry powerful resonance in a country's political culture and mythology'. Politics involves an 'artistry of entertainment'.[24]	Political life:	A constructed art	Visibility Strategies of presentation Purposefulness Meaningfulness	Externalised : theorist; citizen/ spectator **Doing** (-)
Political Actors: Representative Bodies and Theatricality in the Age of the French Revolution (2002)	Paul Friedland History	**Theatricality**: Revolutionary politics engages in strategies designed to produce particular effects on spectators. Politics in the French Revolution was both dramatic and theatrical. '*Theatricality* … describes the conscious staging of an event for the purposes of producing a particular effect, the intentional grafting of theatrical elements onto "real" life. The speeches of Mirabeau, for example, or the festivals of the Terror are *theatrical* in the sense that they are carefully scripted, choreographed, and performed, leaving little to spontaneity'.[25]	History	A constructed art	Strategies of direction, presentation and performance Affective action Purposefulness Meaningfulness Retrospectivity Causality	Externalised : historian Internal: citizens **Doing** (-)
'The Political Scene and the	Bob Jessop Sociology	**Performativity**: Politics occurs before spectators, who it must woo for support. This generates strategies designed to do this. A	Political life	A constructed art A relation between	Visibility Strategies of	Externalised : theorist

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Politics of Representation: Periodizing Class Struggle and the State in *The Eighteenth Brumaire*' (2002)		consideration of Marx's *The Eighteenth Brumaire* which itself uses theatre metaphors, and describes Marx's use of language as 'performative', and politics as taking place on a 'political stage on which leading political forces appeal for support from multiple audiences', creating problems 'for political choreography'.[26]		actor and spectator	presentation and performance Purposefulness	**Doing** (-)
'Spectacular metaphors: from theatre to cinema' (2002)	Thomaz Wood Jr. Organization Studies	**Dramatism/Dramaturgy. O**rganizations must consider how they are seen by others; they undertake strategies designed to manage the impression they make. '*The theatre metaphor constitutes an attractive system of ideas for studying organizational phenomena*'. Apart from the sense that life is like theatre, 'as an analytical approach, the theatre metaphor can provide tools for exploring social encounters, and can distinguish form, content, structure, significance and grammar. **Such tools help to systemize the study of … events and to place the observer in a different relation to the subject of the study**'. Although some might see this as one of the flaws of the metaphor, Wood embraces it enthusiastically, despite it being 'millenarian'. Nevertheless, in the society of spectacle, as described by Debord, he wants to argue for the metaphor to be extended into a 'cinema metaphor'. Although the cinema metaphor would incorporate all the elements of the theatre metaphor, it would add additional elements to do with the way cinema creates *mise-en-scene* rather than merely *scene*, and take account of the editing process in the management of meaning .[27]	Organization	A seeing-place (implied) A constructed art	Objectification Strategies of presentation Purposefulness Meaningfulness Causality	Externalised : analyst **Watching** (+/-)
'Bodies of Protest: performing citizenship at the 2000	Brett Neilson Media/ Cultural Studies	International sporting events provide opportunities to display changing attitudes before national and international spectators. New forms of citizenship are developing, especially in 'global' cities such as Sydney which mark a turn from rights based conceptions of citizenship to participatory or performative	Political and social life	A constructed art	Strategies of presentation Purposefulness Causality	Externalised : theorist Internal: national and international

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Olympic Games' (2002)		notions staged before international media. Such citizenship was apparent during the Sydney Olympics particularly in the compromises Indigenous groups made with police and councils to combine protest with the avoidance of negative publicity. 'Sydney emerged as a site in which the transnational performance of citizenship was able to take place despite the most incessant celebration of national sports culture'.[28] This was an example of a new kind of 'urban' expressive politics centred around citizenship as a performance directed at both national and transnational media.				spectators **Doing/ Watching** (+/-)
'National Theatre and Imagined Authenticities' (2002)	Alan Filewood Nationalism	**Performance**: Both theatre and politics are social formations in the real world. They are both 'structuring structures' which organize both practices and the perception of practices. Nationhood is enacted through theatre and vice versa: in the theatre 'performing bodies frequently play as metonyms of the national body'. The formal theatre 'at any given point encloses only that part of theatre culture that is understood as "art" in the imaginary of the moment'.[29]	Social life	A constructed art A relationship between actor and spectator	Structure Strategies of presentation Purposefulness Causality	Externalised : theorist **Showing** (+/-)
'Helping Hands: A Study of Altruistic Behavior' (2002)	Elizabeth Monk-Turner *et al* Sociologist	**Role Theory.** The idea of roles enables experimentation which tests traditional views of gendered behaviour. Patterned behaviour can be experimented with to challenge power. [30]	Social life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Strategic action Strategies of presentation Purposefulness Freedom from consequences Causality	Externalised : theorist **Doing**(+/-)
'Advocating for a Social Roles Curriculum Framework at the Secondary School Level' (2002)	Waynne James and Carol Mullen Education	**Role Theory**: 'students need to be prepared for the various new social roles they will fill as adults, and … secondary school curricula should be rethought along these lines'. Adulthood requires individuals to conform to norms and expectations of behaviour relating to their activities. Education should prepare them for this through role-play.[31]	Education and socialisation	An acting space	Strategies of presentation and performance Subjectification Purposefulness	Externalised : theorist **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Mobilising the Audience (2002)	Mark Balnaves, Tom O'Regan & Jason Sternberg Opinion polling	Increasingly, groups of people who are either watching something or to be the focus of surveillance and/or research are considered to be audiences. Telstra, for example, surveys what it sees as its 'target audience' for the introduction of digital television; newspapers survey 'target audiences' amongst potential readers; museums research 'target audiences' to find ways to increase museum visitation. 'We are watching someone watching. We are measuring him, arraying him, inspecting him. To be an audience is to watch and be watched.[32] It is also apparently to *consent* to be watched, although it is unclear whether demographic surveys make this clear to the targets of their research, and it also appears to mean to be passive under scrutiny. People are gathered together as specified groups of people who are to be the recipient of some service, and then treated as spectators, while being observed by unseen spectators.	Social and political life	A seeing-place A relationship between actor and spectator	Visibility Surveillance Manipulation Strategic action	Externalised : theorists; 'audiences' Internal: researchers, surveyors **Watching** (+/-)
'Strategy as Improvisa-tional Theatre' (2002)	R.M. Kanter Management Studies	Organizational life can be innovative like improvisational theatre; or laggard, like traditional theatre. Kanter distinguishes between 'pace-setter' and 'laggard' companies, using theatre as a model to locate the differences between innovative and non-innovative companies in relation to Internet uptake. Pace-setters behave according to an 'improvisational model' of theatre which 'throws out the script, brings in the audience, and trusts the actors to be unpredictable – that is, to innovate. [This] shifts attention from the dynamics among members of a project team to the way in which an organization as a whole can become and arena for staging experiments that can transform the overall strategy'.[33] Laggards, on the other hand, operate according to a 'traditional' model of theatre: the play is pre-written; roles are allocated and rehearsed in a predictable process.[34]	Organisation	A seeing-place (implied) An acting space A constructed art	Objectification Strategies of direction and presentation Purposefulness Meaningfulness Causality	Externalised : analyst **Doing**(+/-)
2003: Iraq War begins. The United States and its allies attack Iraq and depose its leader. **2003**: Georgia's Rose Revolution: peaceful overthrow of the government (came under threat from Russia in 2008)						
'"Thinking the	Stanley Smits	**Role Theory.** The idea of roles as a concept enables analysis of	Organization	A constructed art	Retrospectivity	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Unthinkable" – Leadership's Role in Creating Behavioral Readiness for Crisis Management' (2003)	& Nivee Ezzat Ally Organisation theorists	crisis management effectiveness. Leaders during a crisis engage in strategies designed to change people's behaviour so that they can act more effectively under stress. [35]			Strategic action Purposefulness Meaningfulness Causality	: theorist Internal: others in the organization **Doing** (+/-)
'Social Concepts and Judgments: A Semantic Differential Analysis of the Concepts Feminist, Man and Woman' (2003)	David Pierce, R.A. Sydie, Rainer Stratkotter and C. Krull Social Psychology	**Role theory**. Social life sets up norms and expectations of patterned behaviour. Gender can be considered in terms of role which can then be explored in terms of semantics. [36]	Social life	A seeing-place (implied) An acting space A constructed art	Strategies of presentation Structure Purposefulness Meaningfulness Causality	Externalised : scientist/ Theorist Internal: presumably the male gaze Internalised: the self-conscious woman **Doing** (-)
'Jurisdictional disputes over professional work: the institutionaliz-ation of the global knowledge expert' (2003)	M. Covaleski, M.W. Dirsmith and L. Rittenberg Organization Theory	**Dramaturgy.** Institutions involve conflict management. Exchange relations between public accounting firms are seen as dramaturgical (based on the evidence of conflict in these exchanges). This allows an analysis of how 'competing factions seek to re-institutionalize societal expectations of proper professional behavior to legitimate a transformation of jurisdictions'.[37]	Organization	A constructed art	Strategic action Conflict management Purposefulness Meaningfulness Causality	Externalised : analysts **Doing** (+/-)
'Are men universally	David Schmitt	**Role Theory**. Use of Role theory to consider gender differences in specific behaviour across cultures. Social life sets up norms	Social life	A seeing-place (implied)	Objectification: Strategies of	Externalised : scientist/

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
more dismissing than women? Gender differences in romantic attachment across cultural regions' (2003)	Social Psychology	and expectations of patterned behaviour.[38]		An acting space A constructed art	presentation Purposefulness Causality Retrospectivity	theorist **Doing** (-)
'Governing Incorporates the Press and Vice versa: The President's Secret Flight to Baghdad' (2003)	Jay Rosen Journalism	Politics occurs before spectators and is therefore concerned with image which puts it into a complicit relationship with the media. Politics is theatre; smart politics is also theatre because mass politics necessarily involves publicity and the use of symbols. We have known this since 1919. Publicity means that power is *limited*, surely a desirable thing. Yet the typical media response to political publicity and symbolic events is either an infantile negative (*mere* theatre) or positive (clever theatre). Both ignore the part the media plays in publicity, including its complicity. The media is an essential player, one which is involved in constructing publicity and political theatre, yet it pretends to be a critical spectator. We need a 'grown-up language' to talk about this complicity, one which recognizes that images have a reality as well.[39]	Political life	An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and performance Manipulation Purposefulness Meaningfulness Causality	Externalised : theorist Internal: deluded consumers of political images; supposedly critical media **Doing/ Showing** (-)
'The Democrats have made the right call' (2003)	Sid Spindler Politician	Political life is increasingly mediated which means politicians have to engage in strategies designed to attract media attention if they wish to affect citizen/spectators. Good political work and achievement goes unacknowledged unless there is some kind of theatrical angle. Political parties have to realise that 'politics is theatre, at least in part … if you want to cut through to the electorate'. Media events have to be created in order to attract media and therefore, electorate attention.[40]	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Visibility Objectification: Strategies of presentation Manipulation Purposefulness Possibility of deception	Externalised : the media Internal: politician; citizens **Doing/ Showing** (-)
'The innocence	Tim Wallace	Political activists can be manipulated to meet a different agenda.	Political life	A constructed art	Strategies of	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
of student protesters – they can't see their puppet strings' (2003)	Politics	A 'Books not bombs' rally of school students in March 2003 had a welcome innocence and, although exuberant, was largely peaceful. However, groups which were not interested in either peace or innocence were amongst the crowd and were attempting to sign the students up to more radical (adult) left-wing protest which at heart was not peaceful – epitomised by the wearing of Che Guavara t-shirts and the promotion of ill-informed histories. Wallace is concerned that these militant (adult) groups were trying to turn participants in a 'civic' demonstration into militants.[41]			direction and presentation Manipulation Deterministic Causality	: journalist **Doing** (-)
Media and the Restyling of Politics (2003)	John Corner & Dick Pels Political Communica-tion	Politics communicates using strategies designed to be affective. The 'baser' dimension of political communication 'admits affect, body language, "looks", dress code, and other stage props of political performance'.[42] This is a legitimate area of political communication.	Political life	A seeing-place (implied) A constructed art	Strategies of presentation and performance Affective action Manipulation Purposefulness Causality	Externalised : media and communicat ion theorist **Doing/ Showing** (-)
'The Spectacle of Detention: Theatre, Poetry and Imagery in the Contest over Identity, Security and Responsibility in Contemporary Australia' (2003)	Prem Kumar Rajaram Politics	**Performance**: Both power and resistance can use spectacle as a strategy; this necessarily sets up a relationship between political actors and spectators. Rajaram proposes to use theatrical performance as a metaphor for a discussion of the way spectacle is used by both the Australian state and refugees in order to express their views. The theatre, however, is all on the side of the state: 'The performance of refugee identity creates a spectacle, a theatre of cruelty, inanity, absurdity and violence designed for the consumption of a public [the electorate] identified and cohered by the spectacle itself'. However, this tactic clearly doesn't work for the state because two can play at the same game, and refugees too engage in a similar theatre to counter the state's assertions. Rajaram also uses the theatre metaphor in his writing: his first sub-heading is 'Setting the stage'. However, the metaphor is not really suitable and he drops it after page 9. By the end of the	Political life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of direction and presentation Strategic action Purposefulness Meaningfulness Causality Structure Possibility of deception Conflict management	Externalised : political theorist Internal; the public **Doing**(+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		article, there is no mention of theatre or performance. The article in fact is strong enough without the metaphor, as he realised. Theatre is a distancing device, but so too is spectacle and surveillance, and Rajaram makes the important point that regimes which choose to use surveillance as a form of control must reduce what they are to control to an image. This reduction is not an act of theatre but 'an act or offshoot of surveillance and the desire to control within strategies of surveillance'.[43] If anything, what he describes is a battle over spectatorship in which the watched respond by challenging the watcher using their bodies. Performance then is not about theatre but about *assertion*.				
'Refugee theatre: absurd and ugly' (2003)	Editorial *The Sydney Morning Herald* 7th November	Political posturing can reflect badly on a government. Australia's treatment of refugees is theatrical and dramatic 'posturing' and is not only unjustified but it is ugly. These 'theatricals' should be brought to an end.[44]	Political life	A constructed art	Strategies of presentation Judgment	Internal: journalist **Showing** (-)
The Audience and the Playwright: How to get the most out of live theatre (2003)	**Mayo Simon** American playwright	**Role Theory**: to demonstrate how the playwright creates an audience from a group of disparate people, and what that audience can expect. Audiences have a *role* to play. This role is constructed by the playwright. If he does his job well, audiences get to play detective, make commitments to characters, anticipate what will and/or should happen, fear or hope for those consequences, expect certain things and either get them or be satisfied with the playwright's substitutions. In this way, an audience is created by the playwright during the course of the play, from the disparate and eclectic spectators who turn up for the show. The playwright can do this because of certain shared capacities (memory, anticipation, the desire to understand) as well as shared beliefs and customs.[45]	Cultural life	A constructed art A relationship between actor and spectator	Strategies of presentation Subjectification Purposefulness	Internal: practicing playwright; theatre-goers **Doing/ Watching** (+)
'Theater of the Absurd' (2003)	George Wehrfritz & B.J. Lee	The metaphor is used to express a concern for the consequences of 'too much democracy': 'South Korean politics can be a theater of the absurd' in that its democratic system allows for sudden	Political life	A constructed art	Visibility Objectivity Critique	Externalised : political journalists

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Political Journalists	changes in political alignment where lawmakers switch sides 'like nobody's business'.[46] Sudden changes in political alignments are difficult to comprehend and suggest a relationship between political actors and citizens which is too dynamic for stability.				for American media **Doing** (-)

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Table 16/17: The theatre metaphor and its relationship to the spectator: 2004-2006

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
2004: Ukraine's Orange Revolution: another overthrow of power with little violence						
Although dramaturgy and role theory seem to lose some of their pull from this period on, it is not because they are seen as misleading. Rather their explanatory power becomes absorbed into the concepts of *theatricality* and, particularly, *performance* and its derivative *performativity* as attention to the impact of the media and its technologies grows. In 1989, Blau complained about 'the bewildering plenitude of performance' which saw theatre everywhere. The 'valorization of play in the postmodern' has led us to take 'with considerable seriousness the theatrical notion that all the space of the world is a stage. All this does is 'thin theatre out, so that it has had to learn again how to *be* theatre, in the right proportions with performance'. What we lose is any possibility of performance being *exemplary* partly because we have lost the ability to discriminate between what is performance and what is not.[1] This table generally does not include literature on performance per se unless it is specifically tied to theatre metaphorically (for example through its link with dramaturgy), partly because of what Blau complains about – the sheer abundance of material using performance, in any number of ways often with nothing to do with theatre.[2]						
'Imagining the fan community' (2004)	Liesbet van Zoonen	'[F]an communities and political constituencies bear crucial similarities' which allows celebrities to represent their fans politically.[3]	Political life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Strategies of presentation Convention Subjectification	Externalised : theorist; Internal: citizen/ Spectator **Doing** (+)
'Celebrity Politicians: Popular Culture and Political Representation (2004)	John Street Politics and Media	**Performance**: Political actors must pay attention to appearance and engage in strategies of representation to do this, which gives representation an aesthetic quality: 'A politician engages in a performance … that involves demeanour and posture, voice and appearance. Political representation is thus close to the 'realm of show business'. It is 'an art', one which 'draws on the skills and resources which define mass-mediated popular culture'. '[T]he process of discrimination must acknowledge the aesthetic character of the representative relationship, in which notions of 'authenticity' or 'credibility', style and attractiveness, are legitimate terms'. The '[a]doption of the trappings of popular celebrity is not a trivial gesture … but instead lies at the heart of the notion of political representation'.[4]	Political life	A seeing-place (implied) A constructed art	Visibility Strategies of presentation and performance Purposefulness	Externalised : theorist; Internal: citizens **Doing** (+)
'Honeymoons and Joint	Maximilian Szinovacz	**Role Theory.** Use of Role theory: Social life involves patterned behaviour according to norms and expectations which are	Social life	A constructed art A relationship	Strategic action Strategies of	Externalised : scientist/

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Lunches: Effects of Retirement and Spouse's Employment on Depressive Symptoms' (2004)	and Adam Davey Social psychology	interactive and historical in nature and therefore must be renegotiated through life. Humans inhabit roles. When these roles disappear or are relinquished, other roles have to change. This can produce depression in those who do not wish to relinquish their existing roles to accommodate a new one taken up by those around them. [5]		between actor and spectator	presentation Holism Coherence Intersubjectivity Causality	theorist **Doing** (+/-)
'Sex Differences in Technical Communica-tion: A Perspective from Social Role Theory' (2004)[6]	Isabelle Thompson Social Communic-ation	**Role Theory**: Social life involves patterned behaviour according to norms and expectations which can generate stereotyping. '[S]ex differences are enculturated through experiences associated with social positions [roles] in the family and the workplace' in the same way that theatre can stereotype characters.[7] This can explain why males and females approach technical communication differently. [The excerpt quoted uses 'position' as a synonym for 'role', suggesting that the concept of role might not be necessary for the explanation of the behaviour observed. A conceptualisation of *position* might do just as well].	Social life	An acting space A constructed art	Strategies of presentation Convention Determinism Causality Intersubjectivity	Externalised : scientist/ theorist **Doing** (+/-)
'Role Enhancement or Role Strain?' (2004)	Philip Rozario, James Hinterlong and Nancy Morrow-Howell Gerontology	**Role Theory**. Social life involves patterned behaviour according to norms and expectations which can both positive and negative effects. Humans occupy roles which can have either positive or negative effects. '[P]roductive *roles* may have a positive effect on older caregivers'.[8]	Social life	A constructed art A relationship between actor and spectator	Strategies of presentation Purposefulness Causality	Externalised : scientist/ theorist **Doing** (+/-)
'From dramaturgy to theatre as technology: the case of corporate	T. Clark and I. Mangham Management Studies	**Impression Management**. Organizations use strategies of 'deflection' to draw attention to certain aspects of their activities while hiding others. In the case of 'corporate theatre', theatre is no longer seen as 'a resource, an ontology or a metaphor but as a *technology*'.[9] Corporate theatre involves 'the deployment by an organization of dramatists, actors, directors, set designers,	Organization	A constructed art	Objectification: to describe strategies of presentation aimed at deception	Externalised : analyst Internal: spectators of the organization

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
theatre' (2004)		lighting specialists and musicians to put on performances in front of audiences' in order to 'promote the views of a particular group within an organization' and 'contain reflection'. (Clark and Mangham seem to see this as something new, but historical accounts of monarchy indicate that theatre has always been seen as a technology of 'anaesthetizing audience reaction' by powerful organizations keen to deflect criticism or dissent).				**Doing/ Showing** (-)
Metaphorical World Politics (2004)	Francis A. Beer & Christ'l De Landtsheer Rhetoric and Politics	**Dramaturgy/Dramatism**: Both political life and theory engages in signifying activities which position their spectators in particular ways and for particular ends. A book about the use of metaphors by politics which itself uses the theatre metaphor, and a mistaken view of Kenneth Burke's *dramatism* as **dramaturgy**. Politics occurs 'on the world stage'. Metaphors 'are critical components of the way we speak and hear, write and read about politics'.[10] Dramatistic metaphors are aimed at an audience, while scientific metaphors are aimed at naming and definition.[11] New metaphors are recognized because of their novelty. Old metaphors become 'easy to swallow without chewing' – and become part of ideology. Metaphors taken from drama 'offer a significant way of understanding politics'.[12] 'Working journalists' derive their 'who, what, where, when, why and how' from the dramatistic metaphor [which may be news to journalists!].[13] The dramatistic metaphor is about what is visible, in order to makes guesses about what is not. Metaphors 'characterize political actors'. Audiences 'actively participate in constructing political discourse … the audience is incorporated into the chosen metaphor'.[14] Metaphors reassure audiences, suggest issues are simple (comforting), redescribe situations for different effect and introduce ambiguity as a way of reducing stress.[15]	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Visibility Strategies of direction and presentation Purposefulness Causality Signification Affective action	Externalised : analyst Internal: spectators of politics **Doing/ Showing/ Watching** (+)
'The Revolution on	Michael E. McClellan	Historical documents can indicate changes in the way activities in the past were viewed. For example, changes in the program for a	History	A seeing-place (implied)	Strategies of presentation	Externalised : the

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Stage: Opera and Politics in France 1789-1800' (2004); 'Staging the Revolution' (2005)	Political History	production at the Théâtre Feydeau reflect structural changes at the theatre, which in turn reflect changes in attitudes towards audiences.[16] Historical documents (such as those from the French Revolution) also reveal that 'individuals felt themselves to be actors in the great events of the day' while those events constitute 'a grand historical spectacle' for us.[17]		A constructed art	Purposefulness Causality	historian; later generations Internal: targets of documents **Showing** (+)
'Negotiating the Space of Civil Autonomy in Hong Kong: Power, Discourses and Dramaturgical Representa-tions' (2004)	Agnes S. Ku Political Science	**Dramaturgy**: Politics uses strategies such as pre-planning scripts to try and control events, and therefore can be analysed as a form of theatre. Use of dramaturgy to 'delineate the negotiated space of civil autonomy in post-hand-over Hong Kong'. The Government faced with a campaign of civil disobedience 'made a series of political and performative acts to re-script the drama'. Dramaturgy is defined as 'a distinctive understanding of political action as staged and performative practices, which engage meaning with the public through scripting, role-enactment and other, accompanying symbolic expressions'.[18] Ku uses dramaturgy as a model for analysis, as a metaphor, and as a description: both the state and the protest movement are said to use dramaturgy – one to upset and the other to restore civil order. Her account is problematic in this respect, for it collapses observation, description and analysis.	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of direction and presentation Purposefulness Causality Conflict management	Externalised : analyst **Doing** (+/-)
'Playing a part: the impact of youth theatre on young people's personal and social development' (2004)	Jenny Hughes & Karen Wilson Theatre studies	**Role Theory; Performativity**: engaging in patterned behaviour in experimental environments has positive effects on participants Participation in 'youth theatre' – activities which draw on theatre (role play and performativity) – contributes positively to young people's personal and social development. [19]	Social interaction	A constructed art	Strategies of presentation and performance Freedom from consequences Causality	Externalised : theorist **Doing** (+)
'No claptrap –	Catharine	Competencies are displayed in public and in competition.	Social and	A seeing-place	Visibility	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
the truth about cappucino courses' (2004)	Lumby Cultural/ Media Studies	Australians 'compete on the global stage'. For this they need an education which encourages them to think critically, '[d]o some real research first. And put reason ahead of emotion'.[20]	political life	(implied) An acting space A constructed art	Strategies of presentation Purposefulness	: comment-ator **Doing** (+/-)
'Heaven forbid we let reality into politics' (2004)	Kath Kenny Journalist	Political life is aimed at order. To argue for the injection of 'a bit of colour and an element of surprise' to enliven established politics and news reporting. A comment on a segment on a popular television programme called 'Vote for Me' in which viewers vote to 'choose a candidate to stand as an Independent for the federal upper house'. Politicians and journalists were against the show because both like 'a predictable script'.[21]	Political life	A constructed art	Strategic action Predictability Backward causation Conflict management Convention	Externalised : journalist **Doing/ Watching** (+)
'Desperate for some great stories' (2004)	Sophie Masson Australian writer	Fads come and go; each sets up the conditions for the next one. Publishing goes through 'fads'. With a 'loss of faith' in literary fiction 'the stage was set for a new scene', the rise of non-fiction and biography as offering something 'authentic'.[22]	Cultural and intellectual life	An acting space A constructed art	Structure Strategies of presentation	Internal: writer of fiction **Doing** (+/-)
'Theatres of innovation: Political communica-tion and contemporary public policy' (2004)	Michael Crozier Political Science	Argues for the use of the theatre metaphor as a way of exploring innovation in public policy making, drawing on Kanter (2001; 2002). Policy-making has moved beyond the technical-rational expertise model and now must take into account a performative and symbolic dimension. Kanter's use of theatre as a model indicates that theatre can be a useful way of dealing with this: 'The new mode of communicative expertise trades in a form of knowledge production that is simultaneously strategic and symbolic'. [23]	Public governance	A seeing-place (implied) A constructed art A relationship between actor and spectator	Visibility Strategies of presentation and performance	External: analyst **Doing** (+)
'After the struggle, time to sing' (2005)	Stephanie Bunbury Arts journalist	A nation's politics comes under international scrutiny and therefore involves strategies of impression-management. Countries act on 'the world stage'. They can be banned from this stage if they practice particular kinds of politics (e.g. apartheid). (In a reversal of the metaphor, performers can be 'ambassadors' for their countries).[24]	Political life	An acting space A constructed art A relationship between actor and spectator	Strategies of presentation and performance Convention Purposefulness Judgment	Externalised : comment-ator **Doing/ Showing** (+/-)
The Media and Political	P. Eric Louw Political	Political communication uses strategies to reach and affect citizens and to manage impressions. Politics is a 'communicative	Political life	A seeing-place (implied)	Visibility Strategies of	Externalised : comment-

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Process (2005)	communic-ation	art'; it has become 'show business' in which celebrity politicians must be good actors. The political world is a kind of theatre. There are five 'sets' of *players*, four on stage or out front (politicians, the *spin industry*, media workers, their audiences) and one 'back-stage': policy makers. The three on-stage sets produce a 'smoke-and-mirrors show' for their spectators, while the policy-makers, under cover of the show, do what they like. Although spectators are both plural and players in this conception, Louw does not devote any attention to them. They are in fact not players, but passive and susceptible recipients chained to their seats like the prisoners in Plato's cave parable. They do not seem to do anything but observe a constant parade of flickering images (the construction of which Louw wants journalists to take more responsibility) with which they are apparently perfectly happy, albeit deluded. Politicians are the stars (political insiders); aided and abetted by the stage crew or minor roles ('*informed* spectators'). Both pull the wool over the spectators' eyes in a show of 'impression-management'. Louw's aim is exposition and critique: to enlighten others regarding the constructed nature of what is taken to be reality by both audiences and players. In particular, to encourage 'skeptical thinking' in one group within one set of *players*: journalists; more generally, to encourage sceptical thinking and the recognition of the constructed nature of media reporting.[25]		An acting space A constructed art A relationship between actor and spectator	presentation Purposefulness Possibility of deception Structure Strategic action Manipulation	ator Externalised : theorist who somehow is not susceptible to the show Internal: *informed* spectators; deluded citizens **Doing/ Showing** (-)
'Abortion politics are not for the faint-hearted' (2005)	John Warhurst Political theorist/ activist	**Impression Management**: Political life occurs under scrutiny and therefore allows strategies to manage impressions, Parliament is theatre; conscience votes allow MP's 'to play to a constituency' to create the impression that they are doing something.[26]	Political life	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Visibility Strategies of presentation Possibility of deception Purposefulness	Externalised : theorist/ comment-ator Internal: deluded constituents **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Learning Political Theory by Role Playing' (2005)	Andrew Schaap Political education	**Role Theory.** Political life involves understandings of patterned behaviour which can be learnt in ways which help contextualise them. Role playing can promote a 'deep-holistic' approach to learning, including learning about politics.[27]	Political life	A seeing-place (implied) A constructed art	Strategies of presentation Stock parts Purposefulness Holism Causality	Externalised : teacher Internal: students watching each other perform roles **Doing** (+)
'Performing Transcendence in Politics: Sovereignty, Deviance, and the Void of Meaning' (2005)	Bernhard Giesen Political Theory	**Performance**: Political life involves a concern with impression-management. Public figures perform their authority; this is the origin of their charisma. Different kinds of leaders are 'staged' in different ways: '[t]he democratic leader is staged as the ideal commoner purged of all vices and passions, with small loveable handicaps, not too smart and certainly not flamboyant'.[28] Sovereignty is a concept designed to transcend death/mortality. This transcendence must be staged to be effective.	Political life	An acting space A relationship between actor and spectator	Strategies of presentation and performance Strategic action Purposefulness	Externalised : theorist Internal: deluded citizens/ faithful **Doing/ Showing** (+/-)
'Metaphors of Spectacle: Theatricality, Perception and Performative Encounters in the Pacific' (2005)	Christopher Balme History; anthropology	**Theatricality**: Theatre metaphors are used by both participants and historians of historical events and can operate as a mode of power. Balme uses theatre metaphors to describe the encounters between Europeans and Tahitians in C18th, partly because Bougainville himself used theatrical metaphors, and partly because he sees descriptions of scenes theatrically. Balme wants to argue that *theatricality* is more than a mere metaphor as contemporary uses in sociology, cultural anthropology and media studies seem to have it, it is a mode of perception. Things described as theatrical are not in themselves theatrical 'but rather are rendered such by a combination of aesthetic conventions and discursive practices' intersecting theatre as an institution and art form (Balme 2005). This construction of theatricality was a fundamental part of the turn to the visual in Europe in the C18th	History	A seeing-place A constructed art A relationship between actor and spectator	Visibility Objectification Appropriation	Externalised : theorist; explorer/ coloniser **Watching** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		when the idea of *theatrical* encompassed at least three modes: metaphorical (phenomena were theatrical because of their 'extreme concentration and focus', like drama); perceptual (the privileging of the visual) and normative (theatricality was 'a moral and/or epistemological problem' because of the possibility of deception and duplicity. Theatricality was thought to be 'second-hand' perception. Following Dening, Balme sees the beach as 'a theatrical place' in Pacific history, however none of the material he quotes from either Bougainville's or Cook's voyages use theatrical terms, although there may be evidence of composition. Nevertheless, he argues that theatricality 'designates a particularly Western style of thought' which sees the other (women, Asia, the colonized world) as a 'closed field' which 'reduces and defines it, rendering it observable'. Theatricality is therefore a mode of power which acts as a 'form of containment and circumscription, 'the essential perceptual prerequisites for power and control'.[29] Accounts of the voyages combined all three modes of theatrical perception which were a feature of C18th.				
'"The Greatest Show on Earth": Political Spectacle, Spectacular Politics, and the American Pacific' (2005)	**Margaret Werry** Theatre Studies	Political life uses spectacle as a 'machine of circulation' for ideological positions. Theatre as a metaphor is appropriative. It 'imaginatively encloses geographical space, surveys and determines the movements, the qualities, the value, the very fates of its inhabitants' in ways which make it useful to imperial and military operations. However, analyses of this appropriation come to overlook the theatre itself as a site of symbolic experience and therefore cannot account for the circulation of such experiences. Theatre as an art form acts globally as 'a machine of circulation'. This is most apparent in political spectacles which use theatre techniques to produce symbolic representations precisely for this circulation.[30]	Political life	A constructed art	Visibility Strategic action Strategies of presentation Appropriation Signification	Externalised : analyst Internal: manipulated but not necessarily deluded spectators of political spectacle **Watching** (-)
'Setting the	M.A. Hajer	**Dramaturgy**. Policy making involves strategy. There is a	Political life	A constructed art	Strategic action	Externalised

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Stage: A Dramaturgy of Policy Deliberation' (2005); 'Performing Authority: Discursive Politics After the Assassination of Theo Van Gogh'(2008) [31]	Public Policy Analysis	'performative dimension' in participation in policy making. Policy deliberation occurs in a setting which affects 'what is said, what can be said, and what can be said with influence'.[32] A dramaturgical perspective which views these settings as 'staged' can highlight these effects. Dramaturgical analysis reveals 'how' something is said, and the setting in which it is said. Aim: to 'open[ ] up the possibility of much more sensitive and subtle, and hence potentially much more effective, ways of dealing with the tensions inherent in governing fragmented societies'.[33]			Strategies of performance Purposefulness Causality	: analyst **Doing** (+/-)
'The Theatre of Measurement' (2005)	Steven Brown Sociology	Theorists place themselves outside the phenomena they wish to describe. A consideration of the work of Michel Serres to sociology which uses the theatre metaphor to describe Serres approach to science: to 'read culture 'scientifically' and read science 'culturally''[34] in a way which draws attention to the way man has come to place himself 'outside the scene'. Brown aims to encompass the range of Serres' work and give some sense of its value: 'Serres offers … an exemplary model for how to think across borderlines'.[35]	Intellectual life	A seeing-place (implied) A relationship between actor and spectator	Objectification Detachment Appropriation	Externalised : theorist/ analyst **Watching** (+)
'1851-1877: November 1857: Constructing a Senate Theater' (2005)	U.S. Senate Political debate	Political life politics occurs in public spaces structured for seeing. The U.S. Senate chamber was originally designed using theatre principles, and, until 1866, was also used for theatrical performances. Since then descriptions of the proceedings in the chamber as 'high drama, low comedy, soaring oratory, play-acting , and staged colloquies' have been metaphorical.[36]	Political life	A seeing-place An acting space A constructed art	Visibility Strategies of presentation Structure Purposefulness Causality	Externalised : historians Internal: citizens **Doing/ Showing** (-)
'Acting presidential – The dramaturgy of Bush versus	Robert E. Brown Political Commun-	**Dramaturgy/Dramatism**: Political communication is widely perceived 'as a theatrical and symbolic domain', and therefore is ideally suited to analysis using 'the dramaturgical (or in Kenneth Burke's term, *dramatistic*) perspective on the self and society.[38]	Political life	A seeing-place	Visibility Strategies of presentation and performance	Externalised : analyst Internal: citizens

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Kerry' (2005)[37]	ication	[Brown collapses the two together]. 'The metaphors of theatre, stage, acting, and audience offer political communication theorists a useful way of assessing the behavior of political candidates and their partisan loyalists and voting constituencies. Dramaturgy views the social world as a theatre where actors play multiple roles to create and express their identity and construct a self'.[39] Communication under dramaturgy becomes 'purposeful and strategic' and requires 'competency' in impression creation and management. A presidential campaign can be seen to subject candidates to the kind of scrutiny of performance engaged in by theatre spectators. As a consequences, they play roles: 'resident Bush and Senator Kerry played a variety of parts on a number of stages, vying for the affection and votes of their audiences. Both candidates sought to construct their identities as credibly "presidential"'. The dramaturgical perspective reveals 'the contradiction of appearance by reality' and 'social life as risky business'.[40]			Stock parts Purposefulness Risky	Internalised: political candidate **Showing** (+/-)
'Democratic Acts: Theatre of Public Trials' (2005)	Lucy Winner Theatre and Performance Education	**Dramaturgy**: Participant-observation is like being an actor in a play because it requires distance as well as involvement; democratic politics requires action. Thinking of social institutions and practices as theatre can allow them to be studied and their function in society to be analysed. Dramaturgy also offers participant-observers a language in which to describe what they are seeing/participating in. Democracy is performative – this is what is meant when citizens are urged to be active; democracy can be performed anywhere in multiple ways, including acting as a juror at a trial. What this reveals is that [the metaphor] allows an activity to be framed so that the different layers of spectators can be distinguished.[41] [A problematic discussion which confuses performance and theatre and empathy and sympathy and in the end uses theatrical language because she is a theatrical practitioner].	Political life	A constructed art	Distance, Objectification Strategies of performance Strategic action Purposefulness	Externalised : analyst Internal: participant/ observer **Doing** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Power play hurts the nation's health' (2006)	Scott Davies Political adviser; company executive	Political debates are structured for dramatic effect. They are theatre; they set up villains and heroes.[42]	Political life	A constructed art	Strategies of presentation Affective action Manipulation Reductionism Purposefulness	Externalised : critic Internal: interested spectator; deluded masses **Doing/ Showing** (-)
'Colourful characters take centre stage' (2006)	Richard Zachariah Journalist	Judicial inquiries encourage participants to engage in strategies of impression management The metaphor is used to describe how theatricality was being used for deception; 'theatre at the track' prevented the inquiry from establishing the truth. Inquiries into racing irregularities are 'pure theatre'. The Chief Steward was 'the leading star' who 'might as well be Marcel Marceau'.[43]	Judicial processes	A constructed art	Strategies of presentation Purposefulness Possibility of deception	Externalised : observer **Showing** (-)
'Backstage at the Crisis' (2006)	Richard Wolffe Journalist	Politics, like theatre is a complex of strategies, some of which are unseen. 'Bush places a secure call to Jordan's King Abdullah II as Rice and Hadley listen in' (article includes photograph of this event). International relations is a strategic process which requires hidden planning. The players in international relations engage in complex strategies and planning 'behind the scenes'.[44]	Political life	An acting space A constructed art	Strategic action, Strategies of direction and presentation Purposefulness	Externalised : critic Internal: those engaged in international politics **Doing** (+/-)
'The war is over: now to proceed on our terms' (2006)	Paul Sheehan Journalist and commentator	Politics is a strategic process which may or may not be successful. 'Yet while the Bush Administration may have stuck to bin Laden's script, his primary audience, the Muslim world, has not'.[45] International relations is a strategic process in which some elements co-operate and others do not.	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of direction and presentation Retrospective causation Risky	Externalised : observer **Doing** (+/-)
'Hatred of Bush misses broader point about this	Michael Gawenda Journalist	Politics uses spectacle for effect; the way strategists frame this can determine how they tackle the problem it entails. The September 11 attacks on the World Trade Centre in America had	Political life	A seeing-place (implied) A constructed art	Visibility Strategies of presentation	Externalised : observer Internal:

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
war of ideas' (2006)		been described by an observer 'as a piece of theatrical terrorism'. Terrorism could be seen as theatre, aimed at spectacle for effect. Describing terrorism as theatre should produce different strategies for tackling it than if it is described as an act of war.[46]		A relationship between actor and spectator	Strategic action Affective action	targets of the spectacle **Showing** (+)
'Power plays: obfuscating on thin ice' (2006)	H. Cunningham Small Business	Parochialism by unions can destroy the businesses which employ them: 'Don't workers realise that we are on a world stage now and our workers have outpriced themselves?' Workers need to be positioned in relation to the operating conditions of businesses.[47]	Organization	An acting space	Visibility Strategies of performance Perspective	Internal: owner commenting on workers **Doing** (+/-)
'Rights of Non-humans? Electronic Agents and Animals as New Actors in Politics and Law' (2006)	Gunther Teubner Law	Personification can apply to other aspects of life as a strategy of identification: 'Personification of non-humans is best understood as a strategy of dealing with the uncertainty about the identity of the other … Personifying other non-humans is a social reality today and a political necessity for the future. The admission of actors does not take place … into one and only one collective. Rather, the properties of new actors differ according to the multiplicity of different sites of the political ecology'.[48]	Political and legal life	A constructed art A relationship between actor and spectator	Strategies of presentation Stock parts Genre	Externalised : theorist Internal: humans **Doing** (+)
'Towards a General Theory of Political Representation' (2006)	Andrew Rehfeld Political analysis	Political representation entails a relationship with spectators and is affected by the nature of particular groups of spectators. Rehfeld questions the validity of traditional conceptions of political representation, which are generally tied to democracy. Global politics, in particular, features 'nondemocratic "representatives" [who] increasingly act on the global stage' as representatives of their nondemocratic states or organizations. Instead of theorising representation in terms of democracy, we should think of it in terms of 'a relevant audience accepting a person as such'. Democratic 'audiences' will produce democratically selected representatives. Non-democratic 'audiences' will produce non-democratically selected representatives. This is because 'political representation, *per se*, is not a democratic phenomenon at all'.[49]	Political Theory	A seeing-place (implied) An acting space A constructed art A relationship between actor and spectator	Strategies of presentation	Externalised : theorist Internal: those who are being represented **Doing/ Showing** (+)
'Election	Andrew	Politics engages in conscious signification during election	Political life	A seeing-place	Visibility	Internal:

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imagery matters' (2006)	Parker Public Relations	campaigning. Politics 'is theatre'. Increasingly, during election campaigns, 'visual images matter more than modern campaigning' – the right tie, the right backdrop, the symmetrically placed flags.[50]		(implied) A constructed art	Strategies of presentation	campaign manager; constituents **Showing** (-)
'Transform-ative Approaches to Social Organization Project – Notes and Commentary' (2006)	Union of International Associations Social Organization	Organizational life involves the metaphoric framing of situations to assist negotiation as well as strategies to prepare for and manage encounters. The theatre metaphor entails specific kinds of strategies. This project looks at the use of metaphors in the development of creative solutions to social organization. One such metaphor is the theatre metaphor. Conferences are or ought to be 'scripted' and often rehearsed. The media uses dramatic principles to present 'policy dramatics'. And we use dramatic principles to assess the performance of policy makers. Representatives are 'cast' to as to represent particular views or because they can engage in 'improvisation'. UIA also argues that Western culture has forgotten 'the art of dancing' as a way of negotiation.[51]	Organization	A constructed art	Strategies of presentation Purposefulness	Externalised : analysts, theorists **Doing** (-)
Staging Philosophy: Intersections of Theater, Performance and Philosophy (2006)	**David Krasner** American theatre theorist and teacher & **David Saltz** American philosopher of theatre	Philosophy, like theatre is a place of unconcealment. A collection of essays attempting to bridge the disciplines of theatre and philosophy, based on 'the critical link [of] the act of seeing. Observing events, actions, responses, gestures, and behaviors, along with hearing sounds, voices, tones, and rhythms, brings us closer to understanding the realities that underlie surface appearances'. Both theatre and philosophy are 'inexorably joined by an "unconcealment process"'. The aim of the book is to 'provoke an active exchange of ideas about theater and philosophy' similar to a Platonic dialogue.[52] The focus, however, is almost entirely on performance studies, and *theatricality* is assumed to be a simple grammatical extension of *theatrical and linked to theatre,* despite the recognition of the roots of both theatre and theory in *thea*: i.e. the spectatorship of the theorist is not called into question. The book is generally underpinned by	Intellectual life	A seeing-place A constructed art A relationship between actor and spectator	Revelatory	Externalised : philosophical analysis **Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		the binary appearance/reality, and operates on the assumption that there is a reality which is behind appearances and which it is the job of both theatre and philosophy to bring out.				
'Staging Equality' (2006)	Peter Hallward	Political theory: to point out the connections Rancière makes between politics and theatre. A discussion of Rancière's conception of equality as disorder. For Rancière, 'Politics is a masquerade without foundation, the performance of an anti-nature'.[53] Hallward believes such a politics, based on the idea of improvisational theatre, and which denies questions of organization and decision and downplays knowledge, 'risks confinement to the 'unsubstantial kingdom of the imagination''.[54]	Intellectual life	An acting space	The possibility of deception	Externalised : philosophical analysis **Doing** (-)
'Review' (2006)	Howard Brick	Historical conditions set up future possibilities: 'The expansion of consumer culture and the primacy of individual choice that reputedly marked the course of life in the United States after 1945 … set the stage for new concepts of personal freedom'. [55]	History	An acting space	Convention Strategies of presentation Purposefulness	Externalised : reviewer/ Historian **Doing** (+/-)
'Politics as theatre: an alternative view of the rationalities of power' (2006)	David Apter Pragmatic Phenom-enology	Politics and theatre share 'tropes and mechanisms, plot, script, performance, staging, and rules for making visible the tensed relationships of roles' but success for political theatre will crucially depend on 'converting the audience into the play itself'. Then 'all life is on stage and all politics display – the drama becoming meaning-*full*' although to whom is a puzzle if everyone is on stage. There are two basic kinds of 'political theatre': 'from above and represented by the state' and 'from below in oppositional social and political movements'. Both can have a variety of different goals but all 'politics as theatre ... takes the form of dramatic personas engaging in gladiatorial conflicts, the chief actors ... serving as surrogates for the political entities they represent ... Or they may stand for violent and subterranean acts ... most political theatre consists of high jousting with more than an occasional murder in the cathedral. Whatever its ingredients ... political theatre is **performance** and its general objects are more or less the same, the taking, keeping,	Politics	A performance space	Strategies of staging Manipulation	Externalised : analyst **Doing/ Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		and exercise of political power ... Politics as theatre is a free-standing element in the creation of political power'. Apter considered the revolution in Iran to be 'pure theatre' in the way it set up 'cleavages' between 'insiders' and 'outsiders, the pure against the pariahs'. He saw Ronald Reagan and George W. Bush as 'sideshow barkers' and leaders who hung on to power as 'Learean tragedy'. Any kind of space can be made to serve; political theatre can be like any of the theatre genres but 'a good deal of political theatre is comedy'.[56]				

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[14] Beer and De Landtsheer 2004:22-4
[15] Beer and De Landtsheer 2004: 29
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Table 17/17: The theatre metaphor and its relationship to the spectator –2007-2010

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
Wars: at June 2009, 29 wars were going on in South America, the Middle East, Central Asia, the Pacific region and Africa.						
'Politics: Learning from his opponent' (2007)	David Burchell Journalist	Political actors project particular kinds of personas. Politicians perform in different kinds of dramas, which raises the possibility of being able to analyse and predict the outcome of political struggle. Latham, in his attempt to 'reshape the times by sheer force of political will' was like 'some kind of Greek hero' and was felled by the gods in 'the best Homeric fashion'. Rudd 'is performing in a completely different human drama', one in which he is less the heroic figure than the 'shrewd and patient … observer'.[1]	Political life	A constructed art	Genre Strategies of presentation Purposefulness Backwards causation Stock parts Reductionism Risky	Externalised : comment-ator **Doing** (-)
'David Marr and Anthony Gunn' (2007)	David Marr Journalist	Marr uses the metaphor to plead for a civilised form of politics in which we 'start playing the ball and not the person'. Politics is becoming like theatre, with 'staged brawls' in which people are 'being slammed for their characters, for their motive, for their links, for their antecedents but not for what they're actually saying [when it is] much more use … to look at the arguments and what's actually being said'. Marr went on to point out in relation to the public's lack of interest in politics that 'we all know what we do with bad theatre. We don't go'.[2] Politics engages in strategies which are designed to generate conflict or deflect attention. When these become particularly banal, the public loses interest in politics.	Political life	A seeing-place (implied) An acting place A constructed art A relationship between actor and spectator	Strategies of presentation Conflict management Strategic action Manipulation	Externalised : comment-ator Internal: bored citizens **Doing** (-)
'Terrorism as a Strategy' (2007)	Lawrence Freedman Political Policy	Strategies against enemies are based on 'assessments of the target's character'.[3] This is seen in simplistic terms, like a character in a play. It paints both sides into a corner in which the only exit is through the dramatic narrative which has been invoked. Strategic narratives directed towards enemies are simplistic and polarising, reducing the range of actions which can be taken.	Political life	A seeing-place (implied) A constructed art A relationship between actor and spectator	Strategies of presentation Strategic action Reductionism Simplification Purposefulness Causality	Externalised : analyst **Showing** (-)
'It's just a stage' (2007)	**Linda Lorenza**	The metaphor is used as a strategy to assist students preparing for examination. The Higher School Certificate examination is just	Educational life	A seeing-place (implied)	Self-awareness Strategies of	Externalised : adviser

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	Australian drama educator	like a performance on stage. Examiners are the audience. [4]		An acting place	performance	Internal: examiners Internalised: reflexive student **Doing** (+/-)
'A retail opera sung in castrato' (2007)	Stuart Washington Economic journalism	Business take-over deals are as melodramatic as an Italian opera. Private equity takeover bids have been 'castrated' by a sudden loss of funds. These 'castrati' have left the stage, leaving an aggressive [i.e. not castrated] corporate takeover bid by Wesfarmers as the only remaining performer in a process which seems to have had all the melodrama of an Italian opera.[5] Washington draws attention to the precarious foundations of private equity take-over bids, their vulnerability to loss of funds, and the subsequent dramatic 'rushing for the exits'.[6]	Economic life	An acting place A constructed art A relationship between actor and spectator	Genre Strategies of performance Simplification Histrionic	Externalised : journalist **Doing** (-)
'The rhetoric of public diplomacy and propaganda wars: A view from self-presentation theory' (2007)	Ben D. Mor Political Science/ International Relations	**Impression Management.** Diplomacy is concerned with image and impression management, and this can be theorised using dramaturgical theory: '[P]ublic diplomacy is a form of self-presentation' and the use of techniques of 'impression management' or strategies of appearance would help to find a better way of theorizing public diplomacy in relation to propaganda. [7]	Political life	A seeing-place (implied) An acting place A constructed art A relationship between actor and spectator	Visibility Strategies of presentation Causality	Externalised : theorist/ analyst **Doing** (+/-)
'Lunch with Les Murray' (2007)	Les Murray Australian poet	Death is a performance. Serious, almost fatal illness can be a preparation: 'I've had my rehearsal, I know how to die now'.[8] The functionalist expression of a stoic, fatalistic view of life in which painful events are seen as a preparation for death.	The human condition	An acting place A constructed art	Strategies of performance Purposefulness Practiced	Internal: individual **Doing** (+)
'Blowback the sequel: harder, faster' (2007)	Waleed Aly Lecturer in Global Terrorism	Politics engages in goal-oriented strategies but cannot control the outcome (unlike theatre). Afghanistan was supposed to have been 'a theatre of Western political success' but had laid the ground for future terrorism by providing a training group for militants.[9]	Political life	A seeing-place (implied) An acting place A constructed art A relationship	Strategic action Risky	Externalised : academic observer, theorist **Showing** (-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
				between actor and spectator		
'Mayors play theatre of the absurd' (2007)	Dave Stewart Publishing	World-wide, city mayors seem to be engaged in 'a bizarrely deep strain of political comedy … the bigger the city, the odder the mayor'. They presented 'surreal performances' which were like a 'political monkey show'. Stewart speculates that this may be because 'our jaded tastes' require such behaviour to attract our attention. On the other hand, it may be an indication that 'who is the mayor doesn't matter much'. [10]	Political life	A seeing-place (implied) An acting place A constructed art	Strategies of presentation	Externalised : comment-ator Internal: city inhabitants **Doing** (-)
'Principles abandoned for the sake of power – please explain' (2007)	Andrew Russell (Letter to the Editor)	Modern electoral politics involves strategies by hidden actors designed to impose a win at all costs agenda on political actors in the public eye. It was a theatre in which 'corrupt machinations' went on 'behind the scenes'. Currently, this theatre appeared to have an agenda of 'forcing otherwise honourable people into making statements that go against their basic principles' for electoral advantage.[11]	Political life	A seeing-place (implied) A constructed art	Strategies of presentation and direction Possibility of deception Purposefulness Causality	Externalised : observer, Internal: concerned citizen **Doing** (-)
'Taste of democracy in the course of village life' (2007)	John Garnaut Journalist	Democratic political campaigning involves a relationship between politician and public which can be to the public's advantage: 'Rural Chinese are now familiar with the public theatre of election campaigns' since Peng Zhen, 'one of the "eight immortals" of the Chinese revolution' insisted on the setting up and extension of "grassroots democracy" in selected Chinese villages.[12] These villages showed significant improvements to their quality of life compared to villages which did not have democratic elections.	Political life	A seeing-place (implied) A relationship between actor and spectator	Visibility Strategies of presentation	Externalised : journalist/ observer **Doing** (+)
'Insider out' (2007)[13]	Guy Pearse Ministerial Adviser and Lobbyist	Impressions of unity in political life are the result of strenuous strategic efforts which are generally hidden from the public eye: 'I had so many backstage passes to the farce [of the Prime Minister 'rolling' his cabinet over the Kyoto protocol and climate change]… I got into a position to understand the policy a whole lot better than 99% of Liberal party members'.[14] To recount events during which the Prime Minister shaped greenhouse	Political life	A seeing-place (implied) A constructed art	Strategies of presentation Duplicity Manipulation Direction by unseen forces	Externalised : adviser/ lobbyist and writer (Internal: 'backstage' worker)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		policy often against his own party. 'Pearse says he was driven to write [his book] *High and Dry* because of his concern for the environment'.[15]				**Watching** (-)
Essay (2007)	Mark Latham (Former Australian Labor Party leader)	Politics engages in the manufacture of crises for electoral advantage and the achievement of power. The modern Labor Party was now only concerned about self-preservation, and participated in manufacturing crises for political gain: 'We have reached the zenith of policy convergence in Australian public life. Everything else is just play-acting, a bit of media melodrama to keep the public entertained. Australia is having a *Seinfeld* election, a show about nothing'. Modern politics was about pretence aimed at achieving and maintaining political power.[16]	Political life	A constructed art	Strategies of direction and presentation Purposefulness Manipulative Deceptive Reductionist	Externalised : [disaffected] observer Internal: the public **Doing** (-)
'The machine in the shadows' (2007)	Paul Sheehan Journalist	Politics involves the manipulation of appearance for electoral advantage. There is 'a great deal of play-acting' in politics however, there still remains 'a deep schism' between the Government and the Opposition. The extent of this schism is being disguised by the Labor left by 'an iron discipline, and a patient silence'.[17] Modern politics is about pretence nevertheless there are real difference between left and right.	Political life	A constructed art	Strategies of presentation and direction Manipulation Possibility of deception Pretence	Externalised : journalist **Doing** (-)
'Lost in translation' (2007)	Richard Woolcott Australian Diplomat	Political life occurs under scrutiny and mistakes can be costly: 'On the world stage, an innocent linguistic faux pas can turn a courteous politician into a court jester'.[18]	Political life	A seeing place An acting place A relationship between actor and spectator	Visibility Risky	Internal: diplomat commenting on the business of diplomacy **Doing** (-)
'Jedi Master Costello to coach mystery successor' (2007)	Phillip Coorey Political Commentator	Political life involves strategies for the support and management of leadership in order to achieve power. The Coalition election campaign launch will 'star' John Howard and Peter Costello. Costello 'will do the warm-up act'. Costello will, like Howard, 'tutor his replacement' [as yet unnamed]. Consequently, '[t]he team you see on the stage today is not the team that will be there	Political life	A seeing-place (implied) An acting place A constructed art	Strategic action Strategies of presentation and direction Purposefulness Causality	Externalised : comment-ator; Internal: deluded masses

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		in three years'.[19]				**Doing** (-)
'Performance testing: dissection of a consumerist experiment' (2007)	Alexandre Mallard Social scientist	**Performance**: the market is a manipulated setting; aware consumerists are 'actors' who reveal this manipulation to other consumers. Consumerist groups (actors) carry out performance testing of items based on actual use - and thereby provide an alternative form of consumerism which leads to a disengagement from the market (through the separation of choice from purchase and a recognition of the device of the '*mis-en-scene*' used by producers to encourage purchase) with the possibility of a re-engagement with politics through the activities of these organizations. [20]	Economic life	An acting place A constructed art	Strategic action Manipulation	Externalised : theorist/ comment-ator; aware consumers Internal: deluded consumer **Doing/ Showing** (+/-)
'Talking the talk' (2007)[21]	John Lehmann Editor of *The Bulletin*	Political behaviour at public events can provide insight into divisions and conflict within a party. During the APEC summit, 'the Labor leader jumped onto the world stage to show off his Mandarin skills …. Instead of allowing the PM to use the APEC forum as a stage to showcase his leadership, some MPs gave in to panic' and raised the leadership issue again.[22] Politicians' responses at major events are revealing.	Political life	A seeing-place (implied) An acting place A relationship between actor and spectator	Visibility Strategic action Strategies of presentation and direction Purposefulness Risky	Externalised : journalist **Doing** (+/-)
'The Last Hurrah' (2007); 'Turnbull in a china shop' (2009)	Paul Daley National Affairs Editor, *The Bulletin*	Political behaviour at public events can provide insight into divisions and conflict within a government: 'John Howard saw APEC as his moment of glory on the international stage'.[23] Politicians use major events to highlight their success. Unfortunately, it can backfire. Party political life is dynamic and struggles over leadership can appear inexplicable. Commenting on the state of the Opposition, Daley claimed that '[t]hose who cringed as Alexander Downer's leadership self-immolated in a blaze of undergraduate comedy … must have done a double-take at the Wodehouse farce that has engulfed Malcolm Turnbull's Liberals' especially with Peter Costello 'waiting in the wings'.[24]	Political life	An acting place A relationship between actor and spectator A constructed art	Visibility Strategies of presentation and direction Strategic action Risky	Externalised : journalist Internal: disaffected citizens/ political actors **Doing / Watching** (+/-)
'Inside the machine'	Chris Hammer	Political actors prepare in advance for electoral contests. Electoral strategies take the form of a 'script': 'The major parties	Political life	A constructed art	Strategies of presentation and	Externalised : journalist

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
(2007)[25]	Political Correspond-ent	have had their election strategies locked in for months. When the PM pulls the trigger, it will be just a matter of sticking to the script'. Political parties prepare for elections and try to pre-determine events and control what politicians say.			direction Manipulative Predictable	Internal: deluded democratic citizens who think they can influence events **Doing** (-)
'Performing Governance: A Partnership Board Dramaturgy' (2007)	Tim Freeman and Edward Peck Public Policy	**Dramaturgy**: policy actors engages in strategies of performance and appearance in order to achieve their ends. [26]	Public life	A seeing-place A constructed art Strategies of appearance	Visibility Strategies of performance	Externalised : analyst **Doing/Showing** (+/-)
Judgment After Arendt (2007)	Max Deutscher Philosopher	The thinking self is pluralistic: thinking involves an imaginary split into actor and spectator so that the thinking person can be a being for others in the mind as they are in everyday life where we are both actors and spectators of ourselves and each other. According to Arendt, thinking is like having a conversation with the self in the mind. It is this 'inner imaginary theatre of discourse with oneself as with another interlocutor' which is 'a chief source of the tendency towards dualistic theories of mind and body'.[27] In this sense the thinking mind mirrors the conditions of life in the 'world of appearances' in which one is always a 'being for others'. Thinking therefore also involves 'a plurality'. The mind 'maps' onto itself the conditions of existence in the world. ''I keep myself company' when I think'.[28] It is this trick of duality which makes solitude, rather than loneliness, possible.[29] 'Consciousness is a plurality, modelled on social conversation'.[30] It is this plurality which prevents obsession, compulsiveness and fanaticism. Without it, there is no 'I' to keep	Intellectual life	A seeing-place An acting place A constructed art A relationship between actor and spectator	Visibility Strategies of performance Intersubjectivity	Externalised : analyst **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		an eye on me. Attempts to 'integrate' the self are mistaken. Plurality is a condition of human life, both their inner life and their external life.				
Exit Right: The Unravelling of John Howard (2007)	Judith Brett Political theorist	'The Liberal leadership question had become a public spectacle somewhere between a Greek tragedy and a soap opera, played out in almost daily instalments on the *7.30 Report*, *Sky News* and *Lateline*'. When Howard announced that he would retire after the next election, pollster Rod Cameron 'described it as "the worst performance from John Howard" he had ever seen. "People understand body language. It's as if he had to be dragged kicking and screaming into it." And then there was the stumbling, awkward syntax. Howard's speech is characteristically direct. On sensitive issues it is well rehearsed' but not on this occasion.[31] Brett sees this as further evidence that Howard's defeat was inevitable.	Political life	A seeing-place An acting place A constructed art	Visibility Genre Strategies of presentation Risky	Externalised : analyst **Doing/ Showing** (-)
'Life is Drama' (2008)[32]	Foxtel (Media)	Mediation allows individual lives to be constructed in dramatic terms and for other spectators. An interactive show on Foxtel's Hallmark channel. The show 'recounts six real life viewer's stories about courage and the extraordinary power of the human spirit'. Viewers with the appropriate technology can participate in a competition to choose the 'best' (most favoured) story.[33]	Social life	A seeing-place An acting place A relationship between actor and spectator	Visibility Strategies of presentation Affective action Intersubjectivity	Externalised : programm-ers; Internal: television viewers **Showing/ Watching** (+)
'Life is Drama' (2008)	Mindi Brinzo Keith Vanoskey Tommy Przybyla Bill Lechner Scott Drabek (band)	The production of music is a structured, refining process. 'Life is Drama' is a five person band committed to 'music that is powerfully refined, but not overly produced' (Life is Drama 2008). Their first CD, *Symbols of Life*, could be bought through their internet home page.[34]	Cultural life	A constructed art	Strategies of performance Purposefulness	Internal: songwriters and performers **Doing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
'Seeing Only the Prejudices of Others' (2008)	Martin Leet Australian political commentator	Political debate is practiced and repeated and leaves nothing to chance. A critique of a form of criticism which does not engage with alternative views, but presents an overview 'from [the] heights'. 'Public debate is mostly routine and predictable. The protagonists rehearse well-developed positions and seem to be talking as much to themselves as to one another'.[35]	Political life	A seeing-place (implied) A constructed art	Strategies of presentation Predictable	Externalised : critic **Doing** (-)
'Blogging PhD Candidature: Revealing the Pedagogy' (2008)	Mary-Helen Ward & Sandra West Education	Online teaching requires changes to models of teaching. Teachers in face to face teaching hold centre stage. However, online learning requires the teacher to 'move from their position as the 'sage on the stage' to the 'guide on the side''.[36]	Educational life	An acting place A relationship between actor and spectator	Strategies of presentation Purposefulness	Internal: teachers/ Academics **Doing/ Watching** (-)
'New voices rework an old script' (2008)	Joel Gibson Journalist	Historical documents are open to re-working like a play script brings new insights to old problems A report on The Brooklyn Project in which a group of young Australians were brought together at the same site 117 years after the first working group on federation met, to develop a new constitution for Australia. The group included people from Aboriginal as well as Muslim and other non-Christian backgrounds, and proposed a radical alternative constitution which called for Australia to become a republic and to develop a bill of rights, as well as a treaty with indigenous Australian.[37] (Gibson 2008).	History	A constructed art	Strategic action Strategies of presentation Purposefulness	Externalised : reporter **Doing** (+)
'Gotta love the guy – even caught in traffic eccentric Rees is looking triffic' (2008)	David Dale Australian journalist	Political life requires political actors to consider their impact on spectators: 'machine' like men are unlikely to succeed in politics because they are not interesting to the public. Politics is theatre (soap opera and sometimes vaudeville) and politicians are or should be entertainers, which is why we value eccentricity in a politician: 'If we are honest, we elect politicians to entertain us. Canberra and Macquarie Street are soap operas, sometimes overlapping with crime thrillers and screwball comedies'.[38]	Political life	A seeing-place (implied) An acting place A constructed art A relationship between actor and spectator	Strategies of performance Genre Reductionism Affective action	Externalised : journalist Internal: bemused citizen **Doing/ Watching** (-)
The Necessity of Theater (2008)	**Paul Woodruff**	We live under the gaze of others. Watching can be the basis of an ethics of care for others and ourselves. **We can learn to watch**	The human condition	A seeing-place An acting place	Visibility Subjectivity	Externalised :

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
	American philosopher and playwright	**well by attending to theatre.** There, professionals help us to learn to make things worth watching as well as to watch well by creating characters that we *can* care for. In caring for distant characters we come to some self-knowledge. Objectification in order to impart an ethics of care for others based on spectatorship. Subjectification- to come to know oneself through observing others and applying this technique to observing oneself. In that way care for ourselves is tied up with care for others, enabling a sense of community to develop, which in turn enables us to hold politics accountable. The key is *witnessing*. Witnessing is what binds us together. A defence of the 'art' of theatre as an art of watching and being watched, which Woodruff bases in an ethics of caring for others: 'A good watcher knows how to care'.[39] Although presented as a theory of theatre, it is more a philosophy which draws on theatre to illustrate its claim that watching and being watched involve an ethics of care which is made up of four virtues: reverence, compassion, courage and justice: 'Good watchers respond virtuously to whatever it is they watch'.[40] Watching is basically about 'paying attention to'. Theatre is necessary to humans psychologically, socially, ethically and politically for this reason. It is psychologically necessary because we all need the attention of others to thrive. It is socially necessary because attention to others helps build social cohesion. It is ethically necessary because caring for others is a virtue, and may spur us to action on behalf of others (good watching entails knowing when to act and when not to). Finally it is politically necessary because it ensures accountability. Consequently, 'Theater is a large part of our experience of real life ... human beings apply the art of theatre in every corner of their lives'[41] because *witnessing* is an essential component of communal life. Watching is functional, but can be painful to those being watched. Good watching involves an ethics of care as		A relationship between actor and spectator	Intersubjectivity Strategies of performance Purposefulness	philosopher; theatre profession-als Internal: everyone **Doing/ Watching** (+)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		well as acknowledging that both sides of a conflict can be right and that the path forward requires dialogue and compromise, something which political opponents forget, instead blaming voters for being fickle: 'The wisdom of dialogue is part of the wisdom of democracy. In the theatre of politics, as in the theatre of Antigone and Creon, we are invited to take sides ... this is fine, as long as partisanship does not block dialogue and lead to violence' – theatre shows us the consequences of this.[42] We need to apply what we learn from theatre to politics to improve both the performance and the watching of politics. Theatre is necessary to our lives as humans and, according to Woodruff, since it 'aims at something that is truly rewarding' – making human action worth watching – if we don't find theatre 'beneficial' we need to change our lives so that we do, or find a form of theatre which can be seen that way.[43] The onus is with the spectator to makes themselves better watchers, for instance by making themselves better informed about the aims of the particular kind of theatre. The style of the book is patronising, addressed to a collective 'we' whenever 'we' do what he considers to be theatre, but to 'you' whenever we do something which he considers is not – such as go to the cinema – and when he is prescribing what he considers to be good practice. Good practice seems to be conservative and elitist. Typically, his understanding of theatre does not include popular or mass theatre such as 'musical productions that ape film in their use of sound, montage, and illusion' to which only 'tourists ... flock to'.[44] But at the same time, he wants to argue that theatre is a very broad 'cultural practice' which encompasses Greek tragedy and American college football, '[w]eddings, funerals ... street dancing, church services' because all are 'powerful creators for community'. In other words, the point of the art of watching as a mechanism for developing care for others is to generate and				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		maintain a sense of community. Theatre is fundamental to achieving this. Theatre is basically anything where watching together is involved – except musical productions and film or TV: 'Theater is immediate, its actions are present to participants and audience ... in the theatre you are part of a community of watchers, while in a cinema you are alone'.[45] It is apparently not possible to be part of a 'community of watchers' when watching a mediated spectacle – even if we think we are. Experiences such as gathering together in a bar to watch a sporting contest on television are 'anomalies' – not real theatre. Nevertheless, '[t]heater is the art by which human beings make or find human action worth watching, in a measured time and place', usually by coming to care for the characters that are portrayed.[46] In this way we rehearse an ethics of care for others so that we can learn to practice this better way of watching in our everyday lives. The conditions for achieving this end fall on both performers and spectators: '[t]he art of theatre makes a pair of demands on us – for performers to present action to their audience, and for the audience to understand the behaviour that they see as arising from choice'.[47] Theatre thus described operates on a principle of human agency: characters/roles are assumed to **choose** their **actions**. These actions lead to consequences which are measured out and played out within the time period allocated – after which we all go home. Theatre is thus any **finite** activity in which the event portrayed is measured out in advance in order to maintain audience attention by 'characters' either real or imaginary. It is a specific form of theatre, one which involves humans as agents: 'Theater is the art by which human beings make and find human action worth watching, in a measured time and place', together.[48] Not so much that life is theatre but that theatre is an essential part of life, applicable to situations where watching others is involved. 'Theater *frames* people and their actions in order to make them				

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		more watchable ... Practice in framing human action as watchable helps us cultivate humaneness' and encourages us to *act* appropriately.[49] It comes naturally to us to want to be watched but we have to learn to be good watchers, yet the key to community is good watching (a reversal of Plato, Aristotle and Abbé du Bos, who saw watching as natural and the basis of our learning). For Woodruff, both watching and being watched are arts because both can be done well or badly – which begs the question of why he called his book *The Necessity of Theater* when it is essentially about the art of watching.				
'Sociology's Rediscovery of the Environment: Setting the Stage' (2009)	William Freudenburg Sociologist	The podium for a lecture is like a stage. An introductory speaker 'sets the stage' for the main speaker by outlining his accomplishments and interests and then 'exit[s] the stage as quietly and gracefully' as possible.[50]	Intellectual life	An acting place A constructed art	Strategies of presentation	Internal: other intellectuals **Doing** (+/-)
'Only joking' (2009)	Norman Abjorensen Political education; writer	Political life can involve reversals so that a party can seem to be acting against its long-standing ideology. Politics 'generates jokes' however current politics is 'topsy turvy'. Not only are jokes made about parliamentarians, but a Labor government is trying to save capitalism in the face of Liberal party objections: '[t]he stand-off between Kevin Rudd and Malcolm Turnbull has the vital element of farce: the juxtaposition of the incongruous'.[51]	Political life	A constructed art	Strategies of presentation Risky	Externalised : academic **Doing** (-)
'The Democratic Soup: Mixed Meanings of Political Representation in Governance Networks' (2009)[52]	Carolyn M. Hendriks Public Policy	**Dramaturgy**: Case studies of Dutch energy reforms show that 'representation is staged, performed and articulated' dramatically (Hendriks 2009: 689)	Political life	An acting space A seeing place	Strategic action Strategies of presentation	Externalised : analyst **Doing/Showing** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
The Eyes of the People: Democracy in an Age of Spectatorship (2010)	Jeffrey Green Political Theorist	Most citizens in mass, mediated democracies experience political life as spectators; Spectatorship can be used as a principle of democratic government by using spectatorship as a power to require politicians to appear at the behest of spectators rather than at times of their own choosing. Objectification to remedy a short-coming of democratic theory and to reverse the power relations in such a way that the concept of popular power exercised by 'the People' can be realised under modern conditions of mediated politics. 'Democratic theorists, insofar as they are committed to the political lives of ordinary people [as they *must* be under the principle of equality] are not free to choose their protagonists, but must be guided in their selection by the nature of political experience available to everyday citizens ... being-ruled ... is too prevalent and permanent a form of citizenship in modern mass democracy for it to go unheeded within the dominant paradigms of democratic theory'.[53] It is time to bring the *citizen-being-ruled'* to centre stage as the central protagonist in democratic theory in order to redress the imbalance in normative democratic theory which privileges the citizen actor, in the face of the actuality that most citizens experience politics through their 'eyes'. This is not to argue that spectatorship is preferable to action. It is simply to recognize reality. It also isn't a lot to worry about since these spectators watch politics 'in solitude, in silence and ... seated'. They are in fact *an audience* for political performers. Green however wants to impose a 'principle of candor' on the performers so that they are obliged to perform at the behest of spectators rather than control the conditions of their own publicity. The audience then resembles that of a gladiatorial contest in which performers are summoned to 'appear on the public stage',[54] wherever and whenever 'the People' choose, and can be dismissed for a poor performance. The kinds of institutional practices which allow the People to do this include	Political life	A seeing-place (implied) A relationship between actors and spectators	Visibility Strategies of performance Risky	Externalised : theorist Internal: citizens **Doing/ Watching** (+/-)

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		'the press conference, the leadership debate, the public inquiry, and the British practice of question time'.[55] Green however, backs away from the implications of this idea – this power of the People is a 'negative' ideal, one that can't actually be realised because 'the People' don't actually control these mechanisms. The important thing is that *leaders* do not control them either. A third source of power is used to generate the performance to be judged. Green nevertheless assumes that 'the People' pre-exist the performance in some way, which theatre theory brings into question. He also considers them 'key actors in the play'.[56] As in most uses of the metaphor, Green does not question his own position which allows him to observe all this.				
'All the world's a stage ... and we are all merely downloaders' (2010)	Rachel Olding Journalist	YouTube makes both actors and spectators of us all. Discusses the impact of YouTube, which 'turns five this month'. YouTube allows users to 'broadcast yourself'. It is the third most visited website after Google and Facebook. However, along with the 'junk' that makes up most of the material posted and parodies, YouTube has also become a political tool, used by politicians to connect with their constituents as well as by political dissidents seeking reform. The medium has been responsible for rallying reformists against election violence in Iran, and for capturing political racism. Virtually anything can be a topic for YouTube, and virtually anything can be seen on YouTube – hence the title of the article.[57]	Social and political life	An acting place	Strategies of presentation and performance Possibility of deception	Externalised : journalist Internal: users of media technology **Doing** (+)
'Toward a Theory of Emotive Performance: With Lessons from How Politicians Do Anger' (2010)	Kwai Hang No & Jeffrey Kidder Sociology	**Dramaturgy + Performativity**: the expression of emotion during social interaction is not necessarily a lack of control but may be an integral part of effective communication which is rational in nature. An extension of Goffman's conception of the performed self away from the constraints of Role Theory in order to argue that emotion can be seen as both reflexive and communicative, and can therefore be incorporated into the performance of the self. This means emotion can be studied as a	Social interaction	A constructed art	Strategies of presentation Affective action Purposefulness Causality	Externalised : analyst Internal: media; media-watchers Internalised: the

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
		sociological phenomenon. Their case study of two political interviews in which politicians responded to questions with anger which they both directed and explained as they directed it reveals that emotions such as anger can either be instigated or at least harnessed as a resource in struggles over power in social interaction. This suggests that 'distinctions between "emotional" and "rational" or "instrumental" and "expressive" have mistakenly displaced the wholeness of social interactions ... Emotive performances ... are reflexive acts that entail at once the expression of emotion and the justification of that expression' to others within cultural bounds. [58]				performative and reflexive self **Doing/ Showing** (+/-)
"Exit, Stage Right' (2010)	Peter Brent Political Communic-ation	Politicians sometimes need to help to manage their image. Politicians have often turned to acting training to help them manage public exposure, especially interviews. Some politicians have become strong actors in their particular 'forte'. Opposition leader Tony Abbott recently declined acting training. Brent is in two minds about whether that was a good call. He needs some assistance in self-control.[59]	Political Life	An acting place A constructed art	Visibility Strategies of presentation Risky	Externalised : critic Internal: citizens Internalised: politician **Doing/ Showing** (+/-)
'From operating theatre to political theatre' (2010)[60]	Graeme Orr Politics	Political life involves negotiations in which individuals can be provoked into taking stances resembling protagonists in a drama. The federal system of government in Australia creates problems for the implementation of federal government policy because the agreement of the states is required. Not all states agreed to the Rudd government's health plan. Although precedences existed to deal with this situation, conflict over the policy was reduced to a 'politics of posturing' in which two 'he-man' politicians engaged in a theatrical and 'anti-political' stoush for the moral high ground.[61]	Political life	An acting place A constructed art	Strategic action Strategies of direction and presentation Manipulative Possibility of deception Conflict management Risky	Externalised : political commentato r Internal: 'grumpy' electorate; other states **Doing/ Showing** (-)
'Ashes to Ashes and the Theatre	Keith Sutherland	Politics has become increasingly mediated, with candidate image being manufactured for television consumption by passive	Political life	A seeing place (implied)	Visibility Strategies of	Externalised : political

Date And Title	Author	How The Metaphor Is Used	To Describe	What The Metaphor Offers	Which allows or expresses	Spectator & Focus
of Democracy' (2010)	Politics	'audiences'. 'We can no longer know who or what we're voting for. Politics and media conspire to deliver fictional candidates'.[62] Sutherland argues that we are currently in the grip of a form of representative democracy called 'audience democracy'[63] in which voters are being asked to vote on the basis of candidate *image* which favours those with acting ability (Bill Clinton, Tony Blair) and the wherewithal to afford media consultants to help manufacture a suitable image: 'in the age of parliamentary democracy you knew *who* you were voting for; in the age of party democracy you knew *what* you were voting for; but in the age of postmodern 'audience' democracy you only find out after the final curtain has fallen ... Such are the perils of the age of audience democracy'.[64]		A constructed art A relationship between actor and spectator	presentation The possibility of deception	comment-ator Internal: voters as 'audience' **Showing/ Watching** (-)

[1] Burchell, David. 2007. 'Politics: Learning from his opponents'. *Australian Policy Online* 01.03.2007 www.apo.org.au.
[2] Fidler, Richard. 2007. 'David Marr and Anthony Gunn: a conversation'. In *The Conversation Hour*. Sydney: Australian Broadcasting Commission http://www.abc.net/au/queensland/conversations/stories/s1950274.htm?sydney 13th June.
[3] Freedman, Lawrence. 2007. 'Terrorism as a Strategy'. *Government and Opposition* 42 (3) pp. 314-339. 324
[4] Lorenza, Linda 2007, 'It's just a stage', 'The Official HSC Study Guide June 2007', *The Sydney Morning Herald*, 18 June 2007, p. 36.
[5] Clearly, a good understanding of theatre is not necessary for the use of the metaphor. Washington does not seem to understand the term 'castrato' in relation to opera.
[6] Washington, Stuart 2007, 'A retail opera sung in castrato', *The Sydney Morning Herald* Monday July 2, 2007, pp. 17-18.
[7] Mor, Ben D. 2007, 'The rhetoric of public diplomacy and propaganda wars: A view from self-presentation theory', *European Journal of Political Research*, Vol 46 (5), pp. 661-683.661
[8] Murray, Les 2007, 'Lunch with Les Murray' Interview with Juanita Phillips, *The Bulletin* 6 March 2007, pp. 32-34.32
[9] Aly, Waleed. 2007. 'Blowback the sequel: harder, faster'. *The Sydney Morning Herald*, 15th October, p. 13.
[10] Stewart, Dave 2007, 'Mayors play theatre of the absurd', *The Sydney Morning Herald* 15th October, 2007, p. 13.
[11] Russell, Andrew 2007, 'Principles abandoned for the sake of power – please explain', *The Sydney Morning Herald* 15th October, 2007, p. 13.
[12] Garnaut, John 2007, 'Taste of democracy in the course of village life', *The Sydney Morning Herald* 29th October 2007, p. 22.
[13] An interview with journalist Chris Hammer in *The Bulletin*, July 10, 2007, pp. 14-15. It is disturbing to note that this comment by Pearse is rendered 'I had a backstage pass to the farce. I understood the policy a lot better than Liberal party members' as a sub-heading on page 14 of the article. Why not use the actual comment?
[14] Hammer, Chris. 2007. 'Inside the machine'. *The Bulletin*, 9 October, pp. 18-20.

[15] Hammer 2007: 14
[16] Latham, Mark. 2007. 'Essay'. *The Australian Financial Review*, 9 November
[17] Sheehan 2007, 'The machine in the shadows', *The Sydney Morning Herald* 12th November, 2007. p. 11.
[18] Woolcott, Richard 2007, 'Lost in Translation', *The Bulletin* 4th September, 2007, pp. 29-32.
[19] Coorey 2007, 'Jedi Master Costello to coach mystery successor', *The Sydney Morning Herald* 12th November 2007, p. 11.
[20] Mallard, Alexandre. 2007. 'Performance testing: dissection of a consumerist experiment'. *The Sociological Review* 2007 pp. 152-172.
[21] In *The Bulletin*, 18 September 2007.
[22] Lehmann, John. 2007. 'Talking the talk'. *The Bulletin*, September 18.
[23] Daley, Paul 2007, 'The Last Hurrah', *The Bulletin*, 18 September 2007, pp. 18-20.
[24] Daley, Paul. 2009. 'Turnbull in a china shop'. *The Sydney Morning Herald*, 22 February, p. 41.
[25] Hammer 2007: 18
[26] Freeman, Tim, and Edward Peck. 2007. 'Performing Governance: A Partnership Board Dramaturgy'. *Public Administration* 85 (4) pp. 907-929.
[27] Deutscher, Max. 2007. *Judgment After Arendt*. Aldershot and Burlington: Ashgate.23
[28] Deutscher 2007: 23
[29] Deutscher 2007: 45
[30] Deutscher 2007: 57
[31] Brett, Judith. 2007. 'Exit Right: The Unravelling of John Howard'. *Quarterly Essay* 28 pp. 1-96.28-9
[32] Programme listed in the Foxtel Entertainment Guide 12 January 2008.
[33] 'Foxtel Gets Active in the New Year', www.foxtel.com.au/236_6641.htm accessed 15/01/2008.
[34] Life is Drama 2008, www.lifeisdrama.com/. Website accessed 15/01/2008.
[35] Leet, Martin. 2008. 'Seeing Only the Prejudices of Others'. *The Brisbane Line* 01 May 2008 www.brisinst.org.au/issue-details.php?article_id=205 accessed 14/05/2008.
[36] Ward, Mary-Helen and West, Sandra 2008, 'Blogging PhD Candidature: Revealing the Pedagogy', *International Journal of Emerging Technologies and Society* Vol 6 (1), pp. 60-71.
[37] Gibson, Joel 2008, 'New Voices rework and Old Script', *The Sydney Morning Herald* 7th April.
[38] Dale, David. 2008. 'Gotta love the guy - even caught in traffic eccentric Rees is looking triffic'. *The Sydney Morning Herald*, 27 October, p. 13.
[39] Woodruff, Paul. 2008. *The Necessity of Theater: The Art of Watching and Being Watched*. Oxford, New York: Oxford University Press.143
[40] Woodruff 2008: 204
[41] Woodruff 2008: x
[42] Woodruff 2008: 225
[43] Woodruff 2008: 225
[44] Woodruff 2008: 17
[45] Woodruff 2008: 11-17
[46] Woodruff 2008: 18, 22
[47] Woodruff 2008: 72

[48] Woodruff 2008: 18
[49] Woodruff 2008: 21
[50] Freudenburg, W. 2009, 'Sociology's Rediscovery of the Environment: Setting the Stage', *Sociological Inquiry* 79(4) 2009, pp. 505-508, 505
[51] Abjorensen, Norman 2009, 'Only joking', *Inside Story* 12 February 2009, http://inside.org.au/only-joking/print/ accessed 27/02/2009.
[52] Published in *Governance: An International Journal of Policy, Administration, and Institutions* Vol 22 (4) October 2009 pp. 689-715.
[53] Green, Jeffrey Edward. 2010. *The Eyes of the People: Democracy in an Age of Spectatorship*. New York: Oxford University Press. 48
[54] Green 2010: 129
[55] Green 2010: 130
[56] Green 2010: 138
[57] Olding, Rachel 2010, 'All the world's a stage ... and we are all merely downloaders', *The Sydney Morning Herald* 29-30 May 2010, p. 13.
[58] Ng, Kwai Hang, and Jeffrey Kidder. 2010. 'Toward a Theory of Emotive Performance: With Lessons from How Politicians Do Anger'. *Sociological Theory* 28 (2) pp. 193-214.
[59] Brent, Peter. 2010. 'Exit, stage right'. *Inside Story*, http://inside.org.au/exit-stage-right accessed 15 April 2010.
[60] *Inside Story* 22 April 2010, http://inside.org.au/from-operating-theatre-to-political-theatre accessed 23/04/2010
[61] Orr, Graeme. 2010. 'From operating theatre to political theatre'. *Inside Story* 22 April, http://inside.org.au/from-operating-theatre-to-political-theatre accessed 23/04/2010.
[62] Sutherland, Keith. 2010. 'Ashes to Ashes and the Theatre of Democracy'. *openDemocracy* 4th May 2010. http://www.opendemocracy.net/ourkingdom/keith-sutherland/ashes-to-ashes-and-theatre-of-democracy, accessed 25/04/2010.
[63] See Manin, Bernard. 1997. *The Principles of Representative Government*. Cambridge: Cambridge University Press.
[64] Sutherland 2010

Appendix D: Theories of Theatre (CD files)

Tables 1–51: Historical Tables

Table 1/51	Theories of Theatre c400BCE–1CE
Table 2/51	Theories of Theatre 1CE–1200
Table 3/51	Theories of Theatre 1201–1500
Table 4/51	Theories of Theatre 1501–1549
Table 5/51	Theories of Theatre 1550–1580
Table 6/51	Theories of Theatre 1581–1600
Table 7/51	Theories of Theatre 1601–1630
Table 8/51	Theories of Theatre 1631–1650
Table 9/51	Theories of Theatre 1651–1690
Table 10/51	Theories of Theatre 1691–1730
Table 11/51	Theories of Theatre 1731–1750
Table 12/51	Theories of Theatre 1751–1760
Table 13/51	Theories of Theatre 1761–1780
Table 14/51	Theories of Theatre 1781–1800
Table 15/51	Theories of Theatre 1801–1824
Table 16/51	Theories of Theatre 1825–1835
Table 17/51	Theories of Theatre 1836–1860
Table 18/51	Theories of Theatre 1861–1880
Table 19/51	Theories of Theatre 1881–1891
Table 20/51	Theories of Theatre 1892–1900
Table 21/51	Theories of Theatre 1901–1904
Table 22/51	Theories of Theatre 1905-1910

Table 23/51	Theories of Theatre 1911-1917
Table 24/51	Theories of Theatre 1918-1920
Table 25/51	Theories of Theatre 1921-1924(a)
Table 26/51	Theories of Theatre 1924(b)-1926(a)
Table 27/51	Theories of Theatre 1926(b)-1927
Table 28/51	Theories of Theatre 1928-1937
Table 29/51	Theories of Theatre 1938-1940
Table 30/51	Theories of Theatre 1941-1945
Table 31/51	Theories of Theatre 1946-1950
Table 32/51	Theories of Theatre 1951-1954
Table 33/51	Theories of Theatre 1955-1959
Table 34/51	Theories of Theatre 1960-1962
Table 35/51	Theories of Theatre 1963-1964
Table 36/51	Theories of Theatre 1965
Table 37/51	Theories of Theatre 1966-1967
Table 38/51	Theories of Theatre 1968-1970
Table 39/51	Theories of Theatre 1971-1972
Table 40/51	Theories of Theatre 1973-1974
Table 41/51	Theories of Theatre 1975-1977
Table 42/51	Theories of Theatre 1978-1981(a)
Table 43/51	Theories of Theatre 1981(b)-1985
Table 44/51	Theories of Theatre 1986-1989
Table 45/51	Theories of Theatre 1990-1992
Table 46/51	Theories of Theatre 1993-1996
Table 47/51	Theories of Theatre 1997-2000
Table 48/51	Theories of Theatre 2001-2002

Table 49/51	Theories of Theatre 2003-2004
Table 50/51	Theories of Theatre 2005-2006(a)
Table 51/51	Theories of Theatre 2006(b)-2008

Note: Tables are broken according to the table capacity of Microsoft Word. Tables larger than 100kb tend to become unstable.

Organisation of historical tables

Works are listed chronologically by publication date. Where more than one work is listed for an author, the date is taken to be the first work listed. For ancient texts where publication dates are unknown, chronology is by estimated date according to current scholarship or, in the absence of such a date, from the author's life dates.

The tables provide an overview of the available works in relation to theatre, an assessment of how the author defined theatre based on this overview, what the author saw as the purpose of theatre and an analysis of their author in relation to the three categories noted in Chapter 1: doing, showing or watching. Material is drawn from the five major anthologies mentioned in Chapter 1 and below, as well as a range of other primary and secondary sources. The tables could therefore be said to constitute a literature review of the field.

The 'purpose of the theorist' was assessed according to Brandt's divisions of *prescriptive* (according to rules); *analysis* (descriptive of existing practices) or *polemic* (theory that was against some aspect of current theatre practice or prevailing theory).

The author's 'view of theatre' was assessed as follows:

- *Positive*:- the author saw theatre as a positive contribution to life in terms of entertainment and amusement
- *Positive/Functional*:- the author saw theatre as a positive contribution to life both because of its educational capacity and its capacity to entertain
- *Functional*:- the author saw theatre as a positive contribution to life because of its educational capacity
- *Aesthetic*:- the author saw theatre as valuable in itself – its existence required no additional justification
- *Negative*:- the author was anti-theatre

'Essential Theorist': Gerould (2000) nominates a number of theorists in these tables as essential to the development of theatre theory. They are indicated as such in the table.

Theorists whose names appear in **bold** print also appear in the Theatre Metaphor tables (Appendix C).

Use of anthologies

As discussed in Chapter 1, anthologies were used in order to manage the enormous amount of material. Each anthology had different criteria for selection, although their selections were similar.

1. **Carlson** in general took theatre to include drama but not what has now become known as performance in its widest sense, and sought out 'writings in which the theoretical element is paramount' and has some 'independence' in order to allow him to 'trace the development … of the idea of what theatre is, has been, should be' (Carlson 1984: 9-11).
2. **Sidnell**'s selections were chosen 'for their intrinsic theoretical interest' and their provision of 'closely reasoned and detailed theoretical arguments' (1991: 3), as well as how best they articulated the recurrent issues that Sidnell had identified (what does it mean to represent or imitate something dramatically; how are written texts related to live performances; how and why are spectators affected, and in what way; how should other arts combine in the theatre; is the actor an artist, a 'primary creator' (Sidnell 1991: 2; Abdoh 2008/1992: 485), an interpreter or an 'artistic medium' for another artist (playwright or director);what distinguishes a genre and how is it to be used) - and sometimes, apparently, because they were Italian (there seemed to be no other reason for including very short pieces by Ingegneri, Giacomini and Metastasio).
3. **Gerould**'s theorists were considered 'essential' as representatives of the interconnections between cultures and between theatre and its political and social contexts who had 'shaped the ongoing theoretical debate about the nature and function of theatre'. His selection had the inestimable virtue of including non-European/Western theorists, undermining the usual assumption that theatre was a specifically western phenomenon (Gerould 2000: 11).
4. **Krasner** appeared to select writers according to how best they demonstrated his two 'streams' of theatre theory, one emanating from Hegel and the other from Nietzsche (Krasner 2008).
5. **Brandt**'s selection (for the period 1850-1990) was 'themed' (General Theory; Varieties of Realism; Anti-Naturalism; Political Theatre and Semiotic) and 'modest' in scope, including some essential theorists who 'could not' be omitted and some 'less well-known but nevertheless significant items' (Brandt 1998: xvii) – and about *drama* i.e. text-based theatre.

A further discussion of dramatic theory by **Crane** (1967), which was considered as an adjunct to these anthologies, was based on a division of dramatic criticism into Platonic (drama served a function beyond itself as an art form) and Aristotelian (drama was an art form in itself). Crane's aim was to show how each of these divisions constrained subsequent scholarship. **Fortier**'s (2002) selections of texts were based on a structuralist approach to theatre and were used to supplement the main anthologies, as were the more historically oriented works of **Wilson and Goldfarb** (2004) and **Brockett and Ball** (2004).

Where primary material has been read, a broad understanding of theory has been taken, allowing often quite brief comments about theatre to be included. This is

particularly the case with regard to practitioners of contemporary theatre who have yet to commit their ideas to substantial theoretical exposition. Even a throwaway comment in an interview, such as that by actor-director Sean Penn (2005), can reveal theoretical underpinnings.

Referencing of table material

Sources are acknowledged in endnotes to each table to avoid clutter. A year given in brackets after a name in the tables refers to where to locate that theorist in the tables.

I wish to particularly acknowledge Carlson's monumental study *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present* (1984) that formed the foundation of this research.

Table 1/51 Theories of Theatre c400BCE to 1CE

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
A history of theories of theatre would be very short were it not to include theories of *drama* or theories of *poetry*. These began to appear in C4th BCE, a century *after* 'the great age of Greek drama'. Sidnell suggests this was because it was at this point in time that philosophical speculation began to pay attention to 'man and his works', of which *poetry* and *drama* were an example, rather than to the nature of the universe (1991: 14). However, the work of Euripides and Aristophanes and some scattered remarks attributed to Isocrates (436-338BCE) indicate that 'such matters as criteria of poetic excellence, standards of taste, stylistic parody, suitable topics for dramatic competition' etc. were discussed prior to this, although there are no records left to us. The first serious theoretical treatment of *poetry* came from Plato, and was 'of a negative and censorious nature'.[1]					
The Frogs[2] (405BCE)	**Aristophanes** (c448-380BCE) Greek dramatist	First extended consideration of how poetry relates to values; establishes two positions (represented by Aeschylus and Euripides). 1. the poet is a moral teacher; his work must fulfil a moral purpose (Aeschylus) 2. art's function is the revelation of reality irrespective of moral/ethical questions (Euripides). The two 'characters' were otherwise in opposition. Aeschylus condemned Euripides for giving poetic utterances to 'The men, the slaves, the women … The kings, the little girls, the hags'. Euripides declared that this was not something to be condemned; it was, rather, 'democratic'. All 'had to work' in his plays.[3] **Purpose of Theorist:** Analysis **View of Theatre**: positive; functional		Moral; revelation of reality	**Doing:** poetry: playwriting **Showing**: moral/ ethical values
Republic (c380);[4] *Laws* (c357)[5]	**Plato** (c427-347BCE)[6] Greek philosopher	Plato was 'drama's severest ancient critic'[7] despite (or perhaps because of) admitting that 'we are well aware of the charm it exercises' (*Republic* 607c) i.e. he acknowledged his own spectatorship. For him, 'theatre … is a place where people who should know better get swept up in the irrational enthusiasm of the crowd'.[8] Rather than an analysis, what he offered was a critique embedded in a concern about the social and moral effects of the art and, in particular, the place of the arts in education, in the context of a theory of specialization of function in which the diversity of imitations created by poetry could be distracting. Poetry was of concern because of its effect on the soul, its effects on an audience and consequently its position in the state. It was also a particular concern because poetry was said to be a source of knowledge, when Plato was claiming that philosophy was the source of knowledge. Through this concern, he introduced the key term *mimesis* (imitation), offering the first full development of the theme of the relationship of art to life.[9] Partly in response to the ideas expressed in *The Frogs*, Plato saw poetry as representation of mere appearances and thus misleading and morally suspect.[10] '[E]verything that is responsible for creating something out of nothing is a kind of poetry' (*Symposium* 205b-c).[11] Poetry could not be an adequate teacher because: 1.	A seeing place	Mimesis: representations of 'mere appearance'	**Showing:** models for imitation **Watching:** source of knowledge, the way we learn anything; spectators could get too involved in poetry and begin to treat life as if it were in a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		poets tell corrupting lies about both men and gods (*Republic* Bks 2&3); 2. poetry feeds the passions instead of discouraging them (Bk 10) and 'what we enjoy in others will inevitably react upon ourselves … after feeding fat the emotion of pity [at the theatre] it is not easy to restrain it in our own sufferings' (*Republic* 606). Similarly with comedy: after watching buffooneries, you 'let yourself go so far that often ere you are aware you become yourself a comedian in private' (606c). Poetic imitation 'waters and fosters these feelings when what we ought to do is to dry them up, and it establishes them as our rulers when they ought to be ruled' (606d); 3. poetry is an imitation of an imitation (*mimesis* as a negative term): 'Mimetic art … is an inferior thing cohabiting with an inferior and engendering inferior offspring' (*Republic* 603). The poet's creations were 'inferior in respect of reality' and his appeal is 'to the inferior part of the soul … he stimulates and fosters this element in the soul, and by strengthening it tends to destroy the rational part … the mimetic poet sets up in each individual soul a vicious constitution by fashioning phantoms far removed from reality, and by currying favour with the senseless element that cannot distinguish the greater from the less, but calls the same thing now one, now the other' (*Republic* 605). Poetry appealed to the 'irrational' part of the soul, feeding the passions; it also provided too many often poor models for people to copy, including people below their station and madmen. Plato was particularly concerned about the effects of poetry on the audience because of its relationship to truth. He believed theatre encouraged irrationality and a lack of self-control and therefore was a danger to the better individual and to society.[12] In *Laws* he complained about audiences coming to think they know how to judge 'the best', and making their judgments by 'clamor' (701). This was particularly galling when one considered that the best kind of man was likely to be someone unfamiliar to them, someone who controlled their feelings when in the sight of others: 'a rational and quiet character, which always remains pretty well the same, is neither easy to imitate nor easy to understand when imitated, especially not by a crowd consisting of all sorts of people gathered together at a theatre festival, for the experience being imitated is alien to them' (*Republic* 604).This behaviour begins in the theatre but spreads to the polis so that aristocracy is overthrown in favour of *theatrocracy* or rule by audience (*Laws* 700-701). Theatre also begins to think it can appear anywhere. Choirs turn up at non-theatrical events and force themselves on the event turning it from a solemn occasion to one of pandering to the audience for approbation. Theatre is thus a			theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		destabilizing force: it disturbs order, authority, and spatial arrangements (*Laws* 700-701c). The mimetic poet curries favour by mixing the 'greater' and 'the less' and calling 'the same thing now one, now the other' thus encouraging people, especially the 'nondescript mob assembled in the theater' to confuse phantoms with reality (*Republic* 604e-605c).[13] In the theatre, people forget their place, are heterogeneous, respond with their 'fretful part' rather than with 'intelligent and temperate disposition', forget restraint and propriety and take stage behaviour home or into public life 'disturbing domestic as well as civic tranquillity'.[14] This particularly happens in comedy. Plato 'condemns theater as a particularly dangerous form of mimesis, which encourages people to confuse themselves with the parts they play and consequently to forget their proper place in the organization of the *polis*'.[15] Contrary to Aristophanes' belief that the poet was a moral teacher, for Plato, it was philosophy's role to provide guidance to truth and right behaviour, not poetry's. Although Plato acknowledged that some poets were inspired for the good, their work appealed only to the 'irrational' part of the soul, and they could only be useful to society if they accepted the restrictions placed on them by philosophers to produce only good images.[16] This position of Plato's, of course, arose in relation to his attempt to legitimize philosophy and his school of philosophy.[17] His concern regarding imitation was also a product and consequence of his understanding of spectatorship as the source of knowledge. Imitation is how we learn: we learn by watching others and then copying them. The instinctive ability of human beings to copy what they saw created a problem for moral teaching. Plato's solution was to limit the models which could acceptably be copied to the kind of behaviour expected of the person in the position they held, partly to reduce temptation and partly because he believed that the more roles someone could imitate, the weaker they were as a person: 'dabbling in many things, he would be mediocre in all'. The evidence for this was that poets who were good at tragedy were rarely good at comedy and vice versa. Thus trainee guardians had to be restricted to imitating only one role, that of 'the really good and true man' (*Republic* 395-6). Plato did however, provide a description of what acting involved: 'Performances given by choruses are **representations** of character, and deal with every variety of action and incident. The individual performers enact their roles partly by expressing their own characters, partly by imitating those of others' (*Laws* 655d). This is what made theatre so dangerous to *performers*: they came to take on aspects of the imitated character, even if these were			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		aspects they would not ordinarily have approved. **Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative			
Poetics (c330BCE) *Politics* (c335-322BCE)[18]	**Aristotle** (c382-322BCE) Greek philosopher	**Essential Theorist.** Lost – known only through incomplete C10th & C11th copies of fragments which may have been part of a larger work or may have been lecture notes taken by a pupil.[19] The *Poetics* is a retrospective analysis of the great theatre of C5BCE, and almost entirely focused on tragedy. There is speculation that there may have been a similar discussion of 'Old Comedy' ('New Comedy' came after Aristotle), but this is not more than a guess.[20] It was written partly in response to Plato's condemnation of theatre: rather than concluding that poets should be banished from the perfect society, Aristotle attempted to describe the social function and the ethical utility of art through a 'scientific' analysis of it as an objective phenomenon.[21] *Poetics* is therefore the first significant work on theatre *theory* in relation to the phenomenon itself, rather in terms of a social critique (as in Plato); its major concepts and arguments (although disputed) have continued to influence the development of theory to the present. As in Plato, *drama* is discussed as part of poetry in the sense of 'making'. The 'poet' was a 'maker' of a representation which involved 'men "doing"', something which was described by the Dorians using the word *dran* and the Athenians using the word *prattein* (*Poetics* 1448b.1). (This was subsequently misinterpreted by the Romans as 'poetry' in the sense of a literary work in verse,[22] a misunderstanding which Aristotle himself noted, and which was to contribute to confusion over what was meant by both drama and theatre down to the Renaissance: **'[I]t is the way with people to tack on 'poet' to the name of a metre, and talk of elegiac poets and epic poets, thinking that they call them poets not by reason of the imitative nature of their work, but generally by reason of the metre they write in'** (*Poetics* 1447b.10-15). According to Aristotle, the 'art which imitates by language alone … is to this day without a name'. One example he gives of this art is 'a Socratic Conversation' (1447a.25). Aristotle himself apparently believed that a tragedy could be read and still have an impact [23], although see Sidnell for a note of caution about this: since few people read, it is probable, according to Sidnell, that Aristotle meant it could be read aloud as a recitation rather than dramatised.[24] Aristotle's defence of theatre against Plato's condemnation involved subordinating spectacle and character to plot, making 'the specific scenic *medium* of theater – everything having to do with spectacle' merely the means to the end of realising the plot:[25] it is 'the action ... i.e. its plot, that is the end		Enjoyment; catharsis; education (a low priority – possibly a sop to Plato), through imitation	**Doing:** poetry (drama):play wrighting; the imitation of human action **Showing**: images: spectacle is an element (perhaps a regrettable one) of drama **Watching:** enjoyment (even if it is fiction) (9:51b); the 'act of recognition' even of unpleasant things gives pleasure because 'in the process of viewing they find themselves learning, that

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		and purpose of the tragedy; and the end is everywhere the chief thing' (1450a.20). Aristotle's concerns, then, were not with the metaphysics of poetry but with its practicalities. He examines 'poetry' as *techne* – an applied skill – in order to show 'how playwrights may achieve excellence at their craft', the aim of which is 'to evoke a specific response from audiences'. The practice of drama is divided into three elements: *praxis* ('to do' something), *poiesis* (to 'make' something – as the actor makes a character through action) and *theoria* (to see, in order to 'grasp and understand'):[26] 'Aristotle describes theatrical theory somewhat like an auto mechanic might describe an automobile'.[27] As a consequence, actors and audience become subordinated to the interest in the structure and realisation of the drama, although he 'defends mimesis and the pleasure it both procures and exploits as a natural and inevitable learning process'.[28] Weber argues that Aristotle's interpretation of theatre as *medium* and the connection of medium with *means* have affected theatre theory and practice to this day. 1. *mimesis* is a positive, creative process which presents things not as they are but as they ought to be had they been fully realized.[29] Imitation is a natural human ability, a key method of learning and an expression of the human delight in learning: 'Imitation is natural to man from childhood … the first things he learns come to him through imitation [and] we enjoy looking at the most exact images' of things, even when the sight of the real thing 'gives us pain'. All humans 'enjoy the sight of images because they learn as they look'. Where we can't compare the image with the reality (so that we can enjoy the recognition), we enjoy its workmanship or some aspect of the image itself e.g. 'its color' (*Poetics* 1448b.5). *Mimesis* encompasses not just 'actors imitating other men in their actions', but every artistic activity, including dancing and lyre-playing, i.e. of reality 'in its widest aspects'.[30] Poetry arose through improvisation. 'Epic poetry and Tragedy, as also Comedy, Dithyrambic poetry, and most flute playing and lyre playing, are all, viewed as a whole, modes of imitation'. They differ only in the different kind of means used, different kinds of objects produced and in the manner of their imitations. There are three possible 'manners': one voice (narration); two voices (1 narrative and 1 character) and many voices (dramatic). All use 'rhythm, language and harmony' (*Poetics* 1447a.20). However, it is the plot, rather than the verse, which makes a tragic poet, for 'he is a poet by virtue of the imitative element, and it is actions that he imitates' (1451b.25). 2. tragedy is *cathartic* (although interpretations of what this means are varied, it is seen as			is, reckoning what kind a given thing belongs to' (*Poetics* 48b 12-19). (Other than this comment, Aristotle pays little attention to the spectator of drama – which is one reason why some theorists see *catharsis* applying to the characters rather than to the effect of the drama on spectators. Tragedy does however arouse 'fear and pity' in spectators, which is seen to be a good thing).

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		a positive thing, and a challenge to Plato's negative view of theatre as harmful). 'The tragic fear and pity may be aroused by the Spectacle; but they may also be aroused by the very structure and incidents of the play – which is the better way and shows the better poet … The tragic pleasure is that of pity and fear, and the poet has to produce it by a work of imitation … therefore … the causes should be included in the incidents of his story' (1453b.1-10): 'The plot should be so framed even without seeing the things take place, he simply hears the account should be filled with horror and pity at the incidents' (1453b1.10). [Clearly audiences are to feel fear and pity – but it is not clear whether this is related to catharsis]. Tragedy has its own peculiar kind of pleasure, which results from 'fear and pity' (1453b.10) and which is produced through the plot, especially one where suffering is brought about between friends (1453b.15). 3. *action* is central to drama. **Plays are called dramas by Dorians because persons act (*drân*) the story. (The Athenians call them *prattein*).** Plays do not use action to portray characters; they use characters to portray the action (the end and purpose of tragedy). The poet's function 'is to describe, not the thing that has happened, but a kind of thing that might happen … what is possible as being probable or necessary (1451a.35). Hence, poetry's statements 'are of the nature … of universals… By a universal statement I mean one as to what such or such a kind of man will probably or necessarily say or do' (1451b.5-10). According to Lovelace, theatre for Aristotle was one method of teaching and reinforcing the inferior role of those deemed unequal. Boal interpreted Aristotle's message as 'happiness consists in obeying the laws'. According to him, Aristotle's theories were aimed at constructing a powerful political system 'for intimidation of the spectator for elimination of the bad or illegal tendencies of the audience'.[31] This view appears to be a misreading of Aristotle, through Renaissance interpretations which read Aristotle through Plato and Averroës. However, for all his positive view of drama, Aristotle did endorse the censorship of 'pictures and speeches from the stage which are indecent' and recommended that young people not be allowed 'to be spectators of mimes or comedies' until their education had 'armed them against the evil influence of such representations' (*Politics* 1336b.10-20).[32] The *Poetics* had little influence in its time. Although it was not prescriptive, it was taken by the Renaissance neoclassicist critics as such (along with Horace's *Ars poetica*).[33] One of the problems with Aristotle is that his			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		writings can be translated with different inferences, as the confusion over catharsis indicates. Is it the audience which experiences catharsis, or the character, or the chorus, with the audience identifying with the impact on either? All that is certain is that Aristotle believed that 'changes occur as a result of the strong emotions associated with tragedy',[34] although we are not sure to whom. Megumi Sata compares Aristotle's theory of drama with that of the C14th Japanese theorist, Zeami Motokiyo, in terms of 'imitation, play structure, effects, and definition of success'.[35] The comparison offers insight into how Aristotle viewed drama (tragedy), and the implications this view had for the subsequent history of theatre in the west. **Imitation** was a key word for both theorists: 'tragedy is the imitation of an action' (Aristotle); 'Role-playing involves an imitation' (Zeami). Both thought imitation should be 'beautiful' i.e. it should enhance. However, Aristotle addressed his theory to the poet or dramatist, while Zeami addressed the actor-poet. For Aristotle, imitation was what the drama did: 'tragedy is the imitation of an action'. The poet was the imitator, imitation was his art, and the object of the imitation was the *action* of a character type. Imitation was divided into 6 elements: plot, character, thought, diction, song and spectacle (i.e. playwrighting was a *separate* activity altogether). Plot, character and thought were the *objects* of imitation; diction and song were the *media* of imitation and spectacle was the *manner* of imitation (and therefore the least important). Greek tragedy shows how a person of a certain type will *act* on occasions. *Nō* shows an essential emotion of a certain character type. For Zeami, imitation 'always refers to the actor's role-playing'. It was always about character, and it was an art of the *actor* (not the poet). The imitator is the actor, and the object of imitation is a character type. **Structure**: another key term for both theorists. Both stressed the important of wholeness and a sense of unity: every play should have a sense of completion. Both divide a play into three sections: beginning, middle and end (Aristotle); *jo* (introduction), *ha* (breaking) and *kyū* (rapid). For Aristotle, a 'well-constructed plot … cannot either begin or end at any point one likes' (*Poetics* 1450b.30-35). For Zeami, 'The proper sequence of *jo, ha* and *kyū* provides the sense of Fulfillment' (Zeami). But – Aristotle is talking about 'the unity of a written plot within which an action starts and concludes' i.e. unity comes from the 'textual frame' and is based on cause and effect. Zeami is talking about the *dynamics* of live performance: unity comes from the internal coherence of the performance, based on the use of rhythmic			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		effects. **Effect**: both theorists argue that the effect of a play is achieved through *imitation* within a certain *structure*, and for both, the concept of effect involves a relationship with an audience. However, for Aristotle, the proper effect of tragedy is *catharsis*. [Sata notes that this concept, which Aristotle mentions only once, is not well understood and the subject of argument. She plumps for Gerald Else's controversial interpretation that catharsis is not so much what an audience itself *feels,* as it is generally thought, but something it grants to the hero by way of absolution: 'catharsis is a purgation of the tragic hero's actions through the spectator's full understanding. The spectator acts as a judge [something it was used to doing in Athens] in whose sight the hero's actions are purified. The catharsis brought about *by the plot* proves that the hero was blameless, and this knowledge allows spectators to have pity on him', and thereby exonerate him.[36]Note that this is *not* a spectator experience, but an experience granted by spectators to a character. Nor is it volunteered *by* spectators in the course of the play. The degree of effectiveness is brought about by the quality of the play. The effectiveness of the play is not determined by the spectators. The relationship between poet and spectators is strictly one way. Spectators are forced to grant catharsis to the character because of the quality of the *writing*. For Zeami, on the other hand, the proper effects of the play are 'mysterious beauty' (*yūgen*) and novelty. Novelty depends on the spectator knowledge and experience because it involves a comparison between the present performance and previously experienced performance . The spectator grants the effects but here, 'only the audience can decide whether it has felt a sense of surprise: 'When the audience can express its astonishment as one with a gasp, the moment of Fulfillment has come' (Zeami, *Finding Gems*). [Zeami was an actor, and starts his analysis from the point of view of performance].**Success**: for Aristotle, a successful tragedy was 'a properly written work with a well composed plot. 'Not being involved in actual dramatic production himself, he easily concludes that, as a matter of course, the best-plotted plays will be successful on stage': 'The best proof is this: on the stage, and in the public performances, such plays, if properly worked out, are seen to be truly tragic' (*Poetics* 1453a.25). For Zeami, however, 'a successful play of the first rank is based on an authentic source, reveals something unusual in aesthetic qualities, has an appropriate climax, and shows Grace (*yūgen*)' (*Teachings on Style*). i.e. success is related to performance: 'Most spectators assume that if a good play is given a fine performance, the results will be successful, yet surprisingly			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		enough such a performance may not succeed' (*Teachings on Style*). Success can only be judged in relation to performance because a successful performance is one 'which is accepted and praised by the audience'. *Audience*: As a professional actor, Zeami knew that 'communicating with the audience is difficult and unpredictable' – hence his great emphasis on acting skills. *Nō* is a *performing* art, and Zeami 'wrote as an actor striving to gain the audience's respect and approval' . His writings are read today by performers of all kinds because of this. Aristotle, on the other hand, 'shows condescension towards both actors and spectators': it was an indication of how uncultivated spectators were that they required *gesture* (acting) in order to comprehend tragedy, and 'the fact that such acting was not of aesthetic interest to Aristotle', writing 'unluckily late for his topic', was 'decisive ' for the history of drama in the west, for it was he who established the criteria on which drama was to be judged for centuries to come: drama 'as a unidirectional process wherein the artistic achievements of the playwright are presented to an audience through the medium of language with the help of acting (gesture). [Note, however, that Aristotle specifically mentions gesture in the context of an actor realizing that their audience does not understand, and therefore resorting to 'perpetual movement ... bad flute players , for instance, rolling about' (*Poetics* 1461b.25) – this he considers to be a criticism of acting, rather than of tragedy, and the point is made in the context of defending tragedy against those who prefer epic poetry. It could also relate to the particular conditions of performance – Greek theatres were huge and spectators were noisy. The resort to gesture was a way of dealing with this]. Aristotle's guiding concept that the poet-playwright's goal is achievement of an ideal work of art (his ideal tragedy) causes him to ignore the taste of the audience'. [This same disregard can be seen in countless western theories of drama to this day]. For Zeami, on the other hand, 'Success with the audience' was 'everything'. Pleasing spectators was 'an integral component' of the art of performance. The ultimate achievement of the artist lay in the ability 'to see and grasp the audience and adjust one's way of presentation accordingly'. Zeami thus solves the conflict between the artist's ideal and the spectator's desire by seeing it as part of the art of the artist to deal with. The Aristotelian dramatist, on the other hand, must struggle with this conflict even today. [He generally does this by recognizing spectators only as a mass, largely unknowable and generally despicable!]. Aristotle's influence on later generations has been 'incalculable and unquestioned'.			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Sata suggests that his focus on the text has influenced the historical development of theatre in the west [as is clearly shown in this historical table]. Sidnell, however, suggests that Aristotle's position 'is more complex and difficult to interpret' and that most critiques of him, especially that he 'privileges the written text' may be anachronistic. For example, he argues that what Aristotle calls 'reading' would have actually been recitation: the idea of a solitary reader is a much later development. He also takes exception to Else's interpretation of catharsis as occurring between the characters rather than in spectators: 'The interpretation involved in this rendering is dubious and it can be aligned with the many interpretations of the sixteenth and seventeenth centuries that locate the pity and fear in the tragic action rather than in the spectators … the emotional element can be readily discussed since it supposedly lies in the tragic action itself and the spectators' response, being a rational one, can also be predicted or deduced'. It also brings it into line 'with a long tradition of didactic theory, and with the almost universally accepted Horatian maxim that the function of drama is to teach and delight'.[37] However, Sata's discussion of Else's theory in relation to Zeami casts a different light again on **what catharsis might mean, since it suggests not that it lies in the text or is an effect *on* spectators, but something spectators *grant* to the character through their shared humanity**. Unfortunately, Aristotle only mentions catharsis once in the *Poetics,* and just how tragedy is supposed to affect spectators is not explained: 'It it be asked whether tragedy is now all that it need be in its formative elements, to consider that, and decide it theoretically and in relation to the theatres, is a matter for another inquiry' (*Poetics* 1449a.5). This is not necessarily because Aristotle was not interested in these aspects but because he saw them as 'another inquiry', perhaps to be answered later. [We need to continually remind ourselves that we only have fragments of his work]. Sidnell says that the 'doctrine of the unities was foisted on Aristotle by the theorists of the sixteenth century as they tried to formulate their own structural principles' (1991: 10), although the concept of genre was 'a genuine inheritance from antiquity'. [38] **The *Poetics* had little influence in its time**.[39] **Purpose of Theorist**: analysis **View of Theatre**: positive			
Poetics	Heracleides of Pontus (c390-310BCE)	lost: poetry should both teach and give pleasure.[40]		instruction ; pleasure through	**Doing**: poetry

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	Greek astronomer	**Purpose of Theorist**: prescriptive **View of Theatre**: functional		imitation	
Poetics	Theophrastus (372-287BCE) Greek philosopher	lost. Theophrastus was a successor to Aristotle. [41] **Purpose of Theorist**: **View of Theatre**: can't say			**Doing**: poetry
	Aristoxenus (fl. C4thBCE) Greek philosopher & musicologist	lost: wrote on tragic poets and tragic dancing. Also wrote on music and rhythm.[42] **Purpose of Theorist**: analysis **View of Theatre**: can't say			**Doing**: poetry
	Chamelen (unknown)	lost: wrote on satiric drama and ancient comedy.[43] **Purpose of Theorist**: **View of Theatre**:			**Doing**: drama
Letter to Herodotus; On Nature[44]	**Epicurus** (c341-270BCE) Athenian philosopher	Epicurus' epigram is widely seen in the literature as a theatre metaphor. Careful reading however indicates that it is rather a **theory of spectatorship** and may well have a place in Theatre Theory, although none of the anthologies recognize him. Epicurus believed that theatre ('Shews') is like life; it provides an exhibition of life which allows the wise man to understand how passion moves men. This allows him to remain undisturbed: 'The Wise Man … shall reap more Benefit, and take more Satisfaction in the public Shews, than other Men. He there observes the different Characters of the Spectators; he can discover by their looks the effect of the Passions that moves 'em, and amidst the Confusion that reigns in these places … he has the Pleasure to find himself the only person undisturb'd, and in a State of Tranquillity.'[45] He can achieve this because the gods, if they exist, are remote. '[W]e nothing have to hope and nothing fear' from them.[46] Nevertheless, one can aim to be an undisturbed spectator who passively contemplates the world: **the 'principle of detached spectatorship'**,[47] **is an accomplishment.** This principle was fundamental to the later Stoics and Satirists.[48] McGillivray argues that Epicurus' version of the metaphor was a reaction to Polybius'[49] and aimed at producing 'imperturbability' in the face of Fortune. Epicurus' account of the world was given a detailed exposition by Lucretius (c94-c50BCE) in which form it was revived in C17th .[50] It was connected with the *theatrum mundi* in C18th as a way of examining 'the gulf between the detached observer of the world and the mass of men who remained	A seeing-place	To show in action	**Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		imaginatively ensnared by its public rituals',[51] a use which is evident in Addison's Mr Spectator of *The Spectator* journal.[52] **Purpose of Theorist**: analysis **View of Theatre**: functional			
After 300BCE: Philosophical considerations of art declined with the decline in intellectual life in Athens.[53]					
Essays	Aristophanes of Byzantium (c250-c180BCE) Greek scholar, grammarian; librarian at Alexandria	fragments: two essays, one on theatrical masks and the other on the tradition of tragic subjects. [54] **Purpose of Theorist**: **View of Theatre**: can't say			**Doing**: drama
Amphitruo (prologue)	**Plautus** (c254-184BCE) Roman dramatist	Indication that a definition of genre based on characters was already established; indication also of a misunderstanding of the Greek concepts of tragedy and comedy: the prologue calls *Amphitruo* a 'tragic-comedy' because it contains both kings and gods and a servant.[55] **Purpose of Theorist**: analysis **View of Theatre**: positive			**Doing:** playwriting
Heautontimoru-menos (prologue)	**Terence** (c185-159BCE) Roman dramatist	A condemnation of boisterous, action-filled farces and the promotion of 'quiet' comedies[56] **Purpose of Theorist:** Polemic – anti-existing theatre **View of Theatre**: ambivalent			**Doing:** playwriting
Tractatus coislinianus	unknown[57]	(from a C10th copy): Poetry is classified into either *mimetic* or *nonmimetic*. Mimetic poetry is further classified as *dramatic* or *narrative*. Dramatic poetry is divided into four: comedy, tragedy, mime and satyr-drama. Comedy is then subdivided into three: Old Comedy (the laughable), New Comedy (the serious) and Middle Comedy (a mixture of Old and New). Outlines a theory of comedy similar to Aristotle's theory of tragedy, with catharsis brought about through laughter. (**NB: an example of the misunderstanding of poetry mentioned by Aristotle)** **Purpose of Theorist:** Analysis **View of theatre**: functional		To show in action; catharsis	**Doing**: poetry (verse)
Roman commentary on theatre is dominated by a concern with Rhetoric, and judged by Rhetorical standards. Generally poetry was not studied for aesthetic reasons but for practical usage, especially in relation to effective rhetoric, which supported a view of drama as dramatic poetry.[58]					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
De architectura (90BCE)	Vitruvius (c80BCE-c15BCE) Roman architect and engineer	Roman writer on architecture; had an enormous influence on the Renaissance when popularised in Italy through Alberti's *De re aedificatoria* (1485). *De architectura* was republished in Latin in 1486, and then brought into English through John Dee's Preface to Euclid in 1570. Described both Greek and Roman theatres but it was his descriptions of Roman theatre which were taken up by Renaissance scholars and artisans. Yates argues that Vitruvius was known to Burbage, who built the first public theatre in England in 1576, through the mathematician John Dee.[59] Although Vitruvius was overwhelmingly concerned with *sound* in the theatre, Renaissance classicists took up his much more minor concern with 'scenes', developing them into a theatre primarily of spectacle. Yates argues, however, that the emphasis on *sound* is what was taken up by the artisan/actor theatre builder Burbage, which accounts for the tremendous difference between the theatres of the court and elite and the public theatres.[60] **Purpose of Theorist:** technical analysis **View of theatre**: positive	A space (a hearing place)	Performance	**Doing**: staging **Showing**: spectacle
Oratory and Orators; *Brutus* (c45BCE)	**Cicero** (106-43BCE) Roman statesman, philosopher, lawyer and orator	Scattered but influential comments; saw comedy and characters as sources for rhetorical use. Defined the purpose of comedy as 'the imitation of life, the mirror of manners, and the image of truth' (Donatus, *De Comoedia et Tragoedia* C4CE).[61] Much repeated particularly during the Renaissance.[62] In *Brutus* (liv199) he argued that the audience was an instrument on which the orator or actor *plays*,[63] an idea picked up by Bacon. **Purpose of Theorist**: analysis **View of theatre**: positive		To imitate/ reflect life; to produce an image of truth	**Doing**: acting - the actor plays upon the audience as on an instrument
The Art of Poetry (1BCE)	**Horace** (c68-8BCE) Roman poet, philosopher and drama critic	**Essential theorist.** Often considered to be the Roman equivalent to Aristotle's *Poetics* (although Sidnell says this is a 'mistake')[64] and the sole work from the period to rival its influence; 'endlessly debated' both as a work of poetry and a literary theory; considered drama and then the epic as the most significant poetic genres. One of the puzzles of the work is that it was produced at a time when interest in drama, particularly the writing of satyr-plays, was slight, and 'there is no evidence … that satyr-plays were ever performed at Rome, either in the Augustan period or at any other time'.[65] This suggests that Horace was deriving his ideas from Aristotle, and indeed, this is how Horace was often seen during the Renaissance, however, the differences between the two are 'more striking than the similarities', and Horace is thought to have been unlikely to have had direct access to Aristotle's work. In particular, his 'emphasis on the didactic function of poetry, the insistence on "decorum" and propriety in all aspects of poetic composition, the necessary		To teach: things are remembered more when seen rather than just heard; to delight	**Doing**: poetry; playwrighting (literature); **Showing**: things which might disgust and shock belief should not be shown on stage (decorum)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		blend of *ars* and *ingenium* in the making of poetry, and the "five-act" rule' lacks 'any clear precedent' in Aristotle.[66] 1.stressed decorum and appropriateness (central concerns of Roman criticism) 2. hints of a 'method' form of acting: if an actor was to make spectators weep, he had first to feel grief himself 3. the aims are 'to delight' (pleasure) and 'to profit' (instruction) – central concerns taken up in neo-classical theatre theory. 4. writers should attempt to be truthful (*verisimilitude* – another concept which received wildly different interpretations in later history). Horace stressed rules. His view of the need for *decorum* (the idea that the language, action and dress of characters should be appropriate for their age, gender and social status) was perhaps the first consideration of what we would now call shared *conventions* between performers and spectators or spectator expectation. While he considered that 'A thing when heard … strikes less keen/On the spectator's mind than when 'tis seen', he believed certain things should not be shown on stage: 'Yet 'twere not well in public to display/A business best transacted far away'.[67] Horace is said to have 'detested the vulgar mob and deplored the poor taste of "unlearned and foolish spectators" who called for bears or boxers'.[68] Drama was for 'utility and pleasure':[69] to instruct through enjoyment: 'The aim of a poet is either to benefit or to please/or to say what is both enjoyable and of service … everyone votes for the man who mixes wholesome and sweet/giving his readers an equal blend of help and delight'.[70] According to Bellinger, 'certain verse forms and meters, said Horace, have been established as appropriate to comedy, others to tragedy, and these recognized styles should be followed. A tragic hero should not speak in the same rhythm as a comic one. Characters should be consistent with themselves, and should conform to the general expectation: boys should be childish, youth fond of sport, reckless and fickle, mature men should be businesslike and prudent, while old men should remain praisers of the past, sluggish and grudging. The poet should not try to change the character of well-known figures of the stage, such as Agamemnon, Medea, Hercules; at the same time, he should not stick too closely to the stock of subjects. When beginning a play, avoid pomposity and grandiloquence; but when once the play is launched, rush the spectator on through the action, leaving out the ungrateful parts of the story. Do not present ugly things on the			**Watching:** things are remembered more when seen rather than just heard (need for verisim-ilitude)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		stage. The traditional structure of plots should be used, but such contrivances as the god-from-the-machine should not be worked to death. Keep to the three-actor play, and remember to use the chorus for the expression of moral sentiments and religious tone. Above all things, stick to the Greek models. Some people may have been fools enough to admire Plautus, but that is no reason why everyone should do so. Plautus is rude and barbarous, not worthy of study beside the Greeks. Every play should either instruct or delight--better if it does both. "Mix pleasure and profit, and you are safe." Such were the rather humdrum instructions of Horace, who indeed followed Aristotle, but a long way behind. It was the influence of Horace, however, which was largely responsible for the perpetuation of the so-called "rules of Aristotle" through the Renaissance to modern times. Some of the medieval and Renaissance writers, however, had a positive genius for misinterpreting and misreading both Aristotle and Horace; so neither one should be held to blame for all the crimes committed in the name of classicism.'[71] **Horace's theory had little influence in his own time**.[72] **Purpose of Theorist:** Analysis-prescriptive **View of theatre**: positive; functional			

[1] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.14

[2] Carlson discounts Aristophanes' critiques of Euripides in *The Acharnians* and *Peace* as 'exaggerated and often unfair' (Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.15).

[3] Quoted in Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers.202

[4] Plato. 1997a. 'Republic'. In *Plato: Complete Works*, edited by J. M. Cooper. Indianapolis, Cambridge: Hackett Publishing Company, pp. 971-1222.

[5] Plato. 1997b. 'Laws'. In *Plato: Complete Works*, edited by J. M. Cooper. Indianapolis/Cambridge: Hackett Publishing Company, pp. 1318-1616.Most dates for Plato's works are contested (Cooper 1997: xii).

[6] Sidnell has 429-327BCE.

[7] Sidnell 1991: 16

[8] Hallward, Peter. 2006. 'Staging Equality'. *New Left Review* 37 (January-February).

[9] Note, however, that the meaning of the term *mimesis* had not yet been fixed, and Plato used it in a number of ways. For instance it could mean imitation, and refer to poets, painters and actors or it could mean impersonation (Sidnell 1991: 16n2).

[10] Trumbull, Eric W. 1998-2006. 'Introduction to Theatre--the online course'. Northern Virginia Community College http://novaonline.nvcc.edu/eli/spd130et/SPD130-F06-theatre-theory.htm (accessed 2/3/2007).

[11] Plato *Symposium* in Cooper, J.M. (ed), *Plato: Complete Works*, trans. A. Nehamas and P. Woodruff, Indianapolis, Cambridge, Hackett Publishing Company, pp. 457-505; also in *Great Dialogues of Plato*, New York, Mentor Books.
[12] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.40
[13] Cited in Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press.38
[14] Weber 2004: 38
[15] Weber 2004: 254
[16] Sidnell 1991: 16
[17] See Nightingale, Andrea Wilson. 2004. *Spectacles of Truth in Classical Greek Philosophy: Theoria in its Cultural Context*. Cambridge: Cambridge University Press.
[18] All quotations from Aristotle are from *The Complete Works of Aristotle*, the revised Oxford translation, edited by Jonathan Barnes, 1984, Princeton University Press.
[19] Nicoll 1962: 201
[20] Nicoll 1962: 201
[21] Trumbull 1998-2006
[22] Tigerstedt, E.N. 2003. 'Poetry and Poetics from Antiquity to the Mid-Eighteenth Century'. In *The Dictionary of the History of Ideas*. Charlottesville VA: Electronic Text Center, University of Virginia Library, pp. 526-532. 526
[23] Trumbull 1998-2006
[24] Sidnell 1991: 7
[25] Weber 2004: 99-100
[26] Fergusson, Francis 1961, 'Introduction', *Aristotle's Poetics*, London, McGill-Queens University Press, p10.
[27] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.7-8
[28] Weber 2004: 254
[29] Aristotle's view of reality is that of a process or 'becoming' (Carlson 1984: 17)
[30] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269.269. *Mimesis* or *imitation* has often been taken to support the kind of realism which appeared in the naturalistic theatre on the mid-C19th. However, Capon argues that this is a misunderstanding of the term, something which can easily be seen when one considers that it was used to describe a theatre which was 'as 'total' in its scope and as stylized in its execution as anything that has ever existed' (Capon 1965: 269).
[31] Alice Lovelace 1996, 'A Brief History of Theater Forms', *In Motion Magazine*, February 15, www.inmotion.magazine.com/theater.html accessed 27 February 2007.
[32] Aristotle 1959/c335-322BCE, *Politics* and *The Athenian Constitution*, edited, translated and introduced by John Warrington, Heron Books, in arrangement with J.M. Dent & Sons, pp. 219-220.
[33] Sidnell 1991: 33
[34] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.39
[35] Sata, Megumi 1989, 'Aristotle's *Poetics* and Zeami's *Teachings on Style and the Flower*, *Asian Theatre Journal* 6(1), pp. 47-56.
[36] See G. Else 1963, *Aristotle's Poetics: The Argument*, Cambridge MA, Harvard University Press.
[37] Sidnell 1991: 7

[38] Sidnell says that the absence of a treatise on comedy has generally been attributed to the loss of much of Aristotle's work, not that he didn't write one. Many have tried to reconstruct (or construct) such a work, beginning with Robortello (1548) and most recently in Janko's 1986 book *Aristotle on Comedy*. Eco, in his novel *The Name of the Rose* (1983) has a copy of Aristotle's 'work' on comedy 'deliberately suppressed by reactionary clerics, rediscovered, and destroyed' (Sidnell 1991: 10).
[39] Sidnell 1991: 33
[40] Carlson 1984: 21.
[41] Carlson 1984: 21.
[42] Carlson 1984: 21
[43]Carlson 1984: 21.
[44] Preserved in Diogenes Laertius' *Lives of the Eminent Philosophers*. The most complete account of Epicurus' teachings is in Lucretius' *De rerum natura* (J.C.A. Gaskin 1995, 'Epicurus', in Honderich, Ted, ed. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press. 240).
[45] Quoted in Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press.147.
[46] Gaskin 1995:240.
[47] McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008]. 159
[48] Christian, Lynda G. 1987. *Theatrum Mundi: The History of an Idea*. New York and London: Garland Publishing, Inc. 12
[49] McGillivray 2007: 159
[50] Gaskin 1995: 240
[51] Hundert 1994: 147
[52] Paulson, Ronald. 1976. 'Life as Journey and as Theater: Two Eighteenth-Century Narrative Structures'. *New Literary History* 8 (1) pp. 43-58.
[53] Carlson 1984: 21
[54] Carlson 1984: 21
[55] Carlson 1984: 22
[56] Carlson 1984: 22
[57] Has been attributed to Aristotle, his students or an imitator; provides an insight into late Greek and early Roman comic theory (Carlson 1984: 22)
[58] Carlson 1984: 23-6
[59] Although there are no records extant which can prove this connection, both Burbage and Dee were sponsored by the Earl of Leicester, and Dee was interested enough in the theatre to devise some mechanical effects for it. His library, which he particularly made available to artisans such as Burbage, contained copies of Vitruvius in Latin, French and Italian, including Daniele Barbaro's edition which contained plans by Palladio. Dee also possessed a French translation of Alberti's *De re aedificatoria* and his own Preface to Euclid substantially referred to Vitruvius. Given Leicester's interest in both and the open invitation to the artisan classes to make use of Dee's collection, it is likely they would have known each other and that Burbage would have had some use of Dee's library and Dee's knowledge of Vitruvius (Yates 1969).
[60] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd. 95-118.
[61] Reprinted in Sidnell 1991: 79.

[62] See Postlewait, Thomas. 1988. 'The Criteria for Periodization in Theatre History'. *Theatre Journal* 40 (3) pp. 299-318. 302 and West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287. 252
[63] Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34.
[64] Sidnell 1991: 62
[65] Sidnell 1991: 62
[66] Sidnell 1991: 63
[67] Horace, 'The Art of Poetry', in *Satires, Epistles, and Ars Poetica*, trans. John Conington, London, G. Bell and Sons, 1922; reprinted in Gerould 2000: 70-83.
[68] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books.68
[69] Horace cited in Krasner 2008: 9
[70] Horace 331-344, in *Horace: Satires and Epistles/Persius: Satires: A Verse Translation with an Introduction by Niall Rudd* 1979, Penguin; reprinted in Sidnell 1991: 73-4.
[71] Bellinger, Martha 1927, 'The Maxims of Horace', *A Short History of the Drama,* New York: Henry Holt and Company, pp. 89-90, from http://www.theatrehistory.com/ancient/horace002.html, accessed 21/04/11.
[72] Trumbull 1998-2006

Table 2/51 Theories of Theatre 1CE to 1200

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Epistles; various other writings	**Seneca** (4BCE-65CE) Roman Stoic, philosopher and dramatist	Seneca's philosophical writings and letters are devoted to the working through of the Stoic philosophy as a positive means to achieve wisdom. His dramas, though, especially *Medea*, seem to offer a negative working out of the philosophy when its dialogic nature is grounded in individual passion rather than community values. In general, Seneca observed that poets (as opposed to philosophers) were 'indifferent to ethical truths', partly because they 'make us believe wealth is important'. However, he also believed that 'poetry sharpens the meaning' and that 'drama can provide the viewer with a corrective mirror of his own sins':[1] 'It is easy to rile up **a listener** to want what is right; for to all of us nature gave the foundation and the seed of the virtues … Don't you see how the theater goers resound together every time things are said which we publicly recognize and unanimously avow to be true? … The same things are heard more carelessly and make less of an impression when spoken in prose; but when meter is added and fixed feet constrain a striking idea, the same sentiment is hurled as if from a more violent throw'.[2] Seneca, like most elite Romans of the time, had a disparaging view of actors, but was not against writing for the theatre, even though his major characters seem to mock his Stoic theories. **Purpose of Theorist:** Analysis of drama **View of Theatre**: functional; negative (towards actors)	A place to which people go to *listen* to poetry	Instruction; example; a social mirror: theatre offers a way to remind listeners of virtue.	**Doing**: drama (performed poetry) **Showing**: what is right **Watching** listeners recognize virtue even if they personally fail to live virtuously
Nātyaśāstra C1st CE (c400BCE-200BCE)	Bharata Muni[3] (cC1BCE-C1CE) Indian musicologist	*Nātya* is made up of words, music, movement, make-up and emotional acting (drama+dance+music). It not only teaches but it gives pleasure. It is a gift from Brahma and is designed to encompass the demonic elements of life. It gives 'peace, entertainment and happiness, as well as beneficial advice based on the actions of high, low and middle people. It brings rest and peace to persons afflicted by sorrow or fatigue or grief or helplessness. There is no art, no knowledge, no yoga, no action, that is not found in Nātya'. Spectators enjoy the various emotions expressed by the actors, coming to experience through this, *rasa*. *Rasa* is like taste, 'the cumulative result of stimulus, involuntary reactions and voluntary reactions'. Decorum must be shown. Since families attend the theatre together, there should be nothing shown which would make any member blush. The production of drama is 'intended to be successful'. Success can be measured by the reactions of spectators – which can range from smiling, laughter, 'hair	A place of performance	Pleasure; instruction	**Doing:** performing using words, movement and music **Showing**: decorum **Watching**: spectators experience *rasa*, and respond in a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		standing on end', exclamations in the course of the drama ('how wonderful!' or 'Alas!'), vociferous applause and standing ovations.[4] **Purpose of Theorist:** Prescriptive **View of Theatre**: positive; functional			variety of ways to indicate the success of the drama
Institutes of Oratory	**Quintilian** (c40-118) Roman rhetorician	interested only in dramatists as possible models for orators (poetry was considered as part of grammar) **Purpose of Theorist:** Analysis **View of Theatre**: n/r			**Doing**: poetry
Comparison between Aristophanes and Menander	Plutarch (c50-125) Roman historian	Menander is praised for his balance, temperance, decorum and sense of appropriateness; Aristophanes condemned for mixing tragedy and comedy, lewdness, and inappropriate characterisations. Tragic drama is useful because it can 'prepare one for the misfortunes of life, and teach one to avoid errors of judgment'.[5] **Purpose of Theorist:** prescriptive **View of Theatre**: functional		Rehearsal for life; instruction	**Doing**: Poetry (tragedy and comedy)
De spectaculis (c198)	**Tertullian** (c160-c220) Church Father, theologist	The most extended and bitter early attack on theatre. Three basic arguments against spectacles: 1. the scriptures were against them 2. they were 'idolatrous' in nature 3. Their **effects** were evil (Platonist view). The theatre [spectacles] stimulates frenzy and the passions and encourages a loss of self-control: 'There is no spectacle without violent agitation of the soul'. Tertullian is the source of much subsequent anti-theatrical commentary; he marks the beginning of an obsession with the effects of 'theatre' on its spectators which is a hallmark of the writings of the Church Fathers and medieval scholarship to the Renaissance and linked also with their view of rhetoric. Cheney considers that Tertullian's rant against the theatre 'contains, by implication, practically the whole history of the theatre in Europe … for nearly a millennium … [he] set forth graphically not only the iniquities of the Roman stage of his time, but also the means by which the Christian Church was to strangle theatric art … for eight hundred years': *distrust* of the pleasures of life, 'including dressing up and congregating socially'; *zeal* for redeeming men's souls; *intolerance* and *threats* (Tertullian cited examples of women who had attended theatre either dying horribly or becoming possessed).[6] **Purpose of Theorist:** Polemic – anti-theatre **View of Theatre**: negative	A place of spectacle	Stimulation of the passions through spectacle	**Watching:** negative effect on spectators: encouraged frenzy and passion and produce violent agitation of the soul
Enneads I.6: 'Beauty'	**Plotinus** (205-269)	Opened a way to justify art on Platonic grounds by a redefinition of *mimesis*: 'the artist imitates not material but spiritual things'. He is therefore 'a visionary, not a mere		Representation (mimesis)	**Doing:** imitation

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	Neo-Platonist philosopher	observer'.[7] Plotinus applied this to sculpture, but the idea was taken up by Proclus and applied to poetry and drama and could be said to have contributed to the misreading of drama as a form of poetry. **Purpose of Theorist:** Polemic – anti-Plato; defence of mimesis **View of Theatre**: n/a			
On the Mysteries	**Iamblichus** (c250-325) Syrian Neoplatonist philosopher	Concern: effect on spectators: when we witness the emotions of others in either comedy or tragedy, we qualify our own; we 'work them off more moderately, and are purged by them'.[8] (Includes himself as spectator) **Purpose of Theorist:** Analysis **View of Theatre**: positive; functional	A place where spectators witness the emotions of others	Purgation; self-moderation	**Watching:** efficacious
	Melampus (pseudonym) C3rd	Printed along with Diomedes during the Renaissance. Either he or Diomedes was reputed to have said that the aim of tragedy was to move the hearer to tears while that of comedy was to move them to laughter: a limitation of the scope of both.[9] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	A place where tragedy was *heard*	To stimulate and direct emotion (affect)	**Doing**: drama
	Arius (c250-c336) Priest and heretic	Arius outlined a plan for a Christian theatre to counter the pagan drama. He was excommunicated for his 'heretical doctrinal views'.[10] **Purpose of Theorist:** Polemic – anti-pagan theatre **View of Theatre**: functional	An art form	To proselytise	**Doing:** drama
Ars grammatica	Diomedes Grammaticus (fl. C4th) Latin Grammarian	Printed in Paris in 1498 and 1527. Still influential during the French Renaissance.[11] Drama was a form of poetry (because it was written in verse) which was enacted. The essence of poetry lies in its metrical structure. Distinguished three major genres of poetry based on the number/role of the speakers (from Aristotle): dramatic (only the 'personages' spoke); narrative (only the poet spoke) and epic (a mixture of poet and personages spoke). This idea came from Plato, although we do not know how Diomedes came to know of it.[12] Also reputed to have said that the aim of the tragedy is to move us to tears, that of comedy to laughter and that when we witness these emotions we qualify our own and thus purge them. **Purpose of Theorist:** prescriptive **View of Theatre**: positive; functional	A place where drama was enacted	Purgation (affect); self-moderation	**Doing**: Poetry **Watching:** efficacious
Easter sermon against circuses and spectacles	**John Chrysostom** (c347 - 407) Archbishop of	Condemned theatre-goers for abandoning themselves to 'transports, to profane cries' and for delivering their souls to the mercy of their passions. (Nevertheless provided a description of theatre: 'In bright daylight curtains are hung up and a number of actors with masks appear. One plays the philosopher, though he is nothing of the kind himself;	A place of spectacle	To mislead; to encourage abandon through	**Showing**: illusion **Watching:** negative

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(399)	Constantinople	another plays the king; a third plays the physician, though really only recognizable as such by his costume; an illiterate plays the school master. They represent the opposite of what they are... The philosopher is only one because of the long hair on his mask.'); theatre was misleading (from Plato).[13] **Purpose of Theorist:** Polemic – anti-theatre **View of Theatre**: negative		illusion	effects on spectators
Confessions (c397); *The City of God* (413)	**Augustine** (c350-430) Church Father; Bishop of Hippo Regius (now Algeria)	Condemned theatre because of its effects: the arousal of passions, and the relief of moral responsibility for the pain they see others suffering.[14] Nevertheless raised significant questions about the effects of theatre, including speculation about why it affected audiences that way. Book II of *The City of God* contains extensive observations on theatre, with the aim of demonstrating how Roman manners had decayed and how pagan gods were morally inadequate. He cited with approval Plato's banishment of poets from the ideal republic, and Roman legal sanction against actors, and noted that traditional tragedy and comedy were the least objectionable because of their chaste language, and their beauty of language meant that they were *read* as part of a liberal education. Last of the major figures in the early Church to produce any theoretical considerations of theatre. Also one of the few commentators who tried to explain why tragedy appeared to be so attractive. We have a 'perverse fascination with grief' which is innate; this is positive when it produces pity and compassion because it moves us to take action to alleviate suffering; however, theatre produces a 'feigned and personated' misery which does not require this response. It therefore corrupts the emotion and detaches it from our moral responsibility (*Confessions* 3, 2-4) by turning suffering into a source of entertainment. He recounts the experience of a student, Alypius, as an example of the negative effects of the theatre (in this case, a Roman gladiatorial contest): 'Instead of turning away, he fixed his eyes upon the scene and drank in all its frenzy, unaware of what he was doing. He was no longer a man who had come to the arena, but simply one of the crowd he had joined'.[15]Alypius had attempted not to look by closing his eyes but 'the din' had forced him to open his eyes. Like Plato, 'Augustine associates theatre with violence and irrational emotions, with the victory of 'savage passion' over reason and orderly thought … Alypius goes into the arena a moral man, but leaves it fallen'.[16] According to Augustine, 'Spectacles transform the emotions, making pain a source of pleasure and rendering ethical feelings a matter of aesthetic enjoyment … what most troubles Augustine about the theatre is the structural relationship of spectator to spectacle. Alypius	A place of spectacle	To arouse the passions through spectacle	**Watching (direct):** the excitement of theatre can lead us to forget ourselves (and our moral values) and become one with the crowd.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		falls not just because of what he sees, but because of the way, and the position from which, he sees it'.[17] Augustine acknowledged the experience of attending the theatre, and cited examples of the effects on others he knew **Purpose of Theorist:** Polemic – anti-theatre **View of Theatre**: negative			
Handbook on the Seven Liberal Arts[18] (c410)	Martianus Capella (fl. 410-429) African Roman writer	Very influential during the Middle Ages; accepted as 'authoritative'.[19] (Poetry, including the classic dramas, studied as literature) **Purpose of Theorist:** prescriptive **View of Theatre**: n/r			**Doing**: poetry (literature)
The Church Fathers eventually made little distinction between the different types of spectacle. References to comedy and tragedy as the Greeks understood them was gradually lost, and eventually lost any necessary connection with drama, now thought of as a form of poetry.[20] Nevertheless, there was a continuing concern with the **effects** of dramatic poetry on listeners, indicating some experience of performance, if only as recitation.					
De Fabula	Evanthius (d. c359) Roman grammarian & rhetorician	Widely distributed and quoted during the Middle Ages and the Renaissance. Roman view of **genres** (very influential): 'In comedy, the fortunes of men are middle-class, the dangers are slight, and the ends … are happy: but in tragedy everything is the opposite – the characters are great men, the fears are intense, and the ends disastrous. In comedy the beginning is troubled, the end tranquil; in tragedy the events follow the reverse order. And in tragedy the kind of life is shown that is to be shunned; while in comedy the kind is shown that is to be sought after. Finally, in comedy the story is always fictitious; while tragedy is often based on historical truth'[21] **Purpose of Theorist:** analysis **View of Theatre**: n/r			**Doing**: Dramatic poetry
De Comoedia et Tragoedia (Commentary on Terence) (fragment extant)[22] (c350s)	Aelius Donatus (fl. mid C4th) Roman grammarian and teacher of rhetoric	Donatus taught Latin in Byzantium, which gave him access to Greek theory; he incorporated Evanthius' *De Fabula* into his commentary for reasons which are now unknown.[23] His work was widely distributed and quoted during the Middle Ages and the Renaissance (printed in Paris in 1527) and was frequently used as an educational text in humanist schools.[24] He remarked on the staging of classical drama, symbolic values of costumes, delivery of lines and use of music and defined **drama** as **'a general term: its two main parts are tragedy and comedy'** (Donatus 6.1). Comedy has a didactic function, providing moral lessons to be absorbed by the audience: 'Through them people learn what is useful in life and what, on the other hand, ought to be avoided' (5.1). He was against any self-awareness being displayed by the actor in performance arguing that it was 'incompatible with decorum', indicating an early concern with what became	A place where drama is staged	Instruction; the 'imitation of life and manners' (5.5); teaching	**Doing**: Drama (tragedy and comedy): writing and staging; acting **Showing**: moral lessons **Watching**: educational

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		known as *theatricality* (see Diderot): 'how can a character acknowledge that he or she is within a play being watched by an audience without dissolving the rules of propriety? Such self-awareness would destroy the straightforwardness of character that made up the idea of decorum, since any player would be torn between the character he was and the character he portrayed'.[25] This objection, which seems strange for a period which had little awareness of practical theatre, may be because Terence as a dramatist loved to include his spectators in his productions, delighting in the idea of life as theatre and theatre as life. **Purpose of Theorist:** prescriptive **View of Theatre**: functional			
395: Roman Empire finally divided into east and west after the death of Theodosius. 476 Western Roman Empire fell to the Germans.					
Commentaries on Plato's dialogues	Proclus Diadochus (c410-485) Greek Neoplatonist philosopher	Last great figure of the Neo-platonic school of the late classical period. Took up Plotinus' redefinition of *mimesis*; nevertheless supported Plato's idea that comedy and tragedy should be banned from the ideal state because of its **effects** on the 'soul'. The artist is a visionary; he imitates spiritual things, not material things (therefore not imitating an imitation). Nevertheless, drama indulges the passions, offers false and misleading information and tempts 'the soul' into diversity and 'away from the simplicity and unity that characterize both virtue and God'.[26] **Purpose of Theorist:** Polemic – anti-theatre **View of Theatre**: negative	A place where drama is staged	To affect spectators; to indulge their passions and tempt them away from simplicity and unity	**Doing:** drama (comedy and tragedy) **Showing**: false information
484: first schism between Eastern and Western Churches					
Commentary on Aristotle; *Consolatio philosophio* (524)	**Anuncius Manlius Severinus Boethius** (c480-524) Roman scholar, philosopher and theologian	'Tragedy' was a narrative rather than a dramatic genre. This understanding came to dominate the Middle Ages because, for centuries, Aristotle was known in the West only through Boethius' commentary.[27] **Purpose of Theorist:** Prescriptive **View of Theatre**: n/r		To tell a story	**Doing**: literature
529: Athenian schools close. Although Curtius considers that, with regard to literature, the sixth century was perhaps the most significant in terms of lasting influence, and includes the works of Cassiodorus and 'the last Roman poet, Venantius Fortunatus' (Curtius 1990/1948: 22-3), references to either *drama* or *theatre* were few.					
Originum sive etymol-ogiarum libri	Isidore of Seville (560-636)	Distinguished between comedy and tragedy as two kinds of poetry or drama (*carmen*) declaimed before listeners, then divided *comici* into two classes: *old* (Plautus, Accius, Terence) and *new* (Horace, Persius, Juvenal). This division led to confusion as to what	A place of spectacle and	Moral degradation	**Doing**: poetry (comic or tragic)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(Etymologies) (622)	Spanish scholar, Archbishop of Seville	constituted *drama,*[28] a confusion apparent in John of Salisbury.[29] Isidore also appears to have confused *theatrum* (theatre) with *amphitheatrum* (amphitheatre), claiming theatres were places where orgies were enacted, another confusion which continued into the C16th and C17th centuries.[30] Nevertheless, the *Etymologies* served as a 'basic book' for the entire Middle Ages.[31] **Purpose of Theorist:** analysis **View of Theatre**: negative	declamation		declaimed before listeners
800: Charlemagne crowned first Holy Roman Emperor: beginning of the Carolingian period in the West, which produced the *Scholia Vindobonensia* (C8th-C10th), a line by line commentary on Horace's *Ars poetica* which indicates that the (unnamed) author had little conception of drama as performance. According to Carlson, Byzantine scholars continued to have access to Greek criticism while scholars in the West continued the Latin tradition, with a loss of the conception of tragedy and comedy as dramatic performances in theatre settings.[32] However, some kind of performance must have continued, perhaps for the masses, because there was confusion between theatre and amphitheatre, with a subsequent confusion between spectacle and theatre, indicating an awareness of theatre as a spectacular activity. Amalarius, Bishop of Metz (c780-850) also drew attention to the dramatic elements in the Mass. **968**: University of Cordoba founded. Cordoba was the centre of Arabic culture in Spain				
Collection of Christian comedies (c950-1001;first published in1501)	Hrosvitha (c935-1001) German (Saxon) nun, poet and playwright	Earliest known female dramatist. She studied classical Roman texts for their form and style. Wrote her six plays (in rhymed Latin) to counter the 'evil effects' of Terence's comedies; they aimed 'to glorify Christian virgins' and featured martyrdom, conversions, renunciations of sinful pasts and penance as recurring themes. There was no evidence they were performed, although they may have been read aloud.[33] Drama as instruction (an early attempt to use the same form of composition used by the ancients for good effect). **Purpose of Theorist:** Polemic – anti-pagan theatre **View of Theatre**: positive; functional	A performed art	Moral instruction	**Doing**: Playwrighting
C12th: early glimmerings of new awareness of theatre? A closet play, *Christos Paschon* appeared during this period. It was originally thought to have been written by Gregory of Nazianus (c329-c389). A third of the 2640 lines were paraphrases of Euripides. **1113:** first modern European university founded in Bologna					
Gemma Animae (c1100)	**Honorius of Autun** (d. c1151) Christian theologian, disciple of Amalarius	Stressed the dramatic elements in the Mass: 'It is known that those who recited tragedies in the theatres represented to the people, by their gestures, the actions of conflicting forces. Even so our tragedian represents to the Christian people in the theatre of the church, by his gestures, the struggle of Christ, and impresses upon them the victory of his redemption'. Gestures in tragedies represent 'the actions of conflicting forces'.[34]	A place where drama was recited	Representation	**Doing**: Performance - recitation of tragedies with gestures **Showing:** the action of conflicting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: Polemic- defence of theatre **View of Theatre**: positive; functional			forces
	John Tzetzes (c1110-1180) Byzantine (Georgian) scholar, poet and grammarian	Observations on tragedy and comedy which indicate the influence of classic Greek sources. Comedy: imitates an action, purges emotions, is constructive of life, is moulded by laughter and pleasure and embraces fictitious accounts of everyday life. Its aim is to move *hearers* to laughter in order to produce **social equilibrium**. Comedy ridicules evil-doers and 'pestilent' fellows, settling the rest into 'decorum'. Comedy founds life and 'renders it solid'.[35] Tragedy: concerns deeds from the past represented as happening in the present with the aim of moving *hearers* to lamentation; tragedy 'dissolves' life. The emphasis on hearing and decorum indicates familiarity with Latin conceptions **Purpose of Theorist:** Prescriptive **View of Theatre**: functional	A place where people *listen*	To move **hearers** to laughter through ridicule and thereby generate social equilibrium	**Doing**: Tragedy and comedy(as recitation)

[1] Bartsch, Shadi. 2006. *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire*. Chicago and London: University of Chicago Press.279
[2] *Epistle* 108.8-10 in Bartsch 2006: 279
[3] Although most of this history table is concerned with Western theatre, the existence of theorists such as Bharata, and later Zeami and Li Yu, all of whom wrote in the absence of any knowledge of western theatre, indicates that neither the urge towards theatre nor the development of theatre was the uniquely western phenomenon it has so long been taken to be. What these theorists perhaps also indicate is that the development of theatre in one direction rather than another has much more to do with the view the state and/or society tends to take of it. Where it is accorded a significant place in the life of a people, it will develop into a very sophisticated form. Where the common people are generally treated with disdain, a split occurs between the kinds of performances that are considered to be theatre.
[4] Bharata Muni 1986/c1CE, *Nātyaśāstra*, trans. Adya Rangacharya, Bangalore, Ibh Prakashama; excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 86-95.
[5] Bartsch 2006: 279n96
[6]Cheney, Sheldon. 1930. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. 2nd ed. London, New York, Toronto: Longmans, Green and Co. 135.
[7] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 27
[8] Carlson 1984: 27
[9] Carlson 1984: 27
[10] Cheney 1930: 137
[11] Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI).441n24
[12] Curtius 1990/1948: 440
[13] Carlson 1984: 29

[14] Hundert, E.J. 1992. 'Augustine and the Sources of the Divided Self'. *Political Theory* 20 (1) pp. 86-104.95
[15] Quoted in Potolsky, Matthew 2006, *Mimesis*, Abingdon, NY, Routledge, p. 71.
[16] Potolsky 2006: 72
[17] Potolsky 2006: 73
[18] The seven Liberal Arts formed the basis of a 'liberal' education from the Middle Ages until at least C19th. They were divided into the *Trivium* (grammar, rhetoric and logic) which was studied initially in introductory levels of university and then in grammar schools, and the *Quadrivium* (arithmetic, geometry, astronomy and music), which was studied in the higher levels of university. Poetry (including plays) was included under grammar).
[19] Curtius 1990/1948: 22
[20] Carlson 1984: 30
[21] Evanthius 1974, 'De fabula', trans. O.B. Hardison Jr, *Classical and Medieval Literary Criticism*, New York, p. 305; quoted in Carlson 1984: 25.
[22] Wessner, Paul (ed.) 1962-3, *Donatus: Commentum Terenti*, Stuttgart; reprinted in Sidnell 1991: 79-83.
[23] Sidnell 1991: 78
[24] West 1999: 261
[25] West 1999: 261
[26] Carlson 1984: 27
[27] Kirwan, C. 1995, 'Boethius', in Honderich, Ted, ed. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press.97.
[28] Exact notions of what ancient drama had been like had been practically lost at this stage (Christian 1987: 235n2 see page 64)
[29] Christian 1987: 235n2
[30] Christian 1987: 238:n8
[31] Curtius 1990: 23. In *Labyrinths* (1970), Borges has the Islamic scholar Averroes attempting to come up with a definition of theatre from a scrap of Aristotle's writings, to absurd ends. This story, and Christian's discussion of Isidore of Seville's misunderstanding of *theatre* as *amphitheatre* serve as reminders to beware of seemingly familiar words in historical documents. The word *drama* is particularly problematic in this regard as it is applied retrospectively so much that it becomes difficult to locate when it came into use in any one period. For example, neither a nineteenth century nor a twentieth century Latin dictionary carries the word *drama* as a Latin word. Plays were called *fabula* or *carmen*. This does not mean that learned Romans didn't use the Greek word, but, reading works that have been many times translated, it is not easy to be sure what the original word used in reference to plays was.
[32] Carlson 1984: 30
[33] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.124
[34] Carlson 1984: 31
[35] Cited in Carlson 1984: 31

Table 3/51 Theories of Theatre 1201 – 1500

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1204: Fourth Crusade captured Constantinople, giving West access to Greek writings.[1] **1236**: Cordoba fell to Spain, also giving the West access to Arabic holdings of Greek writings, as well as their comments on it. **The rediscovery of Aristotle's *Poetics*** with the translation of Aristotle from Arabic texts and commentaries **reintroduced the concept of drama which came to be equated with playwrighting – specifically the writing of tragedies and comedies**. However, the bias towards the use of drama for moral ends (to instruct) meant initially a stronger concern with audience appeal than Aristotle allowed.[2] At the same time, the reactions of spectators were often considered 'confused' by elite theatre-goers.[3] **C13th**: 'brought a burst of theatrical activity' in a renewed interest in **spectacle**. Although the Italian Renaissance was not to become known for its great playwriting,[4] it not only saw **the 'rebirth' of theatre** both as an art form and a place, but its restructuring. Almost all western theatre was eventually to be influenced by the developments in Italy – from dramatic criticism, the imposition of rigorous rules for play construction to the unparalleled advances in architecture for theatre and scenic construction.[5]					
Commentary on Aristotle's *Poetics*, (translated into Latin in 1256 by Hermannus Alemannus)	Averroës of Cordova (1126-1198) Arabic philosopher, astronomer, scholar and writer	The translator, Hermannus Alemannus, distinguishes between two traditional attitudes towards poetry: poetry as a branch of rhetoric (from Cicero) and poetry as a branch of grammar (from Horace) and claims Aristotle (based on Averroës' translation) represented a third tradition: poetry as a branch of logic. The aim was, as for Cicero, ethical instruction. Averroës' work 'harmonized' well with prevailing attitudes and gained widespread acceptance. It was printed in 1481. Averroës misunderstood the term *mimesis* and the idea of spectacle: 'Every poem and all poetry are either praise [tragedy] or blame [comedy]'. Attributes 'moral instruction' to Aristotle's view of drama, a misunderstanding which continues for several centuries: virtue and vice are the basis of both action and character; the goal is to encourage 'what is proper' and reject 'what is base'. Tragedy stimulates the 'animal passions' (pity, fear, sorrow) in order to perturb the soul so that it will be receptive to virtue.[6] Spectacle is deliberation (*consideratio*), presentation 'a kind of public reading' which was unnecessary since skilled poets did not need to enhance their reputations 'through extrinsic aids like dramatic gestures and facial expressions.'[7] **Purpose of Theorist:** prescriptive **View of Theatre**: functional	A place of public *reading*	Ethical instruction – to praise (tragedy) or blame (comedy)	**Doing**: Poetry
A period of struggle by both scholars and performers to accommodate Aristotle into considerations of what drama meant and what could be included in the only kinds of drama available – the dramatic poems, mystery plays and Church processionals - amidst an increasing concern with audience appeal. Translations (some better than others) proliferated, in Latin, Greek and the vernacular. Latin translations of Aristotle travelled from Italy to Spain after 1536. William of Moerbeke, Bishop of Corinth, produced a reasonably accurate translation of Aristotle's *Poetics* directly from the Greek in 1278, but it was not considered compatible with current views and was not printed until the C20th – a missed opportunity![8]					
Catholicon	Johannes	Ideas of comedy and tragedy handed down from the grammarians (e.g. Donatus who saw			**Doing**: poetry

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1286)	Januensis de Balbis (John of Genoa) (d. 1298) Italian grammarian and priest	comedy as 'the epitome of public and private fortune without peril of life ... the imitation of life, the mirror of custom, and the image of truth'.[9] Comedy 'deals with private citizens, was written in humble style, began unhappily and ended happily'; tragedy 'dealt with kings and princes, was written in elevated style, began happily and ended unhappily'.[10] **Purpose of Theorist:** prescriptive **View of Theatre**: n/r			(literature)
c1315: *Eccerinus*, by Albertino Mussato (1261-1329) said to be the first tragedy of the Renaissance (Wilson and Goldfarb 2004: 154)					
Epistle to Can Grande della Scala (c1315)	Dante Alighieri (1265-1321) Italian poet	As in Averroës, the terms comedy and tragedy apply only to different poetic forms. '[T]heatrical connotations … have almost totally disappeared'.[11] Dante's influence was widespread during the following century, including on Chaucer. Tragedy 'begins admirably and tranquilly, whereas its end or exit is foul and terrible'; its language is 'exalted and sublime'. Comedy 'introduces some harsh complication, but brings its matter to a prosperous end'; its language is 'lax and humble'.[12] **Purpose of Theorist:** prescriptive **View of Theatre**: n/r			**Doing**: poetry (literature)
c1350: *Paulus* by Pier Paolo Vergerio (1370-1445) said to be the first comedy of the Renaissance, although comic theatrical sketches were presented at graduations at Italian academies.[13]					
Commentaries on *Divine Comedy* (1375)	Benvenuto da Imola (c1320-1388) Italian academic	Da Imola lectured at the University of Bologna. His commentaries were the first significant attempt to apply Averroës' version of Aristotle, but to literature rather than drama. Tragedy is about praise; comedy is about blame.[14] **Purpose of Theorist:** analysis **View of Theatre:** functional		To praise or blame: moral judgment	**Doing**: poetry (literature) – tragedy and comedy

End 1300's: Manuel Chrysolaras revived the teaching of Greek.[15]
1347-1351: Black Death ravaged Europe. It killed one third of the English population.
1402: the Confrére de la Passion was organised in Paris to present religious plays.[16]
After 1453: transfer of surviving Greek and Roman manuscripts to Italy, followed by the publication of all extant plays of Aeschylus, Sophocles, Euripides, Aristophanes, Plautus, Terence and Seneca, as well as the works of Aristotle and Horace.[17] The 'resurrection of [Aristotle's] *Poetics* … created a profound shift in European theatre theory' away from Horace and from the Medieval and early Renaissance idea of theatre as useful for moral instruction and towards **an obsession with *mimesis***.[18] This shift culminated in, and was exemplified by Pope's *An Essay on Criticism* (1711) in which Pope asserted that 'great art comes from the imitation of role models'.[19] It arose at the same time as the *commedia dell' arte* (comedy of the profession) and allowed **a clear distinction to be made between 'highbrow' theatre and mere entertainment**, as well as providing a criterion by which different **national theatres** could be judged.[20] The implications of these distinctions can still be felt today.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1456: Jehan le Prieur's mystery play *Mystère de la Résurrection* was rejected by clerical authorities in Angers because it included parts that were considered 'irrelevant to the subject'.[21] **1468**: *Ludus Coventriae* (Coventry Plays) preserved in a manuscript from 1468. Where and how the *Ludus* was performed is unknown. It is preceded by a verse prologue which says that the play will consist of forty pageants (not extant). It seems more appropriate to call it a play rather than a processional, although there is an intermediary (the Doctor) between actors and spectators and it is mostly allegorical like most medieval processionals. Nevertheless it contains some elements of dramatised realism which suggest a move towards theatrical awareness. It promotes the view of drama, traceable back to Horace that it should both 'delight' and instruct.[22] Early Tudor period in England produced no systematic discussion of drama, despite overlaps with rhetoric (for example with regard to the concept of *decorum*).[23]				
De re aedificatoria (*Ten Books on Architecture*) (1485)	Leo (Leone) Battista Alberti (1404-1472) Italian architect	Popularized Vitruvius' *De architectura* (90BCE). Alberti's book was 'very widely known throughout Europe' and was published in Italian in 1550, in French in 1547 and 1572, in English in 1725.[24] Offered a 'sanctification' of theatre which was to be widely used, and the idea of theatre as socially useful: 'Neither dare I presume to find fault with our Pontiffs, and those who Businesse it is to set a good Example to others, for having … abolished the Use of publick Shows. Yet Moses was commended for ordaining, that all his people should … meet together in one Temple and celebrate publick Festivals at stated Seasons … Doubtless he hoped the People, by thus meeting together … might grow more humane, and be closer linked in Friendship one with another'. Different kinds of entertainment were used for different kinds of effects: 'some [poetry and music] were contrived for the Delight and Amusement of Peace and Leisure' while others [such as 'Wrestling, Boxing, Fencing, Shooting, Running'] were for 'the Exercise of War and Business'. Theatres were created for the former while circuses or amphitheatres were created for the latter.[25] **Purpose of Theorist:** polemic – pro-theatre **View of Theatre**: positive; functional	A place for public shows and entertain-ment	Functional: entertainment, leisure, training: provided instruction in the development of civility	**Showing**: civility **Watching**: produced a sense of community as well as helped develop a variety of skills (depending on the kind of theatre)
1490: an early attempt by Italian Francesco di Giorgio to reconstruct the acoustics of ancient theatre, based on Vitruvius.[26]					
De institutione reipublicae (1494)	Francesco Patrizi of Sienna (1413-1494) Italian political writer	Plato was mistaken in banishing poets from the ideal city, since 'the enticements of fiction were an excellent aid to teaching'.[27] Patrizi did however want to ban tragedy and comedy. Tragedy 'has within it a certain excessive violence mixed with despair which readily changes stupid men into madmen and drives the unstable to frenzy' while comedy 'corrupts the mores of men, makes them effeminate, and drives them to lust and dissipation.' [28] **Purpose of Theorist:** polemic: pro-poetry; anti-drama **View of Theatre**: negative		Instruction; the stirring of the passions	**Doing**: poetry
1498 A Latin translation of Aristotle's *Poetics* by Italian scholar, GiorgioValla (c1447-c1500) – a moderately accurate version of Aristotle which failed to be taken up because it was not compatible with current thinking which was still influenced by the Hermannus translation of Averroës' version.[29] Diomedes Grammaticus's *Ars grammatical* (C4th)					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
was printed in Paris. The essence of poetry lay in its metrical structure. There were three major genres of poetry based on the number/role of the speakers: dramatic (only the 'personages' spoke); narrative (only the poet spoke) and epic (a mixture of poet and personages spoke).[30] Speaking was not necessarily taken to be recitation.					
On the Art of the Nō Drama C15th	Zeami (1363-1443) Japanese performer and theorist	**Essential theorist.** Zeami used the idea of the Flower as a metaphor for *nō*. The charm of both lay in their ephemerality and in their ability to reproduce something familiar as something new (although containing within itself the seeds of all previous flowers or performances). For the *nō* artist this involves constant practice and the development of technique to such a level that he is able to transcend his technique, moving beyond mere imitation to showing the 'inner music' of the role. Zeami believed that an actor who specialised in a particular role would not be able to do this because he would never be able to understand what was special about the role without some contrast and would therefore never be able to offer something novel to spectators. The aim always was to offer something novel, even in a performance which spectators knew well. The 'real flower' was 'the one that seems novel to the imagination of the spectator'. The Cause of this Effect of novelty was the skill of the actor. An artist with a good technique could pace his performances so as to conserve his energies. The Flower was the means to give rise to a sensation of the unexpected in the audience and exists 'only to the extent that the actor has a firm self-understanding of the principle of novelty in all things'.[31] Blau argued that Zeami demonstrated that 'it is possible to perform the seeming absence of an ado as a precise nothing to be done'.[32] The art of appearing to do nothing involved enormous concentration of mind, in which the artist 'connected all the arts together', an artist's 'greatest and most secret skill'.[33] Megumi Sata compares Aristotle's theory of drama with that of Zeami's in terms of 'imitation, play structure, effects, and definition of success'. **Imitation**: a key word for both theorists: 'tragedy is the imitation of an action' (Aristotle); 'Role-playing involves an imitation' (Zeami). Both thought imitation should be 'beautiful' i.e. it should enhance. However, Aristotle addressed his theory to the poet or dramatist, while Zeami addressed the actor-poet. Imitation 'always refers to the actor's role-playing'. It was always about character, and it was an art of the *actor* (not the poet). The imitator is the actor, and the object of imitation is a character type. **Structure**: another key term for both theorists. Both stressed the important of wholeness and a sense of unity: every play should have a sense of completion. Both divide a play into three sections: beginning, middle and end (Aristotle); *jo* (introduction), *ha* (breaking) and *kyū* (rapid). For Zeami, 'The proper sequence of *jo, ha* and *kyū* provides the sense of		to bring happiness to the spectators; to stimulate the imagination of the spectators	**Doing**: performance; playwrighting **Showing**: perfect unfolding, demonstrating something novel **Watching**: the stimulation of the imagination by the performer led the spectator to experience something unexpected

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Fulfillment' (Zeami). Zeami is talking about the *dynamics* of live performance: unity comes from the internal coherence of the performance, based on the use of rhythmic effects. **Effect**: both theorists argue that the effect of a play is achieved through *imitation* within a certain *structure*, and for both, the concept of effect involves a relationship with spectators. For Zeami the proper effects of the play are 'mysterious beauty' (*yūgen*) and novelty. Novelty depends on spectator knowledge and experience because it involves a comparison between the present performance and previously experienced performance. Spectators grant the effects but here, only spectators can decide whether they have felt a sense of surprise: 'When the audience can express its astonishment as one with a gasp, the moment of Fulfillment has come' (Zeami, *Finding Gems*). The emphasis is on the performance rather than the text – Zeami was an actor, and starts his analysis from the point of view of performance. **Success**: for Aristotle, a successful tragedy was 'a properly written work with a well composed plot. For Zeami, 'a successful play of the first rank is based on an authentic source, reveals something unusual in aesthetic qualities, has an appropriate climax, and shows Grace (*yūgen*)' (*Teachings on Style*). i.e. success is related to performance: 'Most spectators assume that if a good play is given a fine performance, the results will be successful, yet surprisingly enough such a performance may not succeed' (*Teachings on Style*). Success can only be judged in relation to performance because a successful performance is one 'which is accepted and praised by the audience'. *Spectators*: As a professional actor, Zeami knew that communicating with spectators was 'difficult and unpredictable' – hence his great emphasis on acting skills. *Nō* is a *performing* art, and Zeami 'wrote as an actor striving to gain the audience's respect and approval'. His writings are read today by performers of all kinds because of this. For Zeami, 'Success with the audience' was 'everything'. Pleasing spectators was 'an integral component' of the art of performance. The ultimate achievement of the artist lay in the ability 'to see and grasp the audience and adjust one's way of presentation accordingly'. Zeami thus solves the conflict between the artist's ideal and the spectator's desire by seeing it as part of the art of the artist to deal with. Zeami recognized the variation in spectators and made it part of his art to cater for all: 'In the case of those spectators who have real knowledge and understanding of the *nō*, there will be an implicit understanding between them and an actor who has himself reached his own level of Magnitude. Yet in the case of a dull-witted audience, or the vulgar audiences in the countryside or in the far-			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		off provinces, spectators will have difficulty in reaching a proper level of accomplishment. How should an actor behave in such a case? … When the location or occasion demands, and the level of the audience is low, the actor should strive to bring happiness to them by performing in a style which they truly can appreciate. When one thinks over the real purposes of our art, a player who truly can bring happiness to his audiences is one who can without censure bring his art to all … However gifted a player, if he does not win the love and respect of his audiences, he can hardly be said to be an actor who brings prosperity to his troupe. … The Flower … must differ depending on the spirit of the audience' (*Teachings on Style*). This attitude makes Zeami's manual 'a practical manual of theatre survival' as well as a manual on the art of performance. *Nō* is still performed before appreciative spectators as a living theatre. Sata suggests this is because it has always been directed to a present-day audience, underpinned by a dramatic theory based on performance in which 'the relationship between performer and spectator' is considered to be 'of the greatest value'. 'In this Japanese experience we can see an alternative to the art-versus-pandering schism which the impractical idealism of Aristotle introduced into Western theatre'.[34] **Purpose of Theorist:** prescription **View of Theatre**: positive; functional			

[1] Honderich, Ted, ed. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press. 949
[2] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.41
[3] Enders, Jody. 2003. 'Performing miracles: the mysterious mimesis of Valenciennes (1547)'. In *Theatricality*, edited by T. Postlewait and T. C. Davis. Cambridge: Cambridge University Press, 40-64.59
[4] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.149
[5] Wilson and Goldfarb 2004: 180
[6] Carlson 1984: 33
[7] Quoted in Carlson 1984: 33.
[8] Carlson 1984: 34
[9] Cited in West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287. 281n20
[10] Carlson 1984: 34
[11] Carlson 1984: 35

[12] Quoted in Carlson 1984: 35.
[13] Wilson and Goldfarb 2004: 155
[14] Carlson 1984: 34
[15] Wilson and Goldfarb 2004: 155
[16] Wilson and Goldfarb 2004: 251
[17] Wilson and Goldfarb 2004: 155
[18] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.9
[19] Quoted by Krasner from M. Potolsky 2006, *Mimesis*, NY, Routledge, p. 51. The quote shows the perils of quotation, though, because Pope did not use the term 'role model' in his poem, and the phrase was not 'attested' until 1957, according to Online Etymology Dictionary (2007), http://www.etymonline.com/index.php?term=role accessed 13 April 2009.
[20] Krasner 2008: 9
[21] Enders 2003: 44
[22] Carlson 1984: 36; *The Cambridge History of English and American Literature* in 18 Volumes (1907–21), Volume V. The Drama to 1642, Part One, Bartleby.com www.bartleby.com/215/0315.html 2/11/2006. There is doubt about the origins of these plays based on their language and dissimilarity to the Coventry Corpus Christi plays which were famous in the fifteenth century and patronised by royalty.
[23] Carlson 1984: 76
[24] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.119
[25] Alberti 1955/1725, *Ten Books on Architecture*, London, given in extract in Yates 1969: 201-206.
[26] Yates 1969: 121
[27] Carlson 1984: 70
[28] Francesco Patrizi 1534, *De institutione républicae*, Paris, p. 27; quoted in Carlson 1984: 70.
[29] Carlson 1984; Krasner 2008: 9
[30] Curtius 1990/1949: 440
[31] Zeami 1984/C15th, *On the Art of the Nō Drama: The Major Treatises of Zeami*, trans. J. Thomas Rimer and Yamazaki Masakazu, Princeton NJ, Princeton University Press; excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 98-107, p. 105.
[32] Blau, Herbert. 1989. 'Universals of performance; or amortizing play'. In *By Means of Performance: Intercultural studies of theatre and ritual*, edited by R. Schechner and W. Appel. Cambridge: Cambridge University Press, pp. 250-272. 250
[33] Zeami in Gerould 2000: 106.
[34] Sata, Megumi 1989, 'Aristotle's *Poetics* and Zeami's *Teachings on Style and the Flower*, *Asian Theatre Journal* 6(1), pp. 47-56.

Table 4/51 Theories of Theatre 1501-1549

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
By the early 1500's, 'an extraordinary examination of Aristotle's *Poetics* had begun, providing criteria by which different national playwrights could be judged in 'highly polarized and excessively academic debates' which differentiated 'true' drama from 'the common ruck of medieval barbarism represented by sprawling street fairs and unwieldy pageant plays [and] the chaotic effect of mixing comedy and tragedy … art [could] be elevated by a set of formally applied rules'.[1] Nicoll says that both France and Italy were 'hag-ridden by the ghosts of Aristotle and Horace'.[2] **Distinction between popular theatre and 'proper' theatre**, muddied by what West calls an 'ideology of theater' held by humanist scholars which developed from texts before the revival of actual theatre spaces and which was in many ways contrary to actual theatre practice, along with an early concern about theatrical self-consciousness – what would later be called *theatricality* (see More 1516).[3] The period saw a fragmentation of theatre practices, particularly in the division between mass or popular theatre and 'proper' theatre which applied 'reason and logic' to the creative impulse, thereby creating 'an elitist drama for a select group'.[4] Italian plays were still based on classical models but no longer written in Italian. Other popular forms of drama besides tragedy and comedy developed: the *intermezzi* (short pieces developed from court entertainment and performed between the acts of full-length plays) and *pastorals* (imitations of Greek satyr plays), in spite of the academic debates:[5] 'Giving the spectators what they want and allowing them to spend time in the theatre in ways that best please them often results, it appears, in mixtures that defy generic classification'.[6] Polonius in *Hamlet* (2.2.412) sends up this proliferation, reciting a list of 8 genres, plus two kinds of plays which do or do not preserve the unity of place and time.[7] In England: Aristotle and Horace were studied at Oxford and Cambridge; classic plays were read and occasionally performed during the early C16th.[8] In general, in England as well as in Europe, Horace was considered more accessible and was more easily assimilated than Aristotle,[9] but between 1536 and 1542, criticism of the quality of actors' performances and on the 'reality' or 'truth' of the presentation began to appear. In *Les Actes des Apotres* (1536) in Bourges: 'the majority of the onlookers considered the business to be the truth and not pretence':[10] theatre was expected to be life-like, although there was dispute over what this meant or how it was to be achieved. Thomas More condemned actors who drew attention to themselves or other actors as actors when they were playing a role because they spoiled the play.[11]					
Instructif de la seconde rhétorique (1501)	Regnaud Le Queux (c1440- 1525) French poet and scholar	Detailed advice on the writing of moralities, comedies and mysteries (Chapter 10): moralities deal with 'praise and blame' in 'honorable language' with no jokes; comedies treat 'joyous matter' in a light, melodious and inoffensive manner; mysteries consider significant subjects and show decorum (appropriateness of character, rank etc).[12] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Praise or blame (moral judgment)	**Doing:** writing **Showing**: decorum
Praenota-menta on a commentary on Terence (1502)	Jodocus Badius (c1461-1535) Belgian scholar and printer	Influenced by Donatus (mid C4th), and showing a knowledge of Diomedes, Horace and the Roman writers, Suetonius and Vitruvius (who wrote on architecture and buildings).[13] A 'moderately complete' compendium on the available theoretical material on theatre, which considers the differences between comedy and tragedy, the types of comedy and their appropriate language, the construction of theatres, Roman games, characters and costumes, and the principles of decorum, propriety and verisimilitude, as well as presenting a life of Terence and a summary of one of his plays (*Andria*). The book was designed for young scholars.[14] **Purpose of Theorist**: prescriptive **View of Theatre**: n/r	A place in which to see drama		**Doing**: playwrightin g staging **Showing**: decorum; propriety; Verisim-ilitude.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1508 A Greek translation of Aristotle's *Poetics* by an unknown Venetian scholar - another moderately accurate version also ignored in favour of Hermannus' version of Averroës' version, and yet another missed opportunity to come to terms with Aristotle's theory. Most scholars preferred the Averroës' version which failed to treat poetry (tragedy/comedy) as a dramatic form. **1508**: Ludovico Ariosto (1474-1533), Italian poet, author of the epic poem *Orlando Furioso*, arranged regular performances of plays at the court of the Duke of Ferrara, and argues for a revival of productions of classic plays. Stimulated Giraldi to write tragedies which were strongly influenced by Seneca.[15] **1515**: the term 'drama' introduced into English as *drame.*					
Sofonisba (1515) *La poetica* (Bks I-IV1529; complete 1563)	Giangiorgio Trissino (1478-1550) Italian playwright, critic, diplomat and grammarian	*La poetica* was a widely influential work. His tragedy, *Sofonisba*, one of the first Renaissance tragedies, was inspired by ancient tragedies and served as a model for European tragedies throughout the C16th. Its preface (published in 1524) displayed an usually broad knowledge of Aristotle. The last two books of *La poetica* were translations and commentaries on Aristotle, similar to Robortello, and coloured 'by the prevailing rhetorical view of criticism'[16] and an emphasis on instruction. '[P]oetry imitates "to praise and admire good men" or "to blame and censure bad ones".'[17] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Instruction	**Doing**: poetry – (tragedy) **Showing**: imitation in order to praise or blame
Utopia (1516); *History of Richard III* (c1513-18)	**Sir Thomas More** (1478-1535) English lawyer, author and statesman	Concerned about the impropriety of mixing serious and comic material. (More coined the term 'utopia'). More was also concerned about actors who drew attention to themselves or other actors during performance. He believed this spoiled the play: 'And in a stage play all the people know right well, that he that playeth the sowdayne [sultan] is percase a sowter [shoemaker]. Yet if one should can so little good [be so ignorant] to show out of seasonne what acquaintance he hath with him, and calle him by his owne name whyle he standeth in his magestie, one of his tormenters might hap to breake his head, and worthy for marring of the play'.[18] This suggests **an early concern about *theatricality* or theatrical self-consciousness.** West considers this arose because of the dissonance between theatre practice and the 'ideology of theater' to which humanists of the period subscribed in which theatre was to present a picture suspended in time for detached viewing rather than action unfolding through time and directed towards spectators for effect. **Purpose of Theorist**: prescription **View of Theatre**: ambivalent		Instruction	**Doing**: playwrighting; acting
Propalladia (1517)[19]	Bartolomé de Torres Naharro (c1485-c1531)[20] Spanish	The first treatise of dramaturgy printed in Europe; includes eight plays written as a result of a visit to Rome. He defines tragedy and comedy traditionally and cites Horace, but goes on to say: 'All of which takes longer to tell, it seems to me, than it is necessary to hear … comedy is nothing more or less than an artful construction of remarkable and	A place where dialogue is enacted	Performance; pleasing the audience	**Doing**: *comedia* (comedy and tragedy) –

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	playwright	ultimately happy events, enacted in dialogue [by players]'.[21] Carlson calls this 'a statement of striking originality' which anticipates the independence of Spanish dramatists from the classical tradition,[22] written with 'no knowledge of Aristotle's *Poetics* to aid or trouble him'.[23] Unlike critics both in Spain and elsewhere, Naharro understood comedy and tragedy (which he referred to generally as *comedia*) as more than just poetic terms: they implied performance and presentation. For example, he considers that more than 12 characters in a comedy would generally confuse spectators.[24] 'Naharro speaks always as a pragmatic dramatist', aware of the classical tradition but only prepared to follow it if it was practical in the theatre[25] and was 'a provocative and highly original writer'.[26] **Purpose of Theorist**: polemic -practical staging **View of Theatre**: positive			the practice of drama: the artful construction of enacted dialogues
Fabula de Homine (*Fable About Man*) (1518) *Satellitium* (1524);[27] *De causis corruptiarum atrium* (1531) (a volume of *De Disciplinus libri XX* (1531).	**Juan Luis Vives** (1492-1540) Spanish humanist and teacher	Vives was 'one of the most prolific thinkers within the northern humanist tradition'.[28] His theatrical view of life tied man to society: society was the only way man could achieve his ends. For the first time, man chooses his roles, and directs the play, a use of the theatre metaphor which renders it incoherent, according to Christian:[29] the actor is no longer subservient to the playwright or director, who nevertheless lingers.[30] The entire *Fabula* is 'conceived and executed in theatrical terms'.[31] This stage was essentially a *social* existence. Man could no longer make a connection with God on his own. He could only do this through society. By his interactions with others, in ways which demonstrated his capacity for perceiving both the future and the present, he could also demonstrate his affinity with the gods. According to Fernández-Santamaria, this placed Vives in an external position equivalent to that of 'the experienced drama coach privy to one fundamental fact unknown to the performer', for he alone could reveal and explain 'the nature of God's plan for man'.[32] In *De causus*, Vives argued that education was one of the functions of theatre, even as he clearly stated the relationship of performer and spectator: 'Poetry comes onto the stage, with the people gathered to watch, and there just as the painter displays a picture to the crowd to be seen, so the poet [displays] a kind of image of life ... thus the teacher of the people is both a painter and a poet'.[33] Vives condemned acting which drew attention to the actor rather than the role: 'They act plays so as to seem to act ... which is an indecorum: for a play refers not to itself, but to what is done, or whatever deed is feigned, as a picture [refers] to a thing, not to itself'.[34] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent	A space of performance	Education; Access to God (enlightenment)	**Doing**: performance ; directing
1519: the term *tragi-commedia* introduced into Italy with the publication of the Spanish novel *Celestina* by de Rojas.[35]					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
De in cantationibus (1520)	Pietro Pomponazzi (Petrus Pomponatius) (1462-1525) Italian philosopher	A consideration of the function of 'the fables of poets' based on the writings of Averroës and the Latin tradition. The fables of poets 'tell untruths so that we may arrive at the truth and so that we may instruct the vulgar crowd, which must be led toward good action and away from wicked action'[36] **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: positive	A place (implied)	Instruction and moral guidance	**Doing**: Poetry **Showing:** guidance through fable **Watching**: the crowd is vulgar and must be led
De arte poetica (1527)	Marco Vida (c1485-1566) Italian humanist, Bishop of Alba	Following Horace, '[f]ollow the ancients … Don't try any novelties … Keep to your five acts … Imitate Seneca … Keep to the unities'.[37] **Purpose of Theorist**: prescriptive **View of Theatre**: can't say			**Doing**: Poetry
1527: Diomedes Grammaticus's *Ars grammatical* (C4th) was printed in Paris. The essence of poetry lay in its metrical structure. There were three major genres of poetry based on the number/role of the speakers: dramatic (only the 'personages' spoke); narrative (only the poet spoke) and epic (a mixture of poet and personages spoke). It remained very influential well into the French Renaissance.[38] **1531** A commentary on Horace's *Ars poetica* was produced by Italian scholar Parrasio, again heavily influenced by the Latin tradition, especially Donatus' *De Comoedia et Tragoedia* (mid C4th).					
The Governor (1531); *Image of Governaunce* (1541)	**Sir Thomas Elyot** (c1490-1546) English diplomat	A defence of poetry, including tragedy and comedy. Comedy is a mirror of life which warns against 'the promptness of youth into vice, the snares of harlots and bawds laid for young minds, the deceit of servants, the chances of fortune being contrary to men's expectations'. Tragedy should only be read by mature men experienced enough to 'abhor the intolerable life of tyrants and … contemn the folly and dotage expressed by poets lascivious'.[39] The *Image of Governaunce* was a treatise on the ideal management of the state which saw theatre as a space of education in which philosophical debates could take place: a 'space of exposition rather than production, where disputants display their cases "openly" apparently without the mimetic possibilities of dramatic recognition or reversal',[40] much like Habermas' public sphere is meant to operate. **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: functional	A space	Moral instruction	**Doing**: poetry (literature) (comedy and tragedy); debate
Poetic (1536)	Bernardino Daniello	Heavily influenced by the Latin tradition, especially Donatus' *De Comoedia et Tragoedia* (mid C4th), his *Poetic* drew heavily on Horace as well as Aristotle. Poetry's goal was to		Moral instruction;	**Doing**: poetry

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	(c1500-1565) Italian scholar, translator, poet & critic	delight and to instruct. Daniello was the first modern writer to discuss the idea of verisimilitude.[41] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional		delight	**Showing**: verisimilitude
Architettura (1537-1547) *Dell'Architett -ura (Second Book of Architecture)* (1545)	Sebastiano Serlio (1475-1554) Italian architect	Took up Vitruvius' observations on 'scenes', elaborating them to the extent that Yates claims he was responsible for identifying the art of the theatre with 'the art of changing perspective scenes', a move which coincided with Renaissance developments in perspective, optics and mechanics, and led to the development of the Proscenium Arch. Theatre became 'a 'picture theatre', a window through which the audience looked at changing scenes'.[42] **The role of the dramatist and actor was reduced (as was the mobility of the spectator**). First attempt to control spectators through a viewing position. This development was expensive and hence limited to court and elite theatre. It reached its apotheosis in the elaborate court masques of Jacobean England. Serlio exerted an enormous influence in C16th English architecture. His *Architettura* was the first Renaissance work to devote a section to theatre. It incorporated his views on perspective. Serlio coined the term *scenography.* He set guidelines for theatres and design, based on an interpretation of Vitruvius. He tried to fit classical theatre forms into indoor settings.[43] **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A seeing place (for the wealthy)	An art	**Doing**: visual effects **Showing**: visual effects **Watching**: implied
Preface: translation of Sophocles' *Electra* (1537)	Lazare de Baïf (1496- 1547) French diplomat and humanist	Defined tragedy as 'a morality composed of great calamities, murders and adversities suffered by noble and excellent characters'.[44] **Purpose of Theorist**: analysis **View of Theatre**: functional		Moral example	**Doing**: tragedy
1540's England: original works based on classic models were published in Latin, and showed awareness of classical doctrine.[45]					
Preface to *Christus Redivivus* (1541)	Nicholas Grimald (1519-1562) English poet	Based on rhetorical study and the art of oratory; a concern with appropriateness of diction and the unities; cites Plautus as his model.[46] **Purpose of Theorist**: prescriptive **View of Theatre**: can't say	A place of listening		**Doing**: performance : appropriateness of diction
Canace (1541)	Sperone Speroni (c1500-1588) Italian scholar	The playwright presented 'wicked people' as a play's principal protagonists, leading to attacks on the play and a controversy over whether the wicked could be used to inspire pity and terror. Giraldi, for instance, condemned the play because its leading figure could		Reflection of society	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	and dramatist	not inspire and improve spectators.[47] Speroni argued that, since the average person was 'midway between good and evil', they could sympathise with both good and evil characters. [Speroni exhibited more confidence in the judgment of his spectators than was acceptable for the time]. His play was based on a Greek legend. It was performed only once, but widely *read* and the subject of much *literary* debate.[48] **Purpose of Theorist**: polemic – anti-prescriptive theatre **View of Theatre**: positive			**Showing**: both good and evil **Watching**: spectators could sympathise with both good and evil, and distinguish between the two
An Address by the Tragedy of Orbecche to the Reader (1541); *Letter on Tragedy* (1543); Prologue to *Altile* (c1543);[49] *On the Composition of Comedies and Tragedies* (1554);[50]	Giambattista Giraldi Cinthio (1504-1573) Italian playwright	First important Renaissance statement on drama by a practising playwright and mostly a defence of his tragedies, which continually broke the 'rules'. Thought Aristotle 'too obscure to be taken as a guide' (*Orbecche tragedia*), although was happy to take and modify Aristotle where appropriate.[51] Defended happy endings for tragedies, and double plots (both of which Aristotle thought inferior and pandering to spectators).[52] **Plays were written 'solely to serve the spectators**, and to be pleasing on the stage, and to conform better to the practice of the time. For even if Aristotle says that this caters to the ignorance of the audience, the opposing position has also its defenders. I have deemed it better to satisfy the listener with some lesser excellence (if the opinion of Aristotle is to be accepted as better) rather than with a little more greatness to displease those for whom the play is staged'.[53] 'Man is in the world to choose … this is why our poet believes that the rules of tragedy are not so firm that they forbid him to depart from what is prescribed in order to serve the age, the spectators and subject matter as yet untouched'.[54] Nevertheless, the aim is, in the end, moral instruction: tragedy shows us 'what we must avoid' and how (by purging our passions); comedy shows us 'that which we must imitate'. Tragi-comedy offers us consolation: 'the spectator feels an astonishing pleasure on seeing the craft deceived and taken away, and the wicked, powerful and unjust overthrown'.[55] Giraldi's support of *tragicomedy* was his 'most original contribution to dramatic theory' according to Sidnell.[56] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive;	A place in which a play is staged for spectators	Entertainment (to satisfy the *listener*); moral instruction; to serve the spectators and to please them; consolation	**Doing**: playwrighting (tragedies) **Showing**: what we should avoid (tragedy) or imitate (comedy) **Watching**: spectators (listeners) indicate when they are displeased but enjoy seeing the wicked punished

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		functional			
1542: a staging of *Mistère du Viel Testament* was not permitted in Paris because the acting troupe had a tendency to include farce and 'mummeries'.[57] Even in the C17th performances of otherwise acceptable sacred plays were condemned because of the addition of farce. Nevertheless Carlson claims that the 1540's were 'the watershed years' for the Renaissance in France a period in which major theoretical works in French poetics and modern French literature were developed.[58] **1542**: a staging of *Mistère du Viel Testament* was not permitted in Paris because the acting troupe had a tendency to include farce and 'mummeries'.[59]					
'Epistre du translateur au lecteur' (1542); 'Epistre du traducteur à Monseigner le Dauphin de France' (1548)	**Charles Estienne** (1504-1564) French scholar, Paris-based professor of anatomy	The first is a lengthy essay, written in French, preceding a new translation of Terence's *Andria* which attempts to provide a history of the different types of Roman plays, 'how they were performed and in what public places … the ornamentation of the theatres and the scenes of the comic plays, then the costume of the actors, their method of playing and of speaking'. He distinguishes tragedy by its 'grave and exalted argument'.[60] The second forms the preface to an Italian play which has been translated at *Les abusez*, and introduces the critical question of composition in the vernacular. Estienne argues that if French authors followed the lead of Italian writers in using classical techniques, their work could rival Greek and Latin classics. In particular, French comedies would benefit from the application of these rules. Reveals the strong influence of Horace, which persists in French criticism from this period.[61] **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A place in which plays are performed	Performance	**Doing**: playwrightin g
Dedication, *Au roy mon souverain seigneur*, translation of Euripides' *Hecuba* (1544)	Guillaume Bouchetel (fl. 1540s) French scholar	Influence of Horace. Tragedy 'is the highest form of poetry because of its gravity of style, its grandeur of argument' and because 'it is addressed to lords and princes'[62] for whom it was invented in order to demonstrate 'the uncertainty and sorrowful instability of temporal things'.[63] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Instruction	**Doing**: poetry (tragedy) - an elite art **Showing**: the demonstrati on of temporality
L'art poétique d'Horace (1545)	Jacques Peletier (1517-1582) French scholar	An update of Horace in an attempt to encourage French writers to develop their own literature based on Horacian rules. Peletier did not appear to have known Aristotle. Beginning of a debate on the value of the classic to a new French literature.[64] **Purpose of Theorist**: prescriptive **View of Theatre**: n/r			**Doing**: poetry as a literary art
1548: possibly the **first permanent theatre constructed in Europe since the Romans, the Hôtel de Bourgogne**, was constructed by the Confrére de la Passion for the presentation of religious drama, but the French Parliament banned religious drama before it could be completed. The theatre was rented to other groups for secular plays. With					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the banning of religious drama, professional troupes began to spring up in other parts of France. Italian *commedia* was also performed in Paris and other cities. In the mid-1500's, a literary group called the *Pléiade* was formed to further writing and culture. Out of this group came French plays based on Italian neoclassical models.[65] Court entertainments also emerged during the last half of C16th (festivals, court spectacles, triumphal entries into towns).					
Art poétique françois (1548)	Thomas Sébillet (1512-1589) French poet	First major treatise on poetry in the French language; most detailed ever attempted in France; discusses three forms of dialogue: the *eclogue* (pastoral), the *morality* (like tragedies but with a happy ending) and the *farce* (a simple short piece designed to provoke laughter; quite different from Latin comedy). Disagreed with Peletier over the value of Horace to modern French writers. Includes a discussion of the key concept of *vraisemblable* or 'seemingly true events' (verisimilitude) with regard to serious drama, a concept which is to have considerable influence in France. Also appears to have not known Aristotle, or not been influenced by his work.[66] **Purpose of Theorist**: prescriptive **View of Theatre**: n/r		Different genres have different ends	**Doing**: poetry (dialogue) **Showing**: seemingly true events
Librum Aristotelis de arte poetica explicationes (1548)[67]	Francesco Robortello (1516-1568) Italian scholar	**Reintroduction of performance into theory.** Occupied the chair of rhetoric at several leading Italian universities. *Librum* is a collection, synthesis and reinterpretation of the scattered commentaries on Aristotle's *Poetics,* often in reference to and supported by the *Rhetoric.* Sidnell calls it a 'difficult and obscure little book'.[68] It reinterprets mimesis in terms of enjoyment, bringing Aristotle into line with Horace and thereby substituting rhetorical ends for Aristotle's aesthetic ones:[69] Poetry is a form of discourse which deals with 'the false or the fabulous' (*Librum*: 2). The purpose of this 'mode of discourse' is 'to give delight by representation, description, and imitation of all human actions, every emotion, and every thing, living or inanimate' (*Librum*: 2) because we delight in images, and we can also learn from them. Robortello restores the idea of **performance** to dramatic theory, for imitation includes the 'scenic … acted by the actors' which emphasises **action**, as well as what is made 'by the poet as he writes', which emphasises character (*Librum*: 393). 'The end of imitation in tragedy is action, for tragedy imitates actions' (*Librum*: 58). Tragedy 'does indeed imitate men, but not merely insofar as they are men, but insofar as they are men of action' (*Librum*: 58). A discussion of genres, the treatment of plot, character etc and rules for writing. Concern: rhetorical effect ('the power to move and persuade') in the service of morals; verisimilitude (misinterprets Aristotle's view that tragedies work best when they focus on the events of a single day (i.e. are compact in time) as a requirement that they deal only with events between sunrise and sunset because people don't usually 'move about or converse' at night (i.e. ought to accord with reality), a view which became established in later Renaissance	A place where poetry was performed	Representation; performance on a stage; enjoyment and moral instruction; purgation: Purgation is a kind of immunisation: people get a taste of what pity and fear feel like and this helps and consoles them if genuine pain or fear happens to them.	**Doing**: Poetry; performance (only a superior man can make representations believable) **Showing**: representations (with decorum and appropriate-ness); **Watching**: spectators are 'selective' in what they

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		commentaries.[70] Enjoyment and instruction: 'What other end, therefore, can we say that the poetic faculty has than to delight through the representation, description, and imitation of every human action, every emotion, every thing animate as well as inanimate',[71] however, 'profit' is also involved: 'the imitation and praise of virtuous men incites men to virtue; the representation and condemnation of vice serve as deterrents'. The audience is primarily to gain moral instruction, not from the work as a drama, but from the way it is constructed. An emphasis on the elements which make up the whole in order to consider their individual effectiveness in persuading or pleasing an audience (rhetorical ends), at the expense of any conception of an artistic whole (as in Aristotle). Application of the Horacian ideals of decorum and appropriateness to all elements in the belief that actions, character and language need to be in harmony with existing conceptions in order to please and persuade spectators, who are conceived of as 'selective' and 'receptive'.[72] According to Egginton, Robortello's was the first commentary to explicitly treat the **dramatic** aspects of Aristotle's *Poetics* ever published. **It reintroduced the notion of performance by deriving from the *Poetics* two kinds of *mimesis*, one involving the action of bodies, the other the description of words: aim: persuasion:** if what spectators perceive 'appears relevant to their everyday life, then they may be persuaded to moral improvement'. This depended on how 'true' the mimesis was: 'in general, to the extent that the verisimilitude partakes of truth, it has the power to move and to persuade' (*Librum*: 22). Verisimilitude, the expectation that the representation be as close to its object as possible, became the key element of Aristotle's mimesis (known as 'the unities).[73] 'Poetry and acting' were 'both concerned with making the minds of **readers and listeners**, respectively, disposed to receive the image of the object they are trying to represent. For representation or **action on the stage** unites in some way the image of the thing represented and enacted with the thought and imagination of men, as if it joins the entity itself with thought. Representation of this kind has great power in moving and inflaming men's minds to anger and fury, then in recalling them to kindness and assuaging them, in stirring them to compassion, weeping, and tears, as well as to laughter and joy' and to this end, poetry often uses 'notes, masks, and gestures and many other procedures' which 'greatly assist in introducing all kinds of affection and distress into men's minds'. However, 'Not everyone can introduce representation into the listeners' minds. Nothing is more difficult to achieve than that men, on hearing something, should grasp it in their thoughts, as if they saw it with their own eyes. Only an			see, and receptive to what they see; they are persuaded by something which appears to be relevant to their lives; they enjoy seeing representations and may even learn from them, including learning to avoid certain behaviours. Spectators are 'readers and listeners' (*Librum* : 22)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		educated, wise, sharp, and clever man can do this, a man who can clothe himself in ways that are foreign to him … as if he has forgotten his own existence' (*Librum*: 22). Such representations 'confer on mankind usefulness of many kinds': the imitation of virtues spur people on to virtue; the portrayal of vice, however, deters and repulses them; the depiction of 'grisly and dangerous events … reduces man's mindless effrontery and rashness' and events that merit compassion' move the audience 'to feel kindness and compassion'. 'In brief: every imitation and poetic recital allied with action enlivens, softens, presses, incites, moves, and inflames men's souls' (*Librum*: 22). How does this happen: 'It is quite clear that men are driven to imitation from that fitting and forceful power of the faculty of the imagination. Young children mimic voices and actions, bird calls, and the sound of animals … No animal does this except man and this distinguishes him from the beasts' (*Librum*: 29). [This is a virtual paraphrase of Aristotle]. Man both 'teaches by imitation' and 'By this method he learns … man learns through imitation', and he enjoys imitation, both doing it and watching it, especially as some become master of imitation (*Librum*: 30): 'men are born with an aptitude for imitation and have been endowed by nature to derive pleasure from imitation or from matters given expression by representation' (*Librum*: 30). Poetry has a 'double end as its goal … Imitation comes first and pleasure is second' (*Librum*: 30). **Pity and fear, 'two of the mind's greatest emotions' (***Librum*: 93) **are 'purged' when performed and seen because the representation of them acts as a kind of immunisation:** people experience a mild version of these feelings which allows them to have some experience of them and so learn what they feel like and how to deal with them should they happen to them in reality; they also learn that these terrible experiences happen to others, and so 'support themselves with the very powerful consolation of recalling that the same disaster has occurred to others' (*Librum*: 53) – although some people avoid even this minor experience of fear and pity (*Librum*: 142), but then they also miss out on the pleasure we can derive in watching a powerful imitation, because we derive pleasure from tragedies as a result of the skill of the imitation: 'even dreadful things, if presented to us portrayed in an imitation, produce delight and pleasure … Comedy … gives delight, because it presents a joyous imitation of men's ridiculous actions, while tragedy does so by artfully representing mankind's sadness, grief, and catastrophe … the pleasure of tragedy is much greater, for it penetrates our minds more deeply, is a rather rare occurrence in our experience, and a greater force is generated by that representation. Therefore, our			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		knowledge of the greater difficulty involved in expressing this imitation causes us to admire it the more, if it has been carried off, and [therefore] to experience greater pleasure' (*Librum*: 146). [Again, through imitation we learn, although this time we are put into the position of being made to imitate feelings as a kind of preparation for the real thing]. **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			
La defence et illustration de la langue françoise (1549)	Joachim Du Bellay (c1525-1560) French poet and critic	A great critical work produced as part of the debate over modern French writing and in response to Sébillet but which says almost nothing about drama. Whereas Sébillet saw the development of a French literature as an evolutionary process based on classic models, Du Bellay argued for a complete break and a new beginning.[74] **Purpose of Theorist**: polemic –anti-existing theory- aim: the development of a French literature based on classical models **View of Theatre**: n/r			**Doing**: using classic models to evolve new forms of literature
1549 First translation of Aristotle into the vernacular, by Italian historian Bernardo Segni (1504-1558), following the example of Robortello (1548)					

[1] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.9-10
[2] Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers.204
[3] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287.
[4] Krasner 2008: 10
[5] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.155
[6] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.12
[7] Sidnell 1991: 11
[8] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 77
[9] Carlson 1984: 78
[10] Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.49
[11] West 1999: 260
[12] Carlson 1984: 67
[13] Vitruvius' book *De architectura* contained descriptions of both Roman and Greek theatres, but the Renaissance largely concentrated on Roman theatre, which probably goes some way towards explaining the Renaissance confusion between *theatre* and *amphitheatre* (Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.99), a confusion no doubt exacerbated by the use of Isidore's *Etymologies*, in which *theatre* is defined as *amphitheatre.*
[14] Sidnell 1991: 111

[15] Carlson 1984: 41
[16] Carlson 1984: 47
[17] Trissino 1563, *La quinta e la sesta divisione*, 5v; quoted in Carlson 1984: 47.
[18] Cited in West 1999: 260
[19] The 'Introduction' is translated by Sidnell in Sidnell 1991: 112-4, its first translation into English.
[20] Sidnell gives the dates as c1485-c1520.
[21] Naharro 1991/1517: 112 (in Sidnell 1991: 112-4)
[22] Carlson 1984: 58
[23] Sidnell 1991: 111
[24] Naharro 1991/1517: 113
[25] Carlson 1984: 58
[26] Sidnell 1991: 111
[27] Written for Princess Mary Tudor, daughter of Henry VIII, to whom Vives was a tutor.
[28] Fernández-Santamaria, J.S. 1998. *The Theater of Man: J.L. Vives on Society*. Vol. 88 Part 2, *Transactions of the American Philosophical Society held at Philadelphia for Promoting Useful Knowledge*. Philadelphia Pa: American Philosophical Society. vii
[29] Christian 1987: 200
[30] If man is no longer 'a puppet, subservient to the will of the divine' (Christian 1987: 200), however that might be interpreted, what happens to 'the divine'?
[31] Fernández-Santamaria 1998: 1
[32] Fernández-Santamaria 1998: 6-7
[33] Quoted in West, William 1999, 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe', in Masten, Jeffrey and Wall, Wendy (eds), *Renaissance Drama* New Series XXVIII: *The Space of the Stage*, Evanston, Northwestern University Press, p. 280n6.
[34] Vives *De disciplinis* 90-91, quoted by West 1999: 260
[35] Sidnell 1991: 122
[36] Quoted in Carlson 1984: 37, from Bernard Weinberg 1961, *A History of Literary Criticism in the Italian Renaissance*, Chicago, Vol 1, p. 368.
[37] Cited in Nicoll 1962: 204
[38] Curtius, Ernst Robert. 1990/1948. *European Literature and the Latin Middle Ages*. Translated by W. R. Trask. Princeton NJ: Princeton University Press (Bollingen Series XXXVI).440
[39] Elyot 1962, *The Book Names the Governor*, ed. S.E. Lehmberg, New York, pp. 47-48; in Carlson 1984: 76-77.
[40] West 1999: 260
[41] Bondanella, Peter *et al* 1996, *Cassell Dictionary of Italian Literature*, Continuum International.
[42] Yates 1969: 123-4
[43] Trumbull, Eric W. 1998-2006. 'Introduction to Theatre--the online course'. Northern Virginia Community College http://novaonline.nvcc.edu/eli/spd130et/SPD130-F06-theatre-theory.htm (accessed 2/3/2007).
[44] *Tragédie de Sophocles intitulée Electra*, trans. Lazare de Baïf, Paris 1537, p. i; quoted in Carlson 1984: 68.

[45] Carlson 1984: 77
[46] Carlson 1984: 77
[47] Carlson 1984: 43
[48] Wikipedia 2009, http://en.wikipedia.org/wiki/Sperone_Speroni accessed 4/3/2009.
[49] Translated by Sidnell from Weinberg's edition 1970-1974; excerpt in Sidnell 1991: 122.
[50] Publication date: Giraldi claimed it was written earlier and that it, rather than Segni's, was the first commentary on Aristotle's *Poetics* in the vernacular. He may also have wanted to pre-date it to avoid charges of plagiarism from Lombardi and Maggi (Carlson 1984: 41). Excerpts are reprinted in Sidnell 1991: 123-128 from Crocetti's edition: Giraldi (Cinthio), 1973 *Scritti critici*, (ed.) Camillo Crocetti, Milan, p. 184.
[51] G.B.Giraldi Cinthio, 1543, *Orbecche tragedia*, Vinegria, p. 2, quoted in Carlson 1984: 41.
[52] Giraldi 1991/1554: 126
[53] Giraldi 1991/1554: 126
[54] Giraldi 1991/c1543: 122
[55] Giraldi 1991/c1543: 126-7
[56] Sidnell 1991: 121
[57] Enders, Jody. 2003. 'Performing miracles: the mysterious mimesis of Valenciennes (1547)'. In *Theatricality*, edited by T. Postlewait and T. C. Davis. Cambridge: Cambridge University Press, 40-64.44
[58] Carlson 1984: 68
[59] Enders 2003: 44
[60] *Première comédie de Terence intitulée Andrie*, trans. Charles Estienne, 1542, Paris, iii; quoted in Carlson 1984: 68.
[61] Carlson 1984: 69
[62] Carlson 1984: 68
[63] *La tragédie d'Euripide nommée Hecuba*, trans. Guillaume Bouchetel, Paris 1544, p. ij; quoted in Carlson 1984: 3.
[64] Carlson 1984: 69-71
[65] Wilson and Goldfarb 2004: 251
[66] Carlson 1984: 70-71
[67] Published in Florence in 1548; excerpts reprinted from this edition in Sidnell 1991: 85-97
[68] Sidnell 1991: 84
[69] Carlson 1984: 38
[70] Carlson, 1984: 40
[71] Quoted in Carlson 1984: 38, from Robortello, *Librium Aristotelis de arte poetica explications*, quoted and translated in Weinberg 1961, Vol 2, p. 389 (see note above)
[72] Carlson 1984: 38-40
[73] Egginton 2003: 90
[74] Carlson 1984: 70

Table 5/51 Theories of Theatre 1550-1580

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1550s: the **rise of the *Commedia dell'arte*** in Italy. It was very popular in Spain from 1570-1580 and exerted an influence on Spanish playwriting. France had a theatre dedicated to it, the Théâtre Italienne, and Molière incorporated many of its elements into his plays. It died out around 1750 but was rediscovered in the 1960s, during which it became a key aspect of actor training. Elements of *commedia* have since become a familiar component of theatre around the world.[1] **Mid C16th**: the development of a Renaissance dramatic tradition, with new plays appearing regularly. The relationship of these plays to classic theory and practice was the subject of continuing concern for theorists and playwrights. **In general, the opinions of the playwrights were ignored**[2] but 'few Elizabethans were willing to sacrifice their delight in variety' to satisfy Aristotelian views on the unities.[3] **1561: First use of the word 'theatre' in a title** (see Grévin 1561).					
Aristotelis librum de poetica communes explanaciones (1550)	Bartolomeo Lombarda and Vincenzo Maggi (fl. 1550s) Italian scholars	Followed the example of Robortello, but with significant elaboration and qualification; while parts may give pleasure, the ultimate aim is instruction of the multitude, therefore 'common opinion' has to be followed. Because the aim is to instruct 'the multitude', 'probability' and 'verisimilitude' are interpreted according to what will be accepted by 'the common crowd' – hence an emphasis on decorum and appropriateness with regard to characters, and general verisimilitude:[4] hence a messenger sent to another country could not return within an hour without the spectators whistling and hissing the actor off the stage for 'an action lacking in all reason … contrived by the poet' (*Aristotelis*).[5] Lombarda and Maggi introduced *decorum*, 'the other great theoretical concept to emerge from the Italian renaissance commentaries on theatre' following Segni's translation of the *Poetics* into the vernacular. The principle of decorum meant that dramatists, actors and designers had to be careful not to deviate from the model of a certain ideal of social types: what a king 'says or does must belong to those things which are usually … attributed to kings'. It led to highly conventionalized characterizations, one of the distinguishing features of most neo-classical drama.[6] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	A place with a stage on which drama (poetry) was enacted	Instruction of the multitude	**Doing**: poetry - playwrighting **Showing**: credibility; decorum **Watching**: the 'common crowd' requires probability and verisimilitude or it will reject the drama
République aux furieuses défenses de Louis Meigret (1550)	Guillaume des Autelz (c1529-1581) French scholar	An attack on Du Bellay and a defence of the French morality play, which Autelz thought should be revitalized and artistically developed through an understanding of the formal rules of the classics. He regarded classic tragedy and comedy to be too extreme to be valuable for modern moral ends; his argument shows the influence of Patrizi's *De institutione reipublicae* (1494) with regard to his attitude to the effects of comedy and		Moral instruction	**Doing**: playwrighting (literature)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		tragedy.[7] **Purpose of Theorist**: prescriptive: the development of a French literature, in particular, morality plays, based on classical rules **View of Theatre**: functional			
Prologues to *La gelosia* (1550); *La strega* (The Witch) (1582)[8]	Antonfrancesco Grazzini (Il Lasca) (1503-1584) Italian dramatist, editor, poet and polemicist; founding member of the *Accademia degli umidi*	Grazzini challenged classic authority in his prefaces: 'Aristotle and Horace knew their own time, but ours is different. We have other customs, another religion, another way of life, and therefore need to create our comedies in another manner'.[9] Grazzini also challenged the view that comedies were about instruction: 'Whoever wants to learn about the civil and Christian life, does not attend comedies to do so' (*La gelosia*).[10] Comedies reflected their own times and were not about civil or Christian instruction: 'Today we no longer go to see comedies so that we can learn to live but for pleasure, sport, delight, and to while away melancholy, and thus find enjoyment' – and to admire the opposite sex.[11]The 'Academy of the Clammy Ones' was devoted to restoring the Tuscan dialect and finding a place for *commedia erudite* at a time when lavish *intermezzi* were the rage for upper classes and the *commedia dell'arte* was establishing itself as the most popular comic form. The aim was to create a form of drama for the mercantile or middle-class.[12] *Commedie erudite* were usually 'a minor pursuit of men of letters and scholars, performed by amateurs in aristocratic residences'.[13] The prologue to *The Witch* is presented as an argument between Plot and Prologue as to which should come first and how much information should be conveyed to the spectators about the play. **Purpose of Theorist**: polemic – pro-popular theatre **View of Theatre**: positive; functional	A place people attend to see comedies, enjoy and divert themselves and 'admire the opposite sex'	To reflect the time; pleasure; to provide an opportunity for social interaction with other spectators (not about instruction)	**Doing**: performance **Watching**: spectators come to comedies to be amused not instructed, and see other spectators
L'Art poétique (1555)	Jacques Peletier (1517-1582) French scholar, poet and mathematician	A response to Du Bellay (c1525-1560), championing classic comedy and tragedy over medieval genres (moralities, farces); draws on Horace, Donatus and Diomedes. Comedy is 'a mirror of life'; tragedy teaches the spectators 'to fear the gods, renounce vice, turn aside from evil, and respect virtue'.[14] He endorses appropriateness and decorum (translates as *bienséance*, a term which would become extremely popular in C17th France.[15] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction	**Doing**: Poetry – (comedy and tragedy) **Showing**: lessons
1555 A translation of Aristotle's *Poetics* into French by French scholar Guillaume Morel.					
The Good Ordering of a	William Bavande	Translated from a Latin work by Italian Johannes Ferrarius (Montanus); a political and moral defence of theatre: plays serve 'partlie to delight, partlie to move to embrace		Entertainment ; moral	**Doing**: plays - **Showing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Common Weal (1559)	(fl. 1550's) English scholar of politics and literature	ensamples on virtue and goodnesse, and to eschue vice and filthie liuying'.[16] **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: functional		example	examples
De poeta (in Latin) (1559); *Arte poetica* (in Italian) (1563)	Antonio Sebastiano Minturno, (d. 1574) Bishop of Ugento	Minturno was a participant in the Council of Trent, which was concerned to determine what was to be preserved and supported from contemporary works. Both these works were produced during the period of the Council. *De poeta* is a 'huge work', a general study of poetry which discusses Aristotle extensively (two books are entirely on tragedy and comedy); *Arte poetica* was published as a supplementary text, and focused on the analysis of specific types of contemporary poetry. Book II is devoted to tragedy and comedy.[17] Dramatic genres are identified and distinguished by types of endings, and the kinds of characters involved: great men are depicted in tragedies, merchants and common folk in comedy and humble, mean and ludicrous people in satiric drama. The end of all poetry is 'to instruct, delight, and move'; tragedy also aims to purify 'the passions [of] the souls who listen'.[18] Minturno is usually credited with having added 'to move' to the Horacian aims of delight and instruction, although the idea was implicit in Robortello and the general concern with the effects on spectators. Carlson believes Minturno's explicit inclusion probably came from Ciceronian rhetoric, which claimed that the end of rhetoric was 'to teach, delight, and move'. Only what is true can be shown or imitated, so that the spectators accept it as true. Decorum and appropriateness are therefore given a central role. Performances should be limited in time (continuing the misreading by Robortello) and exhibit an overall unity of tone (rhetorical).[19] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Entertainment ; moral instruction	**Doing**: poetry (comedy and tragedy); performance **Showing**: what is true; decorum; appropriate-ness **Watching**: concern about effects - spectators are gullible
Preface to *Oedipus* (1560)	Alexander Nevyle (1544-1614) English translator	Called the play 'a dredfull Example of Gods horrible vengeaunce for sinne'[20] **Purpose of Theorist**: translation **View of Theatre**: functional		Moral instruction	**Showing**: results of sin
Commentary on Aristotle's *Poetics* (1560)	Pietro Vettori (1499-1585) Italian philologist and	The third of the 'great' commentaries on Aristotle's *Poetics*. Also renowned for his work on Cicero. Concern: the rhetorical tradition, with an emphasis on the feelings and the belief of the spectators.[21]		To stir the feelings of the spectators	**Doing**: Poetry (rhetoric)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	classicist	**Purpose of Theorist**: prescriptive **View of Theatre**: affective			
Poetices Libri Septem (1561);[22] written in Latin, it appeared in Paris and Lyon the same year	Julius Caesar Scaliger (c1484-1558) Italian critic; interpreter of Aristotle	The first major Italian critic to challenge the authority of the ancients, Scaliger was a major link between French and Italian criticism, and probably the first critic in France to draw primarily on Aristotle (he became a French subject in 1528).[23] *Poetics* was a comprehensive attempt to standardize literary form and content 'by relating Aristotle's *Poetics* to existing literary tradition' such as Horace[24] as well as a defence against Plato's condemnation of poetry.[25] It was a widely influential work of the same type as Minturno but 'larger and more comprehensive … a huge and erudite compendium' aimed at developing an orderly and harmonious system, choosing consistency over authority when ideas were contradictory: led him to be 'widely regarded as the most learned man in Europe'.[26] In England, he influenced Sidney and Jonson.[27] According to Carlson, Scaliger rejected imitation as the end of poetry. Imitation was 'the foundation of all poetry' but had for 'its ultimate goal … to teach while giving pleasure' (*Poetices* I.I.I). Instead of mimesis, Scaliger insisted on 'versification … as the primary and defining characteristic of dramatic … poetry'.[28] Verisimilitude, as a result, did not relate to appropriateness but to the 'things of nature', a radical interpretation similar to C19th ideas of realism: drama had to create a reality 'in which ideally the spectators is unconscious of any artifice', and this should be done through 'the lines that are spoken'.[29] Although Scaliger did not develop theories about the unity of time and place himself, his ideas were later interpreted this way to the extent that they were known to the French as *unites scaligériennes*.[30] He recognized the difference between reading and staging tragedies, however this led him to exclude harmony and song from his definition of tragedy. Tragedy was 'an imitation through actions of some distinguished life, [generally] unhappy in outcome, in serious metrical discourse'. Comedy was 'a dramatic poem which is filled with intrigue, full of action, happy in its outcome and written in a popular style'.[31] The true end of drama was moral improvement, although Scaliger recognized that this was not Aristotle's end: 'imitation is not the goal of poetry; it is learning accompanied with pleasure, by which the character of minds maybe brought to right reason: that by them man may attain perfect action, which is called beatitude' (*Poetices* 7.2.346). What does poetry teach? 'The poet teaches states of mind through actions so that we may embrace the good ones and imitate them to guide out conduct, and to reject the evile ones in order to refrain from them. Action, then, is a means of instruction: a state of mind is what we are taught that	A place people came to for diversion by watching poetry	moral instruction through imitation; pleasure; diversion	**Doing:** poetry (comedy and tragedy) **Showing**: a 'reality' which appeared devoid of artifice **Watching**: people came to the theatre for diversion; spectators (*listeners*) were critical of artifice

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		we may act. In a play, the action is, as it were, the model or the means, while the state of mind is the goal' (*Poetices* 7.3.347). Not that this is what spectators necessarily have in mind: they just 'come[s] together for the express purpose of exchanging the tedium of countless days for several hours' diversion' (*Poetices* I.6.II). **Purpose of Theorist**: polemic – anti-artifice **View of Theatre**: functional			
Preface: 'Brief discourse pour l'intelligence de ce théâtre', *La mort de César* (1561)	Jacques Grévin (1538-1570) French dramatist	Reveals some influence of Aristotle, whom Grévin cites as the authority for his definition of tragedy: 'an imitation or representation of some fact illustrious and grand in itself', although he dispenses with a singing chorus on the grounds of verisimilitude: 'when the troubles … come to republics, the common folk would have little occasion to sing'.[32] In any case, he believed that 'various nations do things in different ways'.[33] Grévin was the first to use the word 'theatre' in a book title **Purpose of Theorist**: prescriptive **View of Theatre**: an art form; positive	An institution; a practice or art	Imitation or representation	**Doing**: 'theatre' (tragedy) **Showing**: verisimilitude
Preface to *Romeus and Juliet* (1562)	Arthur Brooke (d. c1563) English translator	The 'story taught virtue by [a] miserable example'.[34] **Purpose of Theorist**: introduction **View of Theatre**: functional		Moral instruction	**Doing**: telling a story **Showing**: examples
1567 First complete translation of Horace's *Ars poetica* into English, by Thomas Drant. A rather free translation which nevertheless provided a codified body of classical theory in the vernacular.[35] **1570** Translation of Johann Sturm's *Nobilitas literata* into English, by English scholar Thomas Brown and which introduced the Aristotelian idea of imitation (*mimesis*) to England.					
Schoolmaster (1570)	Roger Ascham (1515-1568) English scholar and teacher	Published posthumously; included a discussion of Aristotle's conception of *mimesis*: 'The whole doctrine of comedies and tragedies is a perfect Imitation, or fair lively painted picture of the life of every degree of man.'[36] Although Ascham rates tragedy more highly than comedy (as did Aristotle) he does so on moral grounds.[37] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction through imitation	**Doing**: drama (comedy and tragedy) **Showing**: imitation
Poetics of Aristotle, Translated into the Vernacular and	Ludovico Castelvetro (1505-1571) Italian scholar	**Essential theorist.** One of the first of the great commentaries on Aristotle to be published in any modern European language, making it available to a wide audience;[39] less a commentary than an attempt to establish a poetic system rivalling Aristotle's based, not, as Aristotle's had been, on the structure and internal relationships of the drama itself, but on the needs and demands of the **spectators (listeners)** (the second thread of Aristotle's analyses, according to Crane,[40] and the one ignored until Castelvetro). The *Poetica*	A place in which poetry was **staged** before spectators	Pleasure; recreation; inurement. Teaching is a false goal. Spectators	**Doing**: Poetry - a practice or craft of representation **Showing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Explicated (1570)[38]		offered 'to interpret, to complete, to update, and even to correct Aristotle's thought and thus to achieve the status of independent theories'.[41] Represents a radical view both with regard to Aristotle and his contemporaries, not least because of his 'clear recognition of a non-verbal language of the theatre in his application of the term 'dramatic'. The 'dramatic' was 'a representation of words and things by means of both words and things'. This distinction between the 'dramatic' and the 'similitudinary' in which a representation of word and things was made by words alone (as in narrative) was the basis for his insistence on performance 'as essential to the dramatic genre' but although 'many important corollaries follow from it' some of which were readily taken up (e.g. unity of place) this 'fundamental premise was virtually ignored'.[42] He rejects Aristotle's idea of 'purgation' (catharsis), believing it was invented only to answer Plato's criticisms regarding the value of drama, but, like most theorists who claim that pleasure is the purpose of art, had trouble accounting for the appeal of tragedy, which he claimed gave us 'oblique' pleasure, partly because we enjoy the punishment of injustice ('gladness'), and partly because we learn about how we might be affected by life's misfortunes ('sadness')without being forced to learn this 'openly and in words', [43] and perhaps also because we become inured to it or fatalistic about it. The stage and drama were invented for the 'pleasure of the ignorant multitude' who were not readers but 'spectators and hearers', therefore their needs and desires must be considered. Since the purpose of poetry was 'the pleasure and recreation of the common people, its subjects must be things suited to their understanding and therefore capable of giving them pleasure. Such things are the everyday happenings that are talked about among the people, the kind that resemble those reported in any one day's news and histories', not things which require a specialised knowledge of things like astronomy and philosophy.[44] This focus not just on pleasing spectators but on advocating on behalf of the 'lowest' kind of spectator also represents a sharp separation from both Aristotle and contemporary Renaissance thinkers and 'contradicts all those who attempt to dignify dramatic art by attributing to it a didactic function in relation to a refined audience'.[45] **Dramas were designed to be performed**: 'Aristotle is of the opinion that the delight to be obtained from reading a tragedy is as great as that to be obtained from a performance of it; this I aver to be false'.[46] Unsophisticated spectators were 'impressed by the amount of labor involved' so 'difficulty overcome' was one of the criteria of art.[47] Castelvetro presents a rigid		should be put at their ease;	representations - 'things that can be understood by the common people'.[58] **Watching**: the common people are interested in the things that happen every day; spectators (*listeners*) also enjoyed and appreciated the skills involved in overcoming difficulties (within the play and in staging). Castelvetro recognized the need for shared conventions for this to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		conception of the two basic 'unities': time and place. The time of a play should be identical with real time. Twelve hours was probably the maximum time for a play since the spectators could not be expected to remain **in the theatre** longer due to bodily necessities, and place should be 'that vista alone which would appear to the eye of a single person': there must be 'due regard for the physical needs of the people'.[48] In this way he made the actual conditions of theatre in terms of their effects on spectators a central argument in his dramatic theory. His formulation of the unities of time, place and action 'was the first coherent statement of the "rules"' and it became a 'cornerstone of neoclassical criticism'.[49] His view had an enormous impact, especially in France where he lived in exile after being condemned by the Inquisition for 'doctrinal deviance'.[50] His book was not accepted universally in Italy, not least because the book was proscribed. His view of Aristotle's major unity (action) was broader: 'There is no doubt that it is more pleasurable **to listen to** a plot containing many and diverse actions than one which contains but a single one'.[51] Action is preferable to narration on stage, unless it cannot be done with verisimilitude. Marks a shift to **audience psychology** which is taken up by other theorists both in Italy and elsewhere.[52] (Castelvetro's book became available in France before 1572, and in Spain after 1570).[53] **He drew attention to the original meaning of the word *poet* as maker when he argued that the poet was an *inventor***, who invented using language to create an 'image and imitation of history', although the imitation created by the poet was not of the same order as the imitation which was natural to men: 'the imitation required by poetry not only does not copy models set before it or duplicate something already made without knowing why it has been so made, but rather makes a thing in every way distinguishable from any made before that day, and, so to speak, creates a model for others to copy'. The difference lay in reflexivity: 'the poet should know perfectly the reason why he does what he does'.[54] He also insisted that **performance was 'a defining characteristic of the dramatic genre' and that performance used 'a language of things, as well as of words'**.[55] He also suggested that the kind of government under which a people lived would determine the kind of drama which would be available for them to see. In particular, neither democracies nor monarchies were likely to present a drama in which a common person rose to be a monarch because such a theme might generate political jealousy.[56]Sidnell remarks that **'the valuation that Castelvetro in the sixteenth century gives to non-verbal theatrical**			happen

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		expression … is exceptional' both for his own time and earlier, and long afterwards.[57] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			
Prologue to *Damon and Pithias* (1571)[59]	Richard Edwards (1524-1566) English logician, musician, poet and playwright	The Prologue is 'one of the earliest examples of an attempt at dramatic theory by an English playwright' and perhaps the first to apply the term *tragical comedy*.[60] Spectators sit in 'upright judgment'.[61] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		To please the spectators	**Doing**: playwrighting **Showing**: the nature of characters **Watching**: spectators were judges
'L'art de la tragédie', preface to *Saúl le furieux* (1572); Prologue: *Les corrivaux* (1573)	Jean de la Taille (1540-1611) French critic	Brought into French theory the Italian practice of privileging Aristotle over Horace with regard to 'the "laws" of the theatre'; most likely influenced by Castelvetro. The end of tragedy was 'to move and to arouse … the emotions', [62] i.e. a 'clear shift from moral to artistic ends' which reveals the influence of Aristotle in France, and opens up an interpretation which would influence French neoclassicism. An emphasis on the unities, and verisimilitude, especially with regard to offstage action (murders could not be performed for real onstage). An emphasis on a unified and well-constructed plot (as in Aristotle), with nothing 'useless, superfluous, or out of place'. Comedies were 'a mirror' of 'the natural, and the manner of action of all members of the populace'.[63] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To move or arouse emotion; to mirror 'the natural'	**Doing**: playwrighting (tragedy) **Showing**: verisimilitude
Annotationi nel libro della Poetica d'Aristotele (1575)	Alessandro Piccolomini (1508-1578) Italian philosopher and playwright	A similar focus on spectators as in Castelvetro, but without his rigidity with regard to verisimilitude: even ignorant spectators know that they are not viewing reality. An imitation cannot be true or it wouldn't be an imitation. **Spectators 'grant and concede to the imitations all that which is far from the truth and which the art of imitation of necessity requires and brings'**.[64] Still accepts the unity of time in terms of **spectator comfort**: twelve hours is the limit, but spectators can easily accept the convention of stage time, and the compression of time. Tragedies should be based on known stories, however, because familiarity would lead to deeper effects. (**Early recognition of 'suspension of disbelief'**).	A place in which plays (poetry) are staged before spectators	Representation and affect	**Doing**: poetry (imitation) **Watching**: spectators know they are not viewing reality; they agree to imitation for the sake of its effects and

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-prescriptive theory **View of Theatre**: positive			skill, although familiarity with stories increases effects

1576 English translation of Giovanni della Casa's *Galateo* (1576) by Robert Peterson. The only reference to *katharsis* in England during the early Renaissance; Peterson was not impressed with the idea, claiming that 'strong mustard' could achieve the same end.[65]

1576: Burbage opens either the **second or third permanent theatre in Europe after Roman times** (there are references to a theatre-like structure at the court at Ferrara c1550, and the **Hôtel de Bourgogne** was constructed by the Confrére de la Passion for the presentation of religious drama in 1548), and the first in England,[66] restoring to the term *theatre* some of the 'sense of place' which it originally carried. Yates argues that this marked a brief period (to 1608) in which 'a type of theatre existed … in which the true qualities of the ancient theatre had been captured to a degree perhaps never equalled before, or since', a theatre 'which expressed the world in its ground plan'. After 1608, when Shakespeare moved his company to the Blackfriars Theatre, there was a gradual separation from this cosmic and religious connection. **By the time of the Restoration, the picture stage theatre, with its elaborate proscenium arch separating spectators and players, became established, holding sway until the mid-twentieth century saw a movement back to an arena type of theatre with an open stage**.[67]

Late C16th: credibility not faith was required from the theatre i.e. there was an expectation that what was on stage would be fabricated, but that it should *appear* 'natural and played without pretense';[68] what mattered was how credible the fabrication was. According to Postlewait and Davies this accounts for the large number of plays which drew attention to themselves as theatrical at the time, a tactic which also reversed the tables on those who opposed theatre 'for its dissembling inauthenticity' since they explicitly pointed to their theatricality.[69] Views on how credibility should be attained were contested, especially with regard to the 'unities' of time and space, and the use of original elements: 'Italian Renaissance criticism can never be considered a single unified critical tradition'.[70] The opening of the first public theatre in England in 1576 precipitated a decade of attacks on the theatre, generally but not always by Puritans. These attacks are reflected in the English literature ('pamphlets and counterpamphlets') on theatre of the time, and somewhat paradoxically also drew on classic authors as well as church fathers to make their attacks. The debate was so extensive that in 1584, Oxford University introduced it as a topic suitable for an MA degree.[71] The conflict anticipated the French critical quarrels on C17th.

By the end of C16th, the only theatrical form of the Italian Renaissance which was to survive, the *opera*, had appeared. Its inventors had thought they were recreating Greek tragedy, which they understood as music fused with drama. The earliest operas were based on Greek mythology: Peri's *Euridice* (1600) and Monteverdi's *Orfeo* (1605). It experienced widespread popularity: by the mid C17th, several public operas houses had been built in Venice alone. The form spread to France during C17th.[72]

Treatise (1577)	John Northbrooke (fl 1567-1589) English clergyman and	The full title of Northbrooke's book is a *Treatise wherein Dicing, Daucing, Vaine plaies or Enterludes … are reprooued by the authoritie of the worde of God and auncient Writers*. It is a dialogue between Youth and Age in which theatre is condemned for obscenity and baseness. The treatise nevertheless recommends the use of tragedies and comedies for scholarly study, and defines both along traditional lines.[73]	A place of where entertain-ments took place	Instruction (as literature)	**Doing**: performance **Showing**: obscenity, baseness

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	writer	**Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative; functional (as literature)			**Watching**: common people are corrupted by such things
Preface to *Promos and Cassandra* (1578)[74]	George Whetstone (c1544-1587) English playwright, translator, biographer and anthologist	A response to attacks such as Northbrooke's, also drawing on classic authors and classical definitions of tragedy and comedy, and promoting the moral instruction value of drama: 'by the reward of the good, the good are encouraged in well-doing: and with the scourge of the lewd, the lewd are feared from evil attempts'.[75] The most complete summary of English neoclassic ideas on drama to date, it included a brief survey of French, Spanish, Italian and German drama, but also condemned English drama for its lack of decorum, lack of appropriateness and mixing of genres, and for ignoring the unities and verisimilitude: 'in three hours runs he through the world, marries, gets children, makes children men, men to conquer kingdoms, murder monsters, and bringeth gods from Heaven and fetcheth devils from hell'.[76] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional	An art form	Moral instruction	**Doing**: drama: an historically and geographicall y contingent art; **Showing**: moral consequences of actions; a model for behaviour
Apologie of the Schoole of Abuse (1579); *Players Confuted in Fiue Actions* (1582)	**Stephen Gosson** (1554-1623) English humanist and former actor turned Puritan	The *Apologie* was a series of pamphlets in which Gosson condemned poetry on similar grounds to Plato. While good art might instruct, art could also be turned to evil purposes, stirring up the emotions and 'subjugating reason', thereby hampering moral choice. *Players* was a response to Lodge: plays originated in pagan religion and were therefore 'the doctrines and inuentions of the deuill.' Using Aristotle's four causes (efficient, material, formal and final), Gosson argues that plays are about 'thinges as neuer were', and generally deceive even when their subject matter is true because the poet makes them 'longer, or shorter, or greater or lesse than they were'. In general, 'to act is to lie, and to lie is to sin', an argument taken up by Elizabethan critics of theatre.[77] Finally plays were designed 'to make our affections overflow', overwhelming reason and self-control.[78] **Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative	A place where 'players' deceive spectators	Deception; loss of self-control	**Doing**: acting: a dangerous art, an invention of the devil - a lie
A Reply to Stephen Gosson's	Thomas Lodge (c1558-1625) English poet and	Rebuttal of Gosson's attack. Poetry was inspired by God. It was an effective instrument for moral instruction.[79]		Moral instruction	**Doing**: Poetry - an instrument of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Schoole of Abuse (c1579)	writer	**Purpose of Theorist**: polemic – defence of poetry (drama) **View of Theatre**: functional			instruction
The Defense of Poesy (c1580; 1595)[80]	Sir Philip Sidney (1554-1586) English courtier and patron of the arts; created 'princely pleasures' for the Queen and her court[81]	**Essential theorist.** Written partly in refutation of Gosson's Platonic attack, *The Defense* was a 'milestone' of Renaissance critical thought for both England and Europe,[82] presenting a synthesis of general critical thought of the time. It drew heavily on Aristotle, Plato, Horace, Scaliger and Minturno as well as other Italian commentators, with whom Sidney had become acquainted during three years of travelling on the continent.[83] Sidney argued that Plato did not wish to banish poetry as such, but rather banish 'the abuse, not the thing'.[84]Poetry is 'an art of imitation …. A representing, counterfeiting, or figuring forth … a speaking picture, with this end – to teach and delight'.[85] His conception of imitation was similar to the Neoplatonists', and he also stressed a moral purpose: the realisation of virtuous action. He saw poetry as more suited to this than philosophy or history. Comedy and tragedy were defined in terms of their moral utility: 'comedy is an imitation of the common errors of our life' to teach us to avoid them … tragedy … openeth the greatest wounds and showeth forth the ulcers … maketh kings fear to be tyrants, and tyrants manifest their tyrannical humours' and 'teacheth the uncertainty of this world, and upon how weak foundations gilden roofs are builded'. He argued that delight and laughter were different things, and that we could be delighted without laughing.[86] He agreed that poetry had been abused, but that did not mean it could not be put to good use. Poetry did not lie; it simply worked in allegory and figure, which even a child could recognize: 'fort he poet, he nothing affirmeth, and therefore never lieth'… 'What child is there that coming to a play and seeing "Thebes" written in great letters upon an old door doth believe that it is Theves?'.[87] He argued that poetry created 'a speaking picture' which was more powerful than any theoretical discussion, although this only appeared to be 'in the theatre of the mind'.[88] He followed the Italian critics in endorsing the unities, and while allowing the mix of genres, such mixing should not be indiscriminate. He also distinguished comedy from farce as more refined, and gave 'a primacy to tragedy that is new to English scholarship', although his analysis, based on a sound knowledge of contemporary practice and theory, was soon to be overthrown by the great Elizabethan dramatists:[89] 'the writing and publication of the *Defence* could hardly have been less opportunely timed'. Sidnell also argues that **Sidney had no real**	A place where poetry was spoken	To teach; to delight through the realisation of virtuous action	**Doing**: an art of imitation;[92] a 'speaking picture' **Showing**: not lies but allegory and figure **Watching**: spectators recognize and understand allegory and figure; they are not taken in by theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		enthusiasm for the theatre, and admitted he had limited experience of it:[90] 'I have lavished out too many words on this play matter. I do it because as they are excelling parts of poesy, so is there none so much used as in England, and none can be more pitifully abused'.[91] **Purpose of Theorist**: polemic – defence of theatre **View of Theatre**: functional			

[1] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.155
[2] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 42-3
[3] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.116
[4] Carlson 1984: 40
[5] Quoted by Carlson 1984: 40, from Weinberg 1961, Vol 1 p. 412.
[6] Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.90
[7] Carlson 1984: 70-71
[8] Carlson gives the publication date of *La strega* as 1566, but Sidnell says the play was not published until 1582, although it had been written between 1546 and 1547, while the prologue was written possibly as late as 1574 (Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.115). The version reprinted in Sidnell (1992: 115-120) was originally published in Plaisance, Michel (ed) 1976, *La Strega*, Paris.
[9] Grazzini 1991/1582: 119 in Sidnell.
[10] In Antonfrancesco Grazzini 1859, *Commedie*, Florence, p.5; quoted in Carlson 1984: 43.
[11] Grazzini 1991/1582: 118-119
[12] Sidnell 1991: 115
[13] Sidnell 1991: 115-6n2
[14] Jacques Peletier 1555, *L'art poétique*, Lyons, p. 70; in Carlson 1984: 71.
[15] Carlson 1984: 71
[16] William Bavande 1559, *A work of Ioannes Ferrarius Montanus touchynge the good-orderynge of a commonweele …*, London, p. 81; in Carlson 1984: 77-8.
[17] Carlson 1984: 44
[18] Quoted and translated in Weinberg 1942, 'The Poetic Theories of Minturno', *Studies in Honor of Dean Shipley*, Washington University Studies N.S. 14, p. 105; quoted in Carlson 1984: 44.
[19] Carlson 1984: 44-45
[20] Nevyle 1887, *The Tenne Tragedies of Seneca*, Manchester, p. 162; in Carlson 1984: 78
[21] Carlson 1984: 43-44
[22] Excerpts reprinted in Sidnell 1991: 99-110 from a facsimile reprint of the Lyon 1561 edition with an introduction by August Buck, 1964, Stuttgart and Bad Cannstatt.

[23] Carlson 1984: 71
[24] Wilson and Goldfarb 2004: 176
[25] Sidnell 1991: 98
[26] Carlson 1984: 45
[27] Sidnell 1991: 98
[28] Sidnell 1991: 6
[29] Cited in Sidnell 1991: 6
[30] Carlson 1984: 46-7
[31] Translated and quoted in Weinberg 1942, 'Scaliger versus Aristotle', *Modern Philology* Vol 39, pp. 338, 345; quoted by Carlson 1984: 46.
[32] Grévin 1562, *Le theatre de Jacques Grévin*, Paris, p. iij-iiij; in Carlson 1984: 72.
[33] Carlson 1984: 72
[34] Carlson 1984: 78
[35] Carson 1984: 78
[36] Ascham 1864, *The Whole Works*, 2 vols, London, 2: 213; in Carlson 1984: 78.
[37] Carlson 1984: 78
[38] Translated and published by Andrew Bongiorno, 1984, Medieval and Renaissance Texts and Studies, 29, Binghamton, NY; extract reprinted in Sidnell 1991: 130-144 and in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 109-118.
[39] This was despite the first edition being listed on the Index of Prohibited Books and all copies being burnt. Castelvetro was arrested by the Inquisition, escaped and fled, living the rest of his life in exile, generally in Lyon. The second edition of his *Poetics* was heavily censored, but the ink on these copies has since faded enough for scholars to be able to read the 'heretical passages' (Gerould 2000: 108).
[40] Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.221
[41] Sidnell 1991: 5
[42] Sidnell 1991: 6
[43] Lodovico Castelvetro 1576, *Poetica d'Aristotele vulgarizzata e aposta*, Basel, p. 299; quoted in Carlson 1984: 50
[44] Castelvetro 1991/1570: 131-135 (in Sidnell)
[45] Sidnell 1991: 129
[46] Castelvetro 1576: 297; quoted in Carlson 1984: 48.
[47] Gerould 2000: 108
[48] Castelvetro 1991/1570: 133
[49] Wilson and Goldfarb 2004: 177
[50] Sidnell 1991: 129
[51] Castelvetro 1576: 535; 504; quoted in Carlson 1984: 49.

[52] Carlson 1984: 50
[53] Carlson 1984: 58
[54] Castelvetro 1991/1570: 131-133
[55] Sidnell 1991: 129
[56] Castelvetro 2000/1570, in Gerould 2000: 109-118, p. 114-115.
[57] Sidnell 1994: 2
[58] Castelvetro 2000/1570, in Gerould 2000: 109-118, p. 109.
[59] Published in White, Jerry (ed), 1980, *Richard Edwards' "Damon and Pithias": a Critical Old-Spelling Edition*, NY; reprinted in Sidnell 1991: 146-7.
[60] Sidnell 1991: 145
[61] Edwards 1991/1571: 147
[62] De la Taille 1574, *De 'art de la tragédie*, Paris, p. ij; in Carlson 1984: 72.
[63] De la Taille 1574, *Les corrivaux*, Paris, p. iij; in Carlson 1984: 73.
[64] Alessandra Piccolomini 1575, *Annotationi nel libro della Poetica d'Aristotele*, Venice, p. 24; quoted in Carlson 1984: 50.
[65] Carlson 1984: 79
[66] Orgel, Stephen. 1975. *The Illusion of Power: Political Theater in the English Renaissance*. Berkeley, Los Angeles, London: University of California Press.2
[67] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.171-6
[68] Jean Bouchet, *Epistle 90*, recorded in Petit de Julleville's 1880 account of the mystery plays; quoted in Enders 2003: 42.
[69] Enders 2003: 15
[70] Carlson 1984: 51
[71] Carlson 1984: 79-81
[72] Wilson and Goldfarb 2004: 158.
[73] Carlson 1984: 79
[74] Whetstone 1901/1578, *Promos and Cassandra*, Tudor Facsimile Texts, London; excerpt reprinted in Sidnell 1991: 166. Shakespeare was 'heavily indebted' to this play for his *Measure for Measure* (Sidnell 1991: 165).
[75] Whetstone 1991/1578: 166
[76] Whetstone 1991/1578: 166
[77] Carlson 1984: 81
[78] Stephen Gosson 1974, *The Dramatic Criticism*, A.F. Kinney (ed), Salzburg), pp 151, 161, 169, 181; in Carlson 1984: 81.
[79] Carlson 1984: 80
[80] Written in c1580, an unauthorized version was published in 1595 under the title *An Apologie for Poetrie*, followed by an edition printed for William Ponsonby called *The Defence of Poesie* (also 1595). Excerpts from the Ponsonby edition are reprinted in Sidnell 1991: 176-182. Note that Carlson (1984: 82) gives the date as 1581.
[81] Sidney did however, die massively in debt. His father-in-law went bankrupt trying to pay the debts off (Gerould 2000: 118).
[82] Carlson 1984: 82
[83] Gerould 2000: 117; Sidnell 1991: 176n2

[84] Sidney 1583/1890, *The Defense of Poesy*, ed. Albert S. Cook, Boston, Ginn and Co., excerpt in Gerould 2000: 119-127, p. 124.
[85] Sidney 1890, *The Defense of Poseí*, A.S. Cook (ed), Boston, p. 9; in Carlson 1984: 82).
[86] Sidney 1991/1595: 179-182
[87] Sidney 1991/1595: 177
[88] Sidnell 1991: 176
[89] Carlson 1984: 82-3
[90] Sidnell 1991: 177
[91] Sidney 1991/1595: 182
[92] Sidney 1583/1890, in Gerould 2000: 119-127, p. 121.

Table 6/51 Theories of Theatre 1581-1600

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1580's: construction of the Teatro Olimpico at Vicenza, designed by Palladio based on Vitruvius' triangles.[1]					
'Au lecteur', preface to *Regulus* (1582)	Jean de Beaubreuil (fl. 1580's) French dramatist	Rejected the 'unities'. Included 'long intervals of time' in his drama: they were necessary for understanding it. The adherence to the unity of time (as understood) was 'too superstitious'.[2] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		Performance	**Doing**: playwrighting
Anatomie of Abuses (1583)	**Philip Stubbes** (c1555-c1610) English poet & pamphleteer	Similar argument against plays as Gosson (above).[3] **Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative	A dangerous art	Stirring up emotions at the expense of reason	**Doing**: plays
Sidonia (1583); Commentaries on Tasso	Orazio Ariosto (1555-1593) Italian playwright	Challenged the belief that spectators needed to know the story behind a tragedy. This belief was 'merely another aspect of the false assumption' that spectators could not distinguish between theatre and reality: 'If we wish to concern ourselves with persuading the spectators that the thing represented is really true, it will no longer suffice to make the stage-settings of boards or in any other simulated way, but entire cities will have to be founded; nor will it be sufficient to dress in regal mantles the actors, but we will have to go about resuscitating … the ashes of those Clytemnestras, of those Oedipuses … and place them once again, I do not say upon the stage, but in their royal palaces.'.[4] Audiences are capable of distinguishing between the stage and reality. **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place of simulation	Representatio n	**Showing**: simulations or represent-tations **Watching**: spectators were aware they were at the theatre and were not watching 'reality'
Latin commentary on Aristotle (1585)	Antonio Riccoboni (1541-1599) Italian scholar & rhetorician	The shortest of the 'great commentaries'. Featured a critical shift in the traditional views of the purpose or object of poetry: utility is only an accidental end of poetry; pleasure was subject to abuse and the combination of pleasure and utility (instruction) was contradictory; imitation was an inadequate account of poetry. **Plot** is the central concern of tragedy (as Aristotle says). (The only major commentator of the time to recognize this).[5] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place where stories are enacted	Story-telling	**Doing**: Poetry
De gli eroici	**Giordano**	'Poetry is not born of rules … there are as many genres and species of true rules as there			**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
furore (1585)	**Bruno** (1548-1600) Italian philosopher	are of true poets'.[6] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			Poetry
England: after 1585, the attacks on theatre diminished, while defences and works on theory grew in significance. In France, the emergence of new genres such as the *farsa* and the *pastoral* placed great strain on the classic tradition.[7] Both broke with the tradition of keeping tragedy and comedy separate. The *farsa* made comedy with nobles and tragedy with common folk; *pastoral* combined comedy and tragedy as 'tragicomic'. **These changes were driven by playwrights and dramatists, and were generally opposed by critics and scholars**, largely because of **an insistence on the moral purposes of poetry**. The struggle over the issues of the mixing of genres and the related issue of the purposes of drama marks a struggle to separate theatre from religion in particular and moral instruction in general. This struggle was also occurring in Italy, with the 1601 edition of Guarini's *Compendium of Tragicomic Poetry* marking 'the climax of a long and heated debate about tragicomedy' focused mainly on the role and function of catharsis and the use of the double plot. There was **a determined effort to separate theatre from religion**, with theorists such as Giraldi and Guarini arguing that purgation was the job of the Gospels, not theatre. If anything, tragedies should aim to arouse 'Christian *caritas'* – to enhance pity through terror, rather than purge it (an early appearance of the idea of *sympathy*). Comedies, too, should demonstrate the acceptance of misfortune rather than holding it up for ridicule.[8]				
Discourse of English Poetrie (1586)	William Webbe (b. 1550-fl. 1586) English academic, translator, critic and tutor	The most extensive English treatment of drama to date: 'discusses tragedy and comedy but adds little to the standard postclassical and medieval distinctions'.[9] Webbe argued that it was the playwright's task to 'bring men together, create good fellowship'.[10] **Purpose of Theorist**: analysis **View of Theatre**: functional		The creation of fellowship	**Doing**: Poetry (tragedy and comedy)
On Purgation in Tragedy (1586)[11]	Lorenzo Giacomini (1552-1599) Italian academic	Giacomini develops a 'homeopathic theory' of catharsis, based on the medical understanding of the term *purgation*,' justifying it by reference to classical medical texts' as well as to Aristotle's *Politics* (the effects of music). He concludes 'that catharsis is really the physical expenditure of emotion and that weeping draws off excessive vapors from the mind and thus lightens it of its burdens'.[12] This was a common view at the time The end of the poetic art 'is the poem itself' which is, as Aristotle defined, an imitation of human action whose purpose is to purge, to teach, and to entertain. Purgation relates to the body and its 'humors'. Tragedy does a number of things: teaches, astonishes, delights because of its skill at imitation and because of its use of language, music, dance, staging and costuming. It also 'makes us realize that we are free of such violent misfortunes, which cannot but bring us pleasure and joy'.[13]	A place where poetry is performed before spectators	Relief; pleasure; education; demonstration of skill	**Doing**: imitation of human action **Watching**: spectators enjoy theatre on a number of different levels, including the physical level of tears. They

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: prescriptive **View of Theatre**: positive; functional			appreciate the skills involved
A Mirrour of Monsters (1587)	William Rankin (fl. 1587) English Puritan	One of the last of the flurry of criticism precipitated by the opening of England's first public theatre, also along Gosson's Platonic line. The complete title of the book reads: *A mirrour of monsters: wherein is plainely described the manifold vices, &c spotted enormities, that are caused by the infectious sight of playes, with the description of the subtile slights of Sathan, making them his instruments.*[14] **Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative	A seeing place (where plays are performed)	Affective: stirring up emotions at the expense of reason	**Doing**: performing plays **Watching**: has negative effects on spectators
'Préface sur la *Françiade*' (1587)	Pierre de Ronsard (1525-1585) French poet	Scattered comments on drama; 'clearly subscribes to tradition and rule-centred criticism'. The ends of both comedy and tragedy are didactic, 'and best achieved through verisimilitude [and] the unities [especially] a "minute to minute" correspondence with real life'. Ronsard marks the last French interest in the 'three unities' until c1630.[15] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Instruction through verisimilitude	**Doing**: drama (comedy and tragedy) **Showing**: strict corres-pondence with reality
Discorso introno a que principii, cause, et accrescimenti (1587)	Giasone de Nores (c1530-1590) Professor of moral philosophy, University of Padua	'a staunch defender of classic theory'; attacked the idea of pastoral tragicomedy both for its style, and on moral grounds, drawing on Cicero, Plato and Aristotle: sophisticated urban spectators had no interest in the activities of shepherds and in any case the mixing of tragedy and comedy meant that inappropriate language needed to be used by the characters, 'offending both decorum and verisimilitude',[16] and therefore interfering with the moral ends of poetry (the imparting of moral lessons). **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction	**Doing**: poetry **Watching**: different audiences wanted to see different things
Il verrato (1588); *Compendium of Tragicomic Poetry* (1589)[17]	**Giambattista Guarini** (1538-1612) Italian professor of rhetoric, politician, diplomat and	**Essential theorist.** A response to de Nores' attack on his tragicomedy *The Faithful Shepherd* as 'a monstrous and irregular composition', the *Compendio* represents a major document in the controversy over the challenging of decorum and propriety; uses verisimilitude to argue that life itself combines tragic and comic elements (an argument later used by the romantics for the same purpose). The 1601 edition of Guarini's *Compendium of Tragicomic Poetry* marking 'the climax of a long and heated debate about tragicomedy'[18] with Guarini arguing that purgation was the job of the Gospels,	A place where poetry is staged and performed	Entertainment , to delight spectators ; to purge their melancholy through	**Doing**: Poetry (an art of imitation) characterized by performance **Showing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	dramatist (poet)	not theatre. Guarini argued that *tragicomedy* was an improvement on traditional genres because it avoided the extremes of both. The purpose of drama was not moral instruction, but the delight of spectators. Guarani drew the distinction, popular at the time, between an *instrumental end* and an *architectonic end*: the instrumental end is the imitation of some action; the architectonic end of this imitation in tragedy is purgation of pity and terror in favour of fortitude and in comedy is the purging of melancholy, but Guarini rejected the architectonic end as a legitimate end of contemporary theatre – rather it was the purpose of the teaching of the gospel. A clear separation between theatre and religion. Nevertheless, his definition of tragicomedy represents a paradoxical mix of classic and radical ideas: 'to imitate with scenic apparatus an action which is feigned and which contains all those elements of comedy and tragedy which can be united according to verisimilitude and decorum, correctly presented in a single dramatic form with the end of purging with delight the melancholy of the audience'.[19] It recognizes imitation as imitation, requires verisimilitude and decorum and unity of form, and considers its end purgation, not of the passions, however, but of melancholy, through delight. **Distinction between commercial theatre (commedia) and classical poetry**. Despite this belief that the end of poetry was delight, Guarini condemned the then flourishing *commedia dell'arte* as 'crass commercialism that degraded the ancient art of comedy'.[20] He saw tragicomedy as a means of overcoming this commercialism.[21] **Like Castelvetro, Guarini recognized *performance* as characteristic of dramatic art:** 'Tragedy and comedy have performance in common, plus all the rest of the stage machinery as well as rhythm, harmony, finite length, dramatic plot, verisimilitude, recognition, and reversal'. Poetry is 'nothing other than the imitation of the verisimilar', and it 'must also keep changing in accordance with changing times and customs'.[22] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; functional		imitation of action	decorum; verisimilitude
Arte of English Poesie (1589)	George Puttenham (1529-1590) English writer	The 'most systematic and comprehensive treatise of the time' on poetry, seen as literature, although Carlson claims that it offers not much more elaboration than Webbe's (1586).[23] Puttenham did however defend fiction as being 'more pleasing and more effective than historical truth', and claimed that poetry fulfilled important social functions and could therefore be defended on moral grounds even though 'its great end is emotional and its chief purpose man's recreation and delight'.[24]		Recreation; delight, moral efficacy	**Doing**: Poetry (as literature)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Puttenham introduced the term *dramatic* into English in his book. **Purpose of Theorist**: analysis **View of Theatre**: functional			
The Faerie Queen (1590)	**Edmund Spenser** (c1552-1599) English poet and philosopher	Spenser was 'fascinated with the formal problems posed by the stage',[25] in particular the position of the spectator. While he appeared to accept Aristotle's model of spectatorship in relation to tragedy: the effect of purgation through a combination of pity and fear (defined by Spenser as 'admiration and commiseration' or 'truth and wonder'), he also saw tragedy as having the capacity to teach moral lessons, generally through the confrontation with the human limits for intervention. This didacticism, however, was related to the positioning and subsequent behaviour of the spectator. If the spectator became engrossed in the tragedy before him, seeing it as a kind of sport, then it seemed that any hope of learning (or purgation) was lost. Yet Spenser seems unsure of this point, because he also saw that efforts to restore order and set the spectator back inevitably followed any manifestation of vicarious enjoyment in the theatre, so that the end of such enjoyment could not be seen. However, since the value of watching tragedy lay in the recognition of human limits and helplessness, it was necessary to have the spectator remain at a distance to what was being played out. This value of watching tragedy did not just apply to theatre – it applied to any tragedy – but, paradoxically, theatre risked counteracting the value because it detached the spectator from real horror of tragedy: in the theatre it was actually possible to enjoy tragedy because theatre allowed this detachment from reality by reducing it to passivity. The end of *The Faerie Queen* sees Spenser resolve the dilemma through forgetfulness. Characters are offered a drink which encourages them to forget, and therefore makes reconciliation possible. Dolven suggests that Spenser believed that recognizing the limits of individual agency was unbearable for the spectator (both within and outside the play) and either led to efforts to pacify spectators, or to precipitate action which 'foreclose[d] understanding'.[26] **Purpose of Theorist**: analysis **View of Theatre**: ambivalent; functional	A place in which one watches staged tragedies	Moral instruction	**Doing**: the art of staging **Watching**: the spectator's dilemma: to maintain **distance**, thus maintaining perspective and learning the lessons of tragedy (that humans have a *limited* capacity to intervene) or to cross the line and act to intervene – and thus lose perspective and possibly cause more harm.
Francesco's Fortunes (1590)	Robert Greene (c1560-1592) English playwright and pamphleteer	Greene considered acting as 'a kind of mechanical labour' and 'complained that too often the players mistake the work of the writer whose words they use for their own.[27] **Purpose of Theorist**: polemic **View of Theatre**: ambivalent	A place of performance		**Doing**: acting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Prologue to *The Prison of Love* (1590)[28]	Sforza Oddi (1540-1611) Italian professor of jurisprudence and playwright	*The Prison of Love* is a highly developed example of *commedia grave* (serious comedy), and was immensely popular and esteemed in its time. First performed in 1590, it was reprinted 22 times between 1590 and 1634. The Prologue, a debate between Tragedy and Comedy, is a defense of this 'modern' type of comedy, seen by its critics as 'an improper hybrid'.[29] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional	A place of performance	Entertainment and consolation	**Doing**: playwrighting for performance **Showing**: a reflection of life[30]
1591-1592 Spanish translations of Horace's *Ars poetica* appear in Madrid and Lisbon.[31]					
Prologue, *Endimion* (1591)	John Lyly (1553-1606) English dramatist	Concerned with differentiating between farce and comedy (which he saw as more refined); drama has no moral function; it is a mere pastime.[32] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		A pastime	**Doing**: drama
Philosophía antigua poética (c1596)	Alonso López Pinciano (c1547-1672) Spanish theorist, poet and physician	Pinciano had previously translated Horace into Spanish. The *Philosophia* involves a 'discussion', often in dialectic form, of poetic genres, plot, tragedy, comedy and the art of acting. The work 'equals or surpasses most of the more famous Italian works of the century'.[33] It identifies tragedy and comedy along traditional line, and attempts to combine Aristotle's *katharsis* with Horace's 'delight and instruction', and also endorses the ideas of decorum and appropriateness. Includes a substantial discussion on drama as **performance** (unlike most Renaissance treatises) in which the profession of acting is defended: 'If poetry is … an honest work, useful in the world, how can those who execute it be thought vile and infamous?'[34] Drama should, however, entail verisimilitude to this end. Pinciano even anticipates the C18th debate over what constituted **good acting**, arguing that it was likely that the best artist would be the one who concentrated on technique, being able to 'move to tears without weeping himself'.[35] Also included substantial remarks on music, stage machinery, setting and costumes, and a defence of the dramatic unities against Lope de Vega and his followers. **Purpose of Theorist**: comprehensive overview/analysis **View of Theatre**: positive; functional		Instruction; delight	**Doing**: (Poetry (a performance art); staging; acting **Showing**: stage setting enhanced instruction
Th'Overthrow of Stage-Playes (1599)	John Rainold (fl 1590's) English Puritan	Yet another attack on the stage along Gosson's lines; indicates the issue continued to bubble away below the surface. Rainold objected to plays because men dressed as women, something he considered 'evil and an infringement of moral law', and also because actors appropriated the apparel of those in higher stations. [36]		Delusion	**Doing**: acting as impersonatio n

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-theatre **View of Theatre**: negative			
A Warning for Fair Women (1599)	anonymous[37] (English play)	Includes a discussion of traditional genres, which are represented as characters: Tragedy is a choric commentator who banters with History and Comedy; Comedy describes Tragedy as 'How some damned tyrant, to obtaine a crowne, / Stabs, hangs, impoysons, smothers, cutteth throats'. Tragedy, however, says her role is that of 'Extorting tears out of the strictest eyes.' The play is based on a contemporary domestic crime, and Tragedy admits that it is difficult to build 'a matter of importance' from such a subject, although it is popular. **Difference between popular and classic theatre.** **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		Exhorting emotion	**Doing**: drama (tragedy and comedy)

C16th-C17th: featured concerns over the mixing of genres. Carlson says that the Italian controversy over the mixing of genres encompassed 'all the enduring questions of theatrical theory', and indicated that the 'Quarrel of the Ancients and Moderns', so much a feature of the C17th, was well underway in Italy, with its pitting of universalistic ideas about genres against the relativistic argument that, since spectators changed over time so should rules, whether or not the classics were prescriptive or merely descriptive of their time, and the purpose or ends of drama (whether they were moral and didactic or aesthetic), and from whence these ends derived: the form of the drama, mimesis, or art.[38] **Central to this was the belief in the ability of drama to affect its spectators**, a conviction which was supported by rhetorical theory even in the absence of actual theatre. (Rhetoric also emphasised *listening* hence the easy and on-going use of *audience* in lieu of *spectator*). Aristotle was used by both sides of the debate to support their position, one side believing his work to be regrettably vague but prescriptive, the other considering it descriptive and useful, but not determining. Generally outside Italy, the prescriptive, didactic view prevailed: Aristotle's idea of purgation was seen as providing moral improvement, while Plato was used to support the argument for instruction. Verisimilitude was also used by both sides to support their arguments in a debate which would be repeated throughout theatre's history over the question of the relationship of art to life, and led on the one hand to extreme literalization of time, space and appropriateness, and on the other hand, to the blurring of the boundaries between the classical genres. Although there were many different combinations of opinion, the debate tended to be polarised into a *conservative* position ('championship of the ancients, codification of rules, insistence upon decorum and the purity of traditional genres, subordination of art to moral or social concerns' – most often held by scholars and critics) and a *liberal* position ('championship of the moderns, pragmatic and flexible treatment of classic precepts, art seen as an end in itself' – most often held by theatre practitioners), a polarisation in which the conservative view came to be dominant. Apart from the disdain the scholars exhibited towards theatre practitioners as theorists, a feature of theatre theory still apparent today, there was also considerable discrimination over which other cultures could provide arguments and illustrations. Although similar concerns to those which exercised Italian critics can be found even earlier in Spain, French critics drew on Italian writers, but not Spanish ones, considering the Spanish to be 'generally free of speculation about or even knowledge of such matters'.[39] Unlike Italian practitioners, few of the great English Renaissance dramatists produced any critical theory of the drama.[40] Schlegel claims that the great theatre of England and Spain developed independently of each other. Neither was aware of the other,[41] even though similarities of form can be detected. According to Egginton, the end of C16th in Italy saw a variety of critical views and theories which largely fell into two camps: *traditionalists* (which saw Aristotle's *Poetics* as prescriptive of how dramatic art ought to be) and *modernists* (who saw Aristotle's work as merely descriptive of drama in his own time). It was the traditionalist position that tended to be exported from Italy but generally only to the court, private salons and universities (and even there they were far from popular) while **theatre for the masses continued to be medieval theatre (farces, moralities, histories, profane mysteries** etc) until **Alexandre Hardy, considered to be the first fully professional playwright**,[42] combined elements from both in the popular 'free' style. It was not until the 1630's that 'the unities' caught on in France, leading to the concept of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
vraisemblance which aimed at 'removing from the spectators any occasion to reflect on what they are seeing and to doubt its reality'.[43]					
L'art poétique François (1598)	Pierre de Laudun d'Aygaliers (1575-1629) French scholar	A flexible view of classic models and rules, including the unities, drawing on Scaliger and Castelvetro. '[T]ragedy is created only to please the audience'.[44] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		To please the audience	**Doing**: Poetry (performed before an audience)
On Mimetic Poetry and the Manner of Representing Scenic Fables (1598)[45]	Angelo Ingegneri (1550-1613) Italian stage director, producer and playwright	Ingegneri was the first Italian producer and director to publish 'systemic dramatic theory'. His work is 'eminently practical'.[46] The treatise *On Mimetic Poetry* was partly a response to criticism of the work of Guarini. He argued that if modern plays were not being written, theatre would have been 'all but lost', and the 'damage to civil life would be great': apart from the 'good lessons' which would be lost, 'the human soul, in need at times of relaxation and recreation … would turn in a short time to a source which is less virtuous, lacking in honor and unprofitable'. Ingegneri thought many of the tragedies were 'unstageable'; they were also 'sad spectacles' which did not attract audiences, and were very expensive to mount. *Pastorals* were a 'middle-ground' between tragedies and comedies and were capable of providing 'delight and the marvelous'.[47] **Purpose of Theorist**: polemic – promoting contemporary theatre **View of Theatre**: positive; functional	An art form – a part of civil life	Relaxation; recreation	**Doing**: poetry; staging plays (required money and techniques which should be kept in mind by the dramatist)
Induction to *Every Man out of His Humour* (1600); Preface to *Sejanus* (1605); Dedicatory Epistle to *Volpone* (1607); Prologue to *Every Man in*	**Ben Jonson** (1573-1637) English dramatist	The first significant body of critical commentary produced by an English dramatist. Induction includes a detailed consideration of what was the province of comedy ('humane follies'); it introduces the four bodily fluids of a normal personality (based on medieval physiology and related to the four primary elements of earth, air, fire and water) which are used metaphorically to describe the kinds of personality traits suitable for ridicule and scorn. The purpose of comedy was to 'scourge' distortions of the personality through ridicule. There are 'lawes of Comedie' (regarding divisions into acts and scenes, numbers of actors, unity of time, mixing of genres etc), which need not be adhered to too closely. The Preface defines tragedies along Senecan lines (dignity of persons, lofty style, sententious observations, verisimilitude) but argues that modern spectators require different approaches (*Sejanus* has no chorus and 'offends unity of time'). The Dedicatory Epistle argues that comedy should 'informe men, in the best reason of liuing.'[50] The Prologue repeats Sidney's arguments for the unities, and claims that the aim of comedy is 'to sport with humane follies, not with crimes.'[51] The first of	A place where drama is staged before spectators	Instruction and purgation through ridicule; delight; information; to hold up a mirror to life	**Doing**: playwrighting : a staged art **Showing**: information, human follies; the 'deformity' of pretenders **Watching**: different spectators require different

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
his Humour (1616);[48] *The Magnetic Lady* (1640); *Timber or Discoveries: Made upon Men and Matter as they have Flowed Out of His Daily Readings or Had their Reflux to his Peculiar Notion of the Times* (1640)[49]		Jonson's 'Inductions' was included in the play *Every Man out of his Humour* which was first performed at the Globe and at court in 1599. Inductions involved a discussion of a play's approach between its supposed author and others.[52] This play was to 'oppose a mirror/As large as is the stage' to those who pretended to suffer particular humours (such as melancholy) so that spectators could see this 'vice and folly' and thereby correct it in themselves. Jonson's understanding of comedy as a means of instruction was 'fundamental'. He believed that 'the better sort of spectator [those with 'courteous eyes'] would approve such "physic of the mind" while the worse sort' would utterly reject it.[53] The prologue to *Every Man in his Humour* suggests that unless a dramatist has the art of a Shakespeare, breaking the rules of dramatic construction (e.g. by putting a monster on stage) would simply bring ridicule from spectators, although, since spectators 'have so graced monsters' they may accept anything.[54] In *The Magnetic Lady*, Jonson sets up a conceit whereby two 'representatives of the people' engage in a critical commentary on the play with a general assistant from the production, standing on the stage to watch the play and then commenting after each act according to theories of comedy.[55] Once again, he remarks on the representation of time in a play. His two representatives would have been quite happy to have 'a child be born … grow up to a man … come forth a squire … be made a knight … travel and do wonders in the holy land … kill paynims, wild boars, dun cows and other monsters; beget him a reputation … marry an emperor's daughter … convert her father's country; and at last come home, lame'. The general assistant complains that they 'think this pen can juggle' when they 'expect what is impossible'.[56] Begun in 1623 after a fire in his lodgings had destroyed many books and documents including his introduction to Horace's *Art of Poetry*, *Timber* was a large range of observations, apparently not meant for publication.[57] It was published posthumously. Carlson considers it the 'last major work of English Renaissance criticism'. The classics should be considered 'guides, not commanders' for practical dramatists. Instead 'the true artificer' will 'speak to the capacity of his hearers' in a language they understand .[58] It was 'ridiculous' to make a figure like Aristotle 'a dictator', especially as there were fine poets before him. In the last part of the book, which is devoted to drama, the work of Dutch critic Daniel Heinsius (1611) is at times translated word for word, reflecting the influence of Heinsius in England. Jonson was the first English playwright 'to supervise the systematic publication of his dramatic			approaches; the better sort of spectator (those with '**courteous eyes**' – the application of **decorum** to spectators) would accept the instruction; the worst sort would reject it; spectators were also 'hearers'.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		works'. He was convinced that there was 'a dramatic principle in life itself and that any meretricious theatrical exploitation of it was a danger to be resisted',[59] suggesting 'a deeply rooted antitheatricalism',[60] although, given his concern with questions of style, plot structure, and characterization, this may reflect more of a concern about the writing process and the protection of plays against misproduction. Nevertheless, he seemed to disdain the taste for vulgarity that writers and spectators for comedies exhibited, preferring drama which instructed and informed.[61] **Distinction between vulgar theatre and classical theatre.** **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional			

[1] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.122
[2] De Beaubreuil 1582, *Regulus,* Limoges, p. I; inCarlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.73.
[3] Carlson 1984: 81
[4] Orazio Ariosto 1583, 'Dedicatory letter to *Sidonia*, December 25, quoted in Weinberg 1961, Vol. 2, p. 936; quoted in Carlson 1984: 51; a similar argument was mounted by Hugo against French neoclassicism's obsession with verisimilitude.
[5] Carlson 1984: 51
[6] Giordano Bruno, *De gli eroici furore*; quoted in Carlson 1984: 52.
[7] Carlson 1984: 52
[8] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.148-160
[9] Carlson 1984: 81
[10] Quoted in Homan, Sidney. 1989. *The Audience as Actor and Character: The Modern Theater of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard and Williams*. Lewisburg; London and Toronto: Bucknell University Press; Associated University Presses.164
[11] Published by Weinberg, 1970-4; translated by and reprinted in Sidnell 1991: 173-175.
[12] Sidnell 1991: 172
[13] Giacomini 1991/1586: 173-4 (in Sidnell)
[14] Carlson 1984
[15] Carlson 1984: 73-90
[16] Carlson 1984: 53
[17] Carlson gives the publication date as 1599; publication included *Il verrato*, which had originally been published under the name of a popular actor of the time (Carlson 1984: 53). Extract from an edition by Gioacchino Brognoligo (1914, Bari) translated and reprinted in Sidnell 1991: 149-159.

[18] Sidnell 1991: 148
[19] Guarini 1991/1589: 155-9
[20] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 129
[21] Guarini 1991/1570: 158
[22] Guarini 1991/1589: 150-8
[23] Wikipedia 2009, http://en.wikipedia.org/wiki/George_Puttenham. According to this site, Puttenham's authorship of the book is not certain.
[24] Carlson 1984: 82
[25] Dolven, Jeff. 1999. 'Spenser and the Troubled Theaters'. *English Literary Renaissance* 29 (2) pp. 179-200. 179
[26] Dolven 1999: 184n16
[27] West, William. 1999. 'The Idea of a Theater: Humanist Ideology and the Imaginary Stage in Early Modern Europe'. In *Renaissance Drama: New Series XXVIII: The Space of the Stage*, edited by J. Masten and W. Wall. Evanston: Northwestern University Press, pp. 245-287. 265
[28] Oddi 1591, *Prigione d'amore,* Venice; translated by and reprinted in Sidnell 1991: 160-164.
[29] Sidnell 1991: 160
[30] Practitioners of theatre tend to see theatre as a reflection of life. Non-practitioner-theorists of theatre tend to see theatre as outside life, largely because they overlook themselves as spectators.
[31] Carlson 1984: 59
[32] Carlson 1984: 83
[33] Carlson 1984: 59
[34] Lopez Pinciano 1953, *Philosophia antigua poetica*, Madrid, Vol 3: 264, in Carlson 1984: 60. As theatre became more popular in Spain during the 1580's, there were increased attacks on it by the church and conservative critics. These attacks (e.g. Diego de Tapias' *De eucharistia*, 1587, and de Rivadeneira's *Tratado de la tribulación*, 1589) drew on the traditional criticisms by the Church Fathers, especially Tertullian (Carlson 1984: 61).
[35] Pinciano 1953, Vol 3: 281, 283, in Carlson 1984: 60.
[36] Fahraeus, Anna 2005, 'Moors, Social Anxiety and Horror in Thomas Rawlins's *The Rebellion* , http://ojs.ub.gu.se/ojs/index.php/njes/article/viewFile/46/50 accessed 9/03/2009
[37] The play was attributed to Lyly by Edward Phillips in his book *Theatrum Poetarum* (1675), although this attribution has been called into doubt. Various other authors have been suggested (Lodge, Kyd, Heywood), on various grounds. The play appears to have been performed as there are stage directions in the extant copy (Cannon, Charles D. 1975, *A Warning for Fair Women: A Critical Edition*, The Hague, Mouton).
[38] Carlson 1984: 54
[39] Carlson 1984: 55-57. In 1659, a French diplomat, Francois Bertaut, was taken to meet the Spanish playwright Calderón after watching a production of one of his plays and reported that 'by his conversation I saw clearly that he did not know much, for all his white hairs. We argued a bit about the rules of the drama, which they do not know at all in that country and which they ridicule.' (Bertaut 1669, *Journal du Voyage d'Espagne*, Paris, p. 171; quoted in Carlson 1984: 57); Bertaut's remarks were widely quoted at the time.
[40] Carlson 1984: 84

[41] Schlegel, August Wilhelm 1994/1809-11. 'Lectures on Dramatic Art and Literature 1809-11'. In *Sources of Dramatic Theory*, edited by M. Sidnell. Cambridge: Cambridge University Press, pp. 189-205 271
[42] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.252
[43] Chapelain in Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.93
[44] D'Aygaliers 1969, *L'art poétique français*, Geneva, pp. 159-61; in Carlson 1984: 74.
[45] Published in Ferrucio Marotti (ed), *Lo spettacolo dall'Umanersimo al Manierismo*, Milan; excerpt translated by and reprinted in Sidnell 1991: 169-171.
[46] Sidnell 1991: 168
[47] Ingegneri 1991/1598: 169-170
[48] The play was written and first performed in 1598, and published without the Prologue in 1601. The Prologue was added to a revised version in 1616 (Sidnell 1991: 198n17.
[49] All selections here are published in Herford, C.H. and Percy and Evelyn Simpson (eds) 1925-1952, *Works*, 11 volumes, Oxford; extracts reprinted in Sidnell 1991: 193-200.
[50] C.H. Herford and Percy Simpson (eds) 1925-52, *Ben Jonson*, Vol. 5, p. 20; in Carlson 1984: 84.
[51] C.H. Herford and Percy Simpson (eds) 1925-52, *Ben Jonson*, Vol. 3, p. 303; in Carlson 1984: 84.
[52] Sidnell 1991: 197n14
[53] Sidnell 1991: 198n17
[54] Jonson 1991/1616: 198-9 (in Sidnell)
[55] Sidnell 1991: 199n19
[56] Jonson 1991/1640: 200
[57] Sidnell 1991: 193n2
[58] Jonson 1991/1640: 193, 198
[59] Sidnell 1991: 192-3
[60] Barish, Jonas. 1981. *The Anti-Theatrical Prejudice*. Berkeley: California University Press.132
[61] Jonson 1991/1640: 196

Table 7/51 Theories of Theatre 1601 – 1630

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Baroque society was obsessed with the move from warrior to courtier. The body came to be seen as a product of artifice; the aim was self-control. The representation of controlled emotion became the aim of acting, and **actors provided a model of self-control**.[1] Private theatres were also established at this time, leading to a greater separation between spectators and fictional stage world. Higher admission prices led to a more gentrified spectator, who also tended to interact less. **New codes of spectator behaviour which encouraged civility and passivity began to develop**.[2]					
Prólogo: El peregrine en su patria (1604); *Arte nuevo de hacer comedias en este tiempo* (The New Art of Making Comedies at the Present Time) (1609)[3]	**Felix Lope de Vega** (1562-1635) Spanish playwright, novelist, poet, priest, judge of the Inquisition and censor	**Essential theorist.** Lope is said to have been the major object of Cervantes' curate's critique (see below). He claimed that all but six of his 483 plays 'including one finished this week' violated 'the principles of art'[4] but 'foreigners should be advised that Spanish plays do not follow the rules, and that I continued writing them as I found them, without presuming to observe the precepts, because with that strictness they would never have been accepted by the Spanish':[5] 'Playwriting here began in such a way/That he who would artistic rules obey/Will perish without glory or resource/For custom is more powerful a force/Than reason or coercion'.[6] Heavily influenced by Robortello ('that weighty doctor'), Lope qualified tradition according to the demand of his spectators, who were not looking for 'a mirror of human life', but 'pleasing conceits, refined words and a noble purity of eloquence'.[7] He claimed that as a dramatist he had one aim, to please the spectator[8] and 'let whoever is offended not go to see' them; 'if one has to give pleasure here, the right way to do it is with what works best'.[9] He was a leading defender of current custom over classic principles, although he still observed a unity of time (he restricted each act to a day for spectator comfort), and rules of appropriateness and decorum (ladies, for example were required to remain in character even when disguised as males), but: 'So when I have a comedy to write I lock up with six keys out of my sight Plautus and Terence, and their precepts too For fear their cries will even reach me through Dumb books, for I know truth insists on speaking. And then I write, for inspiration seeking Those whose sole aim was winning vulgar praise. Since after all it is the crowd who pays, Why not consider them when writing plays?'[10]	A place to see plays	To please the crowd since they are paying	**Doing**: playwrighting **Showing**: appropriate-ness and decorum **Watching**: spectators come to the theatre to see 'pleasing conceits, refined words' and eloquence, not a mirror of life.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		His *New Art* defended his use of the *episodic* style against neoclassicism.[11] Lope said that his treatise was addressed to the 'famed' Madrid Academy, 'a mysterious institution that has defied identification and probably never existed',[12] and was perhaps a metaphor for academic criticism in general.[13] Sidnell says the tone of his verse 'which modulates between an insinuating humility and a jaunty assurance, is difficult to capture' in a prose translation.[14] **Purpose of Theorist**: polemic: anti-prescriptive theory **View of Theatre**: positive			
Don Quixote (1605); *Prólogo: Ocho comedias y ocho entremeses* (1615); *Jornada segunda: El rufián dichoso*	**Miguel de Cervantes** (1547-1616) Spanish novelist and dramatist	Presents both a common view of the theatre in *Don Quixote* as well as '[s]urely the most famous attack on the theatre' of the period,[15] in the character of the curate (Ch.48, pt I). Don Quixote reflects that plays do a 'great service for the nation' by 'holding up a mirror to every step we take and allowing us to see a vivid image of the actions of human life; there is no comparison that indicates what we are and what we should be more clearly than plays and players'.[16] The curate concurs: plays 'should be the mirror of human life, the model of manners, and the image of the truth' but these days the dramas 'are mirrors of nonsense, models of folly, and images of lewdness'. After listing the numerous flaws of contemporary drama (among them the failure to obey the unities of time and place, and the principles of appropriateness and decorum), the curate lays the blame not on the ability of the authors but on their desire to pander to the lowest kind of spectator. He recommends censorship: '[an] intelligent and sensible person to examine all plays before they were acted'.[17] At the same time, the book itself reverses the classic tradition in having a nobleman the butt of the humour. In his own plays Cervantes presents a position closer to Lope de Vega's: 'times make all things change /and thus improve the arts',[18] and claims that he keeps the rules (*arte*) when they fit 'custom' (*uso*). The distinction between custom (*uso*) and the classics (*arte*) was common in the debate over the position of the classics.[19] **Purpose of Theorist**: polemic – anti-existing theatre **View of Theatre**: ambivalent; functional	A place where plays are performed	Instruction and example; a reflection of what we are and should be.	**Doing**: plays (play-wrighting) (should obey the rules and not pander to spectators) **Showing**: appropriate-ness and decorum
L'art poétique (1605)	Jean Vauquelin de la Fresnaye (1536-1606) French poet	An opposing view to d'Aygaliers (1598). Classic conception of tragedies as 'grave and true action', and a proponent of the unities as well as an adherent to Horace's five-act structure and maximum number of speaking roles: 'The theatre should never be occupied by an argument which requires more than a day to be achieved'.[20] The aim of poetry, especially tragedy, was instruction. Appropriateness and decorum (*bienséance*) were	A place which poetry occupies	Moral instruction	**Doing**: poetry (plays as literature) **Showing** appropriate-

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		important. However, he supported the idea of a tragedy having a happy ending because it demonstrated that virtue was rewarded – 'an early statement of the doctrine [of] '**poetic justice**' as well as an indication of the same 'quarrel' between ancients and moderns which was occupying (and modifying the positions of) the Italians, in which Fresnaye occupied the conservative position against d'Aygaliers. Fresnaye marks the end of French critique for the next 20 years.[21] **Purpose of Theorist**: prescriptive **View of Theatre**: functional			ness and decorum; rewards of virtue (poetic justice)
The Advancement of Learning (1605); *Instauratio magna: novum organum scientiarum* (1620); *De augmentis scientiarumi* (1623); 'Of Masques and Triumphs' (1625)	**Francis Bacon** (1561-1626) English lawyer, politician and philosopher	Reflects the prevalent humanist concern with moral instruction, as well as indicating a strong preference for philosophy over poetry, which he sees as essentially 'a pleasant but unprofitable stimulation of the senses'.[22] Contemporary drama is generally corrupt and undisciplined, and so of less value than it might have been for the ancients. One of the earliest recognitions of **group psychology** in his consideration of the sources of the theatre's powers: 'Certain it is, though a great secret in nature, that the minds of men in company are more open to affections and impressions than when alone.'[23] In general 'masques and triumphs' are 'but Toyes'. If 'Princes will have such Things, it is better, they should be Graced with Elegancy, then daubed with Cost' ('Of Masques'). [24] Introduces the idea of *estrangement* in order to counteract the 'depraved habit' of the understanding of being 'corrupted, perverted, and distorted by daily and habitual impressions' (*Novum*).[25] He considers that 'poets ... are the best doctors' of the knowledge of the affections: how they 'are kindled and incited ... how pacified and refrained ... how they disclose themselves; how they work ... vary ... gather and fortify'. Nevertheless 'it is not good to stay too long in the theatre' (*Advancement of Learning*) given how habit can distort perception and understanding.[26] In the *De augmentis* (II, xiii) Bacon argues that spectators are the instrument on which the actor (like the orator) *plays*[27] (from Cicero). **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent; functional	A place to watch plays in company	Amusement; moral instruction	**Doing**: poesy; performance - the actor *plays* upon spectators like a musician upon an instrument **Watching**: enjoyment in having the senses stimulated, which is enhanced by being in a crowd
1605: **perspective settings were introduced into court theatre in England** for a production in a make-shift theatre in Christ Church Hall, Oxford, for the visit of the King. This necessitated the use of proscenium arches, elaborately decorated specifically for the production, which separated the spectators, including the monarch who had previously been seated on the stage, from the actors. The monarch was seated at the focal point of the perspective, with his court arraigned behind and around him according to hierarchy and royal favour. Fischer-Lichte claims that the transfer of perspective from painting into theatre brought about a radical change in the conditions underlying visual perception by the C17th, and as a consequence the possibilities of spectatorship. While spectators of mediaeval and Elizabethan theatre moved around performances on a least three sides and could therefore control what they saw**, perspective brought about a radical reduction in movement and range of view of the spectator**. Theatre controlled the					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
spectator and what they could see. Only the person seated in the position of 'ideal observer' (usually the monarch) had an undistorted view.[28] It provided the monarch with a useful political tool. James I used it to insult the Venetian ambassadors by placing them further away from him than the Spanish. Popular theatre, such as at The Globe, did not use scenery or proscenia, maintaining a closer (and less complex) relationship with spectators.[29]					
'To the Reader', introduction to *The Faithful Shepherdess* (1609)	John Fletcher (1579-1625) English dramatist	Inspired by Guarini's *The Faithful Shepherd*, Fletcher's play is unusual in introducing new directions for drama without apology. He calls his play a pastoral tragicomedy, and provides a definition of the genre. Pastoral is defined according to the classical concept of decorum, as are tragi (tragedy) and comedy, except not as extreme: unlike tragedy it has no killing although 'it brings some near it', which also makes it less like comedy.[30] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; functional		To correct a deficit or excess of passion	**Doing**: playwrighting
De tragoediae constitutione (1611)	Daniel Heinsius (1580-1655) Dutch poet and classical scholar	Exerted an enormous influence on Europe and England (see Jonson 1640) in late C16th and early C17th. French neoclassic critics in particular drew heavily on Heinsius. Heinsius was a pupil of Joseph Scaliger, Julius Caesar Scaliger's son, who taught at the University of Leyden. However, Heinsius differed from Scaliger in seeing Aristotle as a philosophic observer of his own culture, rather than a 'lawgiver'. Nevertheless, his definition of tragedy is Aristotelian: 'an imitation of a serious and complete action, which is of proper magnitude; composed of harmonious, rhythmic and pleasing language, so that the various kinds are found in different parts, not narrated but effecting through pity and terror the expiation of these. Thus tragedy is an imitation of the serious and grave while comedy is joyous and pleasant.'[31] *Katharsis* is translated as *expiation* (expiation) rather than the traditional *purgation* because the passions themselves were not evil, 'only their deficiency or excess'. 'Thus the proper function of tragedy is to expose the public to pity and horror so that those deficient in them may learn to feel these passions, and those with an excess may become habituated or sated and thus achieve a more moderate emotional state'. This schooling of the emotions is not just in order to prepare for calamity (as in Minturno 1559), but for enduring the stresses of everyday life. This idea brings Heinsius close to Aristotle's idea of identification with the tragic hero, who, like any human being, is flawed, however Heinsius believes that evil can only be knowingly committed by evil men. Heinsius misreads Aristotle in relation to comedy, seeing laughter as a defect or ugliness, a view which is taken up by Ben Jonson and later English neoclassic critics. Heinsius also pays little attention to the unities other than unity of action, and sees verisimilitude (like Aristotle) as 'faithfulness to the essence of the	A place to see drama staged	Purgation, instruction: 'schooling of the emotions'	**Doing**: drama (tragedy and comedy) **Showing**: consequences of actions **Watching**: Instruction in self-control so as to be able to deal with everyday life (rehearsal)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		species, not to individuals', which puts him at odds with Castelvetro.[32] **Purpose of Theorist**: analysis - prescriptive **View of Theatre**: functional			
Preface to *The White Devil* (1612)	**John Webster** (c1580-1625) English dramatist	As with Jonson, acknowledges classical (Roman) rules but finds them incompatible with contemporary tastes – and spectators made up of 'the uncapable multitude' (Carlson 1984: 85). Playwrighting is an historically contingent art which must be compatible with contemporary tastes.[33] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place to see plays performed	Satisfying the 'uncapable' spectators	**Doing**: playwrighting
An Apology for Actors (1612); 'The Author to his Book' (1612)[34]	**Thomas Heywood** (1574-1625) English actor, poet and playwright	Heywood had read Alberti and used his arguments in support of the theatre: flourishing theatres were a mark of a flourishing state; great metropolises should offer great theatre as one of its amenities:[35] 'playing is an ornament to the City'. What is more, it helped to refine language 'so that, in process, from the most rude and unpolished tongue it is grown to a most perfect and composed' one. Playing also has 'made the ignorant more apprehensive, taught the unlearned the knowledge of … histories, instructed such as cannot read in … all our English chronicles'. Tragedies 'terrify men from the like abhorred practices' and comedies teach them to modify their behaviour so as not to appear ridiculous. They also cheer up the melancholy and 'refresh such weary spirits as are tired with labour or study … Briefly, there is neither tragedy, history, comedy, moral or pastoral from which an infinite use cannot be gathered' although 'lascivious shows, scurrilous jests or scandalous invectives' cannot be defended and should be banished. [36] Sidnell says it was 'an ineffectual response' to attacks on the theatre,[37] one which 'repeatedly betrays the cause it is attempting to serve'.[38] He was 'so enthusiastic about the power, in itself, of theatrical illusion to influence the spectators' conduct that he scarcely discriminates between good and bad results, though he does argue that the abuse of theatre is not a sufficient reason to abolish an essentially useful and pleasurable institution'.[39] Heywood believed that life was theatre; the loss of it meant the loss of the world itself: 'The world's a theatre, the earth a stage,/Which God, and nature, doth with actors fill …./He that denies then theatres should be,/He may as well deny a world to me'.[40] Heywood's *Apology* can also be read as a defence of the profession of acting *within* the theatre as much as a defence of theatre itself. **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: positive; functional	A pleasurable **institution** of *play*; a place; a world in itself	Moral instruction, refreshment, general refinement, entertainment and diversion	**Doing:** playing **-** a useful and pleasurable amenity of a flourishing state **Showing**: the greatness of a city; models of behaviour to emulate or avoid;
Dedication to *The Revenge*	George Chapman	Tragedy includes 'things like truth … material instruction, elegant and sententious excitation to virtue, and deflection from her contrary'.[41]		Instruction	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
of Bussy d'Ambois (1613)	(c1559-1634) English dramatist	**Purpose of Theorist**: prescriptive **View of Theatre**: functional			(tragedy)
El pasajero (1617)	Cristóbal Suárez de Figueroa (1571-c1644) Spanish writer & jurist	A spirited defence of *arte* and a condemnation of *comedia*, combined with a personal attack on Lope de Vega.[42] [anti-popular theatre]. **Purpose of Theorist**: prescriptive **View of Theatre**: positive (classical); negative (popular)		Aesthetic	**Doing**: playwrighting as an art
Spongia (1617)	Pedro de Torres Rámila (1583-1658) Spanish poet, satirist, academic	A second defence of *arte* and a condemnation of *comedia*, combined with a personal attack on Lope de Vega (Carlson 1984: 63). **Purpose of Theorist**: prescriptive **View of Theatre**: positive (classical); negative (popular)		Aesthetic	**Doing**: playwrighting as an art
Tablas poéticas (1617)	Francisco Cascales (1564-1642) Spanish scholar	The second great Spanish 'poetics', also, like Pinciano's, cast in dialogue; continues the classical view of tragedy (noble characters; purgation of the passions through compassion and fear) and comedy (humble characters, cleansing laughter); rejects tragicomedy because it was not used by the ancients, and because tragedy can also end happily, so a new genre is not required. Mixed genres are 'poetic monsters'.[43] Argued for unity of time as well as verisimilitude, but time could be skipped for 'the delight of the audience'. A continuation of the confusion of Aristotle's internal dramatic unity with the unity of time of presentation, and the difficulties this presented. **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A place where poetry was performed	Purgation; release; delight	**Doing**: poetry (tragedy and comedy) – playwrighting **Showing**: verisimilitude
Musicae Compendium (1618); 'Sixth Meditation', *Meditation on First Philosophy*	René Descartes (1596-1650) French philosopher, mathematician	A consideration of **sensation**, which considers the question of why negative emotions might also give us pleasure since generally 'nature … teaches me to shun the things which cause in me the feeling of pain, and to pursue those which communicate to me some feeling of pleasure' (*Sixth Meditation*).[44] All emotions, including sadness and hatred, are simply stimulations of animal spirits, and hence pleasurable as long as they are under the control of reason and 'when these passions are only caused by the stage adventures which we see represented in a theatre, or by other similar means which, not	A place where 'adventures' are staged	Harmless stimulation of emotions; to please	**Watching**: spectator as listener; negative emotions can give pleasure through

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1641); *Philosophical Works*; 'Letter' (1647)		being able to harm us in any way, [they] seem pleasurably to excite our soul in affecting it.'[45] Important to the consideration of the question of why we enjoy tragedy which arose again in C18th. Also a challenge to Aristotle: 'we could not better prove the falsity of the principles of Aristotle, than by saying that men have been unable to make any progress by their means during the many centuries that these principles have been followed'.[46] The *Musicae* focuses not on theatre, but on music, as its name implies. However, for the first time, attention is given to the *listener*. Like theatre, 'the purpose of musical sound is … to please and to arouse various emotions within us'.[47] Music should have clear themes which can be easily grasped, especially as the listener grasps music as a single unity. Blaukopf argues that this attention to the listener marked 'the formation of a new structure of musical behaviour' which indicates a general change in both social activities and behaviour.[48] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			distance
1620's Spain: revival of church opposition to drama.[49] 1620's France: theatre was pretty 'free-wheeling' and included popular farces,[50] not that one would know this from the theory.					
The Country Houses of Toledo(Los Cigarrales de Toledo)(1624)[51]	Tirso de Molina (Fray Gabriel Téllez) (c1571-1648)[52] Prolific Spanish dramatist	A defence of modern Spanish writing, modelled on Boccaccio's *Decameron*, which favoured *uso* over the classic tradition, and defended Lope de Vega. Sidnell claims that 'the very form' of the book, which embeds the texts of three of Tirso's plays 'in a fictional context of imagined performances' which also incorporated critique, suggests that Molina saw 'the whole process of the writing of the playscript and its embodiment by the actors' as 'more a *bringing to* life than an *imitation of* life', thereby anticipating Diderot's *The Natural Son*. What was at stake for Molina was 'the possibility of *progress* both in the arts and society, an idea which Sidnell says had 'far-reaching theological and philosophical, as well as aesthetic, implications: 'Tirso saw clearly the place of the *comedia* in the shaping of a modern dramatic form, and he refused to underrate the importance of either Lope de Vega's work or his own in this development'.[53] Molina attacked the traditional view of unity of time on the basis of verisimilitude, defending his plays which 'abided by the rules of what is now customary', rules which allowed the development and intensification of 'zeal … despair … hope … the other feelings and occurrences' as well as test faithfulness, all of which required time to develop:[54] 'how much more undesirable would it be that, in such a short time [twenty-four hours] a suitor in his senses should fall in love with a sensible lady, make his addresses, entertain and	A place where plays were staged	A *bringing to* life; representation through image and story	**Doing**: playwrighting ; representation ; acting – a bringing to life **Showing**: a 'true' impression **Watching**: different spectators require different forms; spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		woo her, and before even a day has passed, get her to commit herself and be disposed to favour his attentions in such a way that beginning his suit in the morning he marries her that night?'. Plays created 'an image and representation' of their *plots*, rather than an imitation of life, and were a kind of '"live painting"' which could use effects to create these images just as painting used perspective.[55] [Note the change in the understanding of imitation]. He also argued for the mixing of genres and characters, and against the slavish following of history: it was the impression which needed to be true. Modern works require modern rules in order to suit modern spectators, and were in fact better than the classic dramas, because the art had developed.[56] We should no more reject modern developments in the arts than we would reject modern developments in tailoring or horticulture.[57] He claimed that most people enjoyed plays as entertainment, but 'the drones, who do not know how to make the honey that they steal from the productive bees, could not refrain from their old habits and with a buzz of detraction had to pick away at the delightful honeycombs of art' on the grounds that it was too long, inappropriate, untruthful and 'contrary to the rules of decorum' and 'artistic principle'.[58] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			may develop historically
El meior príncipe Traiano Augusto (1622)	Francisco de Barreda (fl. 1620s) Prominent Spanish priest	Defended *uso* over *arte*. Modern writers were justified in ignoring traditional rules which were likely to inappropriate for modern use, especially as classic writers often ignored their own rules.[59] Playwrighting was an historically contingent practice. (This was essentially the end of the dispute in Spain). [Standing up for popular theatre] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			**Doing**: playwrighting
Préface de l'Adone du Marin (1623); Letter (1630);[60] *Discourse de la poesie répresentative* (1635)	Jean Chapelain (1595-1674) Conservative French literary critic and poet	Espoused unity of action and unity of time, following de la Taille (1572) and Fresnaye (1605), and the reintroduction of classical theory. Reintroduced the theoretical importance of verisimilitude (as *vraisemblance*) in 1630, and in 1635, introduced the concept of decorum (as *bienséance*) to French critical language, reviving its connection with suitability and moral decency.[61] He defended the three unities against current practice by playwrights such as Mareschal with arguments which both praised classical rules and contained a theory of how drama worked. Drama was not created to give pleasure but 'to move the soul of the spectator by the power and truth with which the various passions are expressed on the stage and in this way to purge it from the unfortunate effects which these passions can create in himself'. For this to happen,	A place where plays were staged	Purgation of passion	**Doing**: poetry – a performed art **Showing**: truthfulness, appropriate-ness and decorum **Watching**: if spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		spectators must not be given the chance 'to reflect on what they are seeing and to doubt its reality'.[62] Therefore, drama must adhere to verisimilitude (*vraisemblance*). The unities help to do this, as does decorum. Also in the interests of verisimilitude, **Chapelain suggested that French dramatists should write in prose, as some Italian and Spanish dramatists had begun to do**.[63] In 1635, Chapelain repeated his argument that the classic authors had developed the unities in order to uphold verisimilitude. Chapelain reintroduced Pelletier's concept of *bienséance* (decorum) as closely allied with verisimilitude. He took the term to mean appropriateness or suitability. Later critics picked it up and used it to imply moral decency.[64] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			were given time for reflection, the drama would fail to have its effect
Buch von der deutschen Poeterey (1624)	Martin Opitz (1597-1639) German poet	The leading proponent of the application of the ideas of Aristotle, Horace and Scalinger to German literature reprinted and read up until Lessing's *Hamburgische Dramaturgie* (1769). Tragedy and comedy were essentially defined along French neo-classical lines. The function of tragedy is 'nothing other than a mirror held up to those who base their activity or inactivity on luck alone', designed to arouse compassion and teach caution, wisdom and stoic resignation.[65] Opitz' ideas were put into practice in the plays of Andreas Gryphius (1616-1664), but challenged by Harsdoerfer (see 1648). **Purpose of Theorist**: prescriptive **View of Theatre**: functional		To mirror life in order to stimulate compassion; moral instruction	**Doing**: Poetry (as literature) **Showing**: consequences of actions
1626 Translation of Aristotle's *Poetics* into Spanish by Alonso Ordóñez das Seijas y Tovar, the first vernacular translation in Spain					
The Roman Actor (1626)	**Philip Massinger** (1583-1640) English playwright and translator	Not a theoretical work, but a play which explored the limits of what can be considered theatrical. In the play 'a professional actor is dragged into an amorous and deadly theatricalization of actual life. A theatre in which all passions are pretended and no actors die is juxtaposed with an "actuality" in which real passions and real death are "staged". The play examines the consequences 'of the inability to perceive, and the refusal to acknowledge, **the differences between theatrical imitation and theatricalised actuality**', something which is even more of a concern in today's media saturated world. The main role is devised so that it becomes impossible for the spectators to differentiate between when the actor is acting a role and when he is acting a role acting a role (a constant concern for Pirandello), even though the difference is 'a matter of life and death'. [66] [Sidnell says the play appeared at a time when Thomas Heywood was cheerfully arguing that all of life was theatrical – his *Apology for Actors*, featuring the *theatrum mundi* appeared in 1612].	A place of pretence and illusion	To examine pressing issues through imitation	**Doing**: plays **Watching**: spectators can be tricked into seeing actuality as theatre and vice versa – the dangers of the theatre metaphor

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic: pushing the limits of theatre **View of Theatre**: ambivalent			
Preface to *Tyr et Sidon* by Schélandre (1628)	François Ogier (1597- 1670) French Prior, conservative critic; friend of Balzac	The most famous French statement on the drama of the 1620's: a general attack on neoclassic criticism which focuses almost entirely on the unity of time. Although a conservative position at the time, in the late C19th it was seen as a radical precursor of romanticism. A defence of already well-established popular French drama against the rigidity of Italian neoclassicism based on exceptions to the rules by classic authors themselves precisely because the rules were too rigid and liable to produce drama which irritated and bored the spectator and also on the differences between modern and classical society.[67] Unfortunately this position was increasingly opposed by the critical tradition with its insistence on the three unities, which eventually became dominant largely through the efforts of scholars and critics rather than practicing dramatists.[68] **Purpose of Theorist**: polemic – anti-prescriptive theory/theatre **View of Theatre**: positive	A seeing place	Entertainment	**Doing**: playwrighting (popular) **Watching**: rigid rules 'irritated and bored the spectator'
1629: French actresses played at the Blackfriars Theatre. They were 'hissed out of town' by spectators who only permitted men to appear on stage.[69] **1630's**: sudden 'rediscovery' of the unity of place in French theory by several writers 'almost simultaneously', generating letters, prefaces and manifestos between 1631 and 1636 in support of the unities largely on the basis of verisimilitude.[70]					
Preface to *Généreuse Allemande* (1630)	André Mareschal (1603-1650) French dramatist and novelist	Declared that he had not adhered 'to those narrow bonds of place, time, and action which are the principal concern of the rules of the ancients', despite increasing attention to them in the critical literature. Playwrighting was an historically changing art form.[71] **Purpose of Theorist**: polemic – anti-prescriptive theory/theatre **View of Theatre**: positive			**Doing**: playwrighting

[1] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.29
[2] Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge.3
[3] Translated by William Brewster and published in Brander Matthews (ed) 1957, *Papers on Playmaking*, New York; reprinted in Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.184-191, and in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books.136-145.
[4] Vega 1991/1609: 190 (in Sidnell)

[5] Lope de Vega 1971, *El peregrine en su patria*, Chapel Hill, p. 119; quoted in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.62.
[6] Vega 2000/1609: 136-7 (in Gerould)
[7] Vega 1991/1609: 191
[8] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.235
[9] Vega 1991/1609: 187
[10] Vega 2000/1609: 137
[11] Wilson and Goldfarb 2004: 235
[12] Gerould 2000: 135
[13] Sidnell says that there were 'several' Madrid Academies in that city in the early seventeenth century (Sidnell 1991: 183).
[14] Sidnell 1991: 183
[15] Carlson 1984: 61
[16] Cervantes, Miguel de. 2003/1605. *Don Quixote*. Translated by E. Grossman. New York: ecco/HarperCollinsPublisher.527
[17] Cervantes, 1926, *Don Quixote*, trans. John Ormsby, New York, pp. 438-40; quoted in Carlson 1984: 61.
[18] Cervantes 1917, *Obras completas*, Madrid, Vol 5, p. 97, in Carlson 1984: 63.
[19] Carlson 1984: 63
[20] De la Fresnaye 1885, *L'art poétique*, Paris, p. 134; in Carlson 1984: 74.
[21] Carlson 1984: 74, 90
[22] Carlson 1984: 86
[23] Francis Bacon 1905, *The Advancement of Learning*, Joseph Devey (ed), New York, p. 116; in Carlson 1984: 86
[24] Bacon 1965, 'Of Masques and Triumphs', in A.S. Cairncross (ed), *Eight Essayists*, London, Macmillan & Co. Ltd, p. 7.
[25] Bacon 1902, *Novum Organum*, New York, 2.32.185; in Carlson 1984: 386.
[26] Bacon, Francis n.d/1605., *The Advancement of Learning*, facsimile of 1866 J.M. Dent edition by Heron Books, pp. 86, 172.
[27] Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34. 7
[28] Fischer-Lichte 1997: 1
[29] Orgel, Stephen. 1975. *The Illusion of Power: Political Theater in the English Renaissance*. Berkeley, Los Angeles, London: University of California Press.5-14
[30] Carlson 1984: 86
[31] Heinsius 1643, *De tragoediae constitutione*, Ámsterdam, p. 18; in Carlson 1984: 87.
[32] Carlson 1984: 87-88
[33] Carlson 1984: 85
[34] Published with introductions and bibliographical notes by Richard H. Perkins 1941, New York; excerpts reprinted in Sidnell 1991: 202-204. 'The Author to his Book' comes 'at the end of a series of verse commendations of *An Apology* by his friends (Sidnell 1991: 202n3). It is designated 1612b in the table.
[35] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.162-3
[36] Heywood 1991/1612a: 202-4 (in Sidnell)

[37] Sidnell 1991: 201
[38] Barish, Jonas. 1981. *The Anti-Theatrical Prejudice*. Berkeley: California University Press.117
[39] Sidnell 1991: 201
[40] Heywood 1991: 1612b: 202
[41] Carlson 1984: 85
[42] Carlson 1984: 63
[43] Carlson 1984: 63
[44] René Descartes 1968/1637-1641, *Discourse on Methods and the Meditations*, trans. F.E. Sutcliffe, Penguin Books, p. 161.
[45] Descartes 1911, *Philosophical Works*, trans. E.S. Haldane & G.R.T. Ross, Cambridge, Vol. 1, p. 373, cited in Carlson 1984: 129.
[46] Descartes 1968/1647, 'Letter from the Author', *Discourse on Methods and the Meditations*, trans. F.E. Sutcliffe, Penguin Books, p. 187.
[47] Descartes 1618, *Musicae Compendium*; quoted in Blaukopf 1992: 136.
[48] Blaukopf, Kurt. 1992. *Musical Life in a Changing Society: Aspects of Music Sociology*. Translated by D. Marinelli. Portland, Oregon: Amadeus Press.136-7
[49] Carlson 1984: 65
[50] Wilson and Goldfarb 2004: 252
[51] Carlson gives the date of publication as 1621. Sidnell translates and reprints an excerpt from an edition by Armesto (1913).
[52] Sidnell gives the dates as '1583?-1648' (Sidnell 1991: 205).
[53] Sidnell 1991: 205
[54] Molina 1991/1624: 209 (in Sidnell)
[55] Molina 1991/1624: 209-21
[56] Carlson 1984: 65
[57] Molina 1991/1624: 210-11
[58] Molina 1991/1624: 207-8
[59] Carlson 1984: 64
[60] Published in Chapelain 1936, *Opuscules critiques*, Paris, p. 119; cited by Egginton 2003: 93.
[61] Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.93
[62] Jean Chapelain 1936, *Opuscules critiques*, Paris, p. 119; in Carlson 1984: 92.
[63] Carlson 1984: 92
[64] Carlson 1984: 93
[65] Carlson 1984: 164
[66] Sidnell 1991: 12
[67] Carlson 1984: 91
[68] As so often happens, there is a stark separation between theory and practice and a general disdain for theory which is proposed by practitioners which has continued to this day – see Meyrick 2003 for a contemporary complaint.
[69] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.127

[70] Carlson 1984: 90- 93
[71] Carlson 1984: 91

Table 8/51 Theories of Theatre 1631-1650

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Preface to *Silvanire* (1631)	Jean Mairet (1604-1686) French dramatist	Successfully used the ideas of conservative French critic Jean Chapelain (1623). The Preface is a 'manifesto' of neoclassical ideas, based on the need for verisimilitude: drama is 'an active and emotional presentation of things as if they are truly happening at that time'.[1] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		Performance	**Doing**: playwrighting - an 'active and emotional presentation' **Showing**: as if things were actually occurring at the time
Preface to Pichou's *La filis de Scire* (1631)	Isnard (fl. 1630s) French biographer and critic	Isnard was a close friend of the dramatist Pichou, who died suddenly in 1631. The Preface was a biographical note written as a eulogy. It called for an exact correspondence between real and stage time.[2] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Doing**: playwrighting **Showing**: verisimiltude correspond-ence to life with regard to time
Preface to *Ligdamon et Lidias* (1631); *Observations on* Le Cid (1637)[3]	Georges de Scudéry (1601-1667) French playwright	Like de Vega, says that he 'has read all the authorities on drama but has consciously chosen to defy them in order to please his public'.[4] Scudéry's position is paradoxical given his part in the *Cid* controversy (see below) in defence of the classic tradition. *Observations* is a critique of Corneille's *Le Cid* in which 'the personal bias of a rival dramatist comes through'.[5] *Invention* was 'the chief quality of both the poet and the poem',[6] but this had to occur within the rules of art. *Le Cid* offended all the rules, but especially the rule of verisimilitude. It simply wasn't 'plausible' and it offended decency. Dramatic poetry 'was invented to teach by entertainment, and in this pleasant guise is concealed philosophy … Sweetened by pleasure, the medicine of instruction is more easily swallowed, and one is cured almost without being aware of the treatment. Thus the poet never fails to let us see virtue rewarded and evil punished', except in *Le Cid* which	A place	Instruction disguised as entertainment	**Doing**: poetry: invention within rules designed to support the moral ends of drama and to avoid confusing spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'allowed wickedness to triumph'. The use of a single place for different scenes also meant that spectators 'do not know where the actors are'. In general, *Le Cid* represented 'a serious error in dramatic composition' [despite its popularity!] Scudéry published his critique anonymously claimed that 'the subject is completely worthless, that it violates the principal rules of dramatic poetry; that it lacks judgment in its composition; that it has many bad verses; that almost all of its good qualities are plagiarized; and thus the admiration it has received is undeserved'.[7] Many writers, including Corneille, responded to this critique. The debate threatened to degenerate into a battle of personal insults but Scudéry acknowledged his work and referred it to Richelieu, requesting the newly formed Académie investigate and adjudicate on his claims. The investigation took 6 months, during which 'the battle of the pamphlets' over use or rules continued[8] (see below).[9] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			
Adaptation of Tasso's *Aminte* (1632)	Rayssiguier (d. 1660) French playwright	Rejected the rules and authority of the classic tradition: 'those who wish to gain profit and approval for the actors who recite their verses are obliged to write without observing any rules'.[10] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		Spectator approval	**Doing**: playwrighting
Nueva idea de la tragedia Antigua (1633)	Jusepe Antonio González de Salas (1588-1651) Spanish author	Outstanding Spanish commentary on Aristotle: treats the *Poetics* as an historical document on ancient literary theory. A pragmatic approach which offers Aristotle as a model where appropriate. Stresses the importance of drama as **performed**; acceptance by the audience indicates successful imitation, since 'the common folk have an excellent sense' of nature. Supported Augustine's view of tragedy; considered the role of music, dance, spectacle and acting. **NB: Beginnings of the arguments over what constituted the best acting- emotion vs technique**: the best actors genuinely feel rather than pretend to feel the emotions depicted (the other side of the C18th debate on the best acting to that presaged by Pinciano: emotional truth versus technique).[11]		Spectator satisfaction	**Doing**: poetry: imitation using music, dance, spectacle and acting: a performed art **Showing**: actors show genuine emotions **Watching**: acceptance by spectators indicates

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-prescriptive theory **View of Theatre**: positive			successful imitation; the common folk understand what is nature
1636: the establishment of the French Academy. **1637**: premiere of Pierre Corneille's play *Le Cid* precipitated a controversy which came to be known as the *Cid controversy.* Partly driven by jealousy at the success of the play, Corneille came under attack from dramatists (such as Scudéry) as well as critics. This brought to the surface a struggle between popular theatre and the supporters of Italian neo-classicism. The controversy followed the general lines of argument between the conservative and liberal positions outlined above (see from Guarini forward) which continued to be a feature of debates over poetry in general and drama in particular. Many of these attacks were published. Largely as a result of the controversy, public interest in drama was aroused, the question of rules became a topic of concern for anyone interested in the arts, and France replaced Italy as the centre for critical discussion, a position it retained for the next 150 years,[12] in the process making 'the tradition of neoclassicism almost a national possession'.[13] The continuing success of the play in the light of the debate and the Académie's ruling against it probably goes some way towards accounting for the **contempt the French neo-classics appeared to have for the general populace**, and raises questions about the insularity of educated commentary from ordinary life, although George Bernard Shaw later declared that Corneille's (and Racine's) dramas were 'very refined, very delightful for cultivated people, and very tedious for the ignorant'.[14]				
Traicté de la disposition du poëme dramatique (1637)	anonymous	One of the most radical of the responses to Scudéry's criticism of Corneille, espousing a position similar to Ogier's: 'The object of dramatic poetry is to imitate every action, every place, and every time, so that nothing of any sort which occurs in the world, no interval of time however long, no country of whatever size or remoteness should be excluded from what theatre can treat.' Modern writers should be allowed to form their own rules according to contemporary needs. 'Nature creates nothing that Art cannot imitate: any action, any effect can be imitated by the Art of Poetry. The difficulty is to imitate and to make the measure and proportion of the imitation suitable to those things imitated'.[15] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		To imitate anything; aesthetic	**Doing**: poetry (art) - defiance of the rules; the object of drama was imitation, not rule-following **Showing**: imitation of nature
Sentimens de l'Académie française sur la tragi-comédie du	Report of the French Academy (largely the work of	The Academy was 'less concerned whether the audience liked' the play 'than whether they ought to have liked it' since the play 'was not to be considered good merely because it was enjoyable'.[17] Pleasure was to be 'the instrument of virtue, imperceptibly and without disgust purging men of their vices [since] Bad examples have a dangerous influence, even when only performed **in the theatre**. All too many real crimes are caused	A place in which poetry was performed	Moral instruction	**Doing**: poetry (a performed art)- by the rules **Showing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Cid (1637)[16]	Chapelain)	by seeing them acted out on stage, and it is very dangerous to titillate the common people with pleasures which could one day cause public affliction. They should be carefully protected from seeing or hearing actions that they would be better off not knowing about'. The report was a point by point commentary on Scudéry's complaints and a scene by scene analysis of the play. Scudéry was accused of being insufficiently Aristotelian' in his complaints. Corneille was criticised much more severely. He had not only offended verisimilitude by putting too much action into a single day, he had offended morality. When Corneille defended the marriage of the daughter to the murderer on the basis that it was a true story, the Academy (Chapelain) argued that '[t]here are abominable truths, which should either be suppressed for the good of society, or if they cannot be concealed, should merely be noted as strange occurrences'. It is primarily in these cases that the poet should prefer verisimilitude to truth since the spectators are more likely to accept plausibility than truth.[18] The controversy largely ended with this document, although it continued to appear in other writing the following year and in much of Corneille's future work.[19] Scudéry saw himself as vindicated and went on to write a successful rival play using a similar subject, but avoiding Corneille's faults: *L'Amour tyrannique* (1639). **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent			poetry should always show virtue rewarded and vice punished, irrespective of the truth
Discours de la tragédie (1639)	Jean-François Sarasin (1614-1654) French poet and critic	The book included Scudéry's play *L'Amour tyrannique*, which Sarasin claimed was 'as great as anything produced by the Greeks and would surely have been taken as a model by Aristotle'. Drawing heavily on Heinsius, whom he translates almost literally, Sarasin produces an Aristotelian analysis of the play. He interprets *katharsis* as 'molding the passions and guiding them to … equilibrium', and denies that the final end of poetry is 'the pleasure of the people' who he considers a 'vile multitude'. He also eliminates spectacle and music from the discussion of tragedy. He praises Scudéry for his plot, his adherence to the unities and general Aristotelian principles. Although the conclusion of the play is happy (as in *Cid*), he considers the play to be a tragedy because it contained no comic elements. Sarasin's comments did much to elevate tragi-comedies to the more valued genre of tragedy. Sarasin submitted his work to the Académie for comment, but Richelieu informed the Académie that no further discussion was required since Scudéry's play was satisfactory.[20] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction aimed at 'equilibrium'	**Doing**: poetry (tragedy) - writing according to the rules **Watching**: the people were 'a vile multitude': desiring their pleasure was not the end of drama
Poétique	Hippolyte-Jules	Member of the Académie commissioned by Richelieu to produce a work on poetic theory		Moral	**Doing**: poetry

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1639)	Pilet de la Mesnardière (1610-1663) French physician and minor poet and dramatist	designed to resolve any outstanding debate. Only the first section was produced. It is little more than a 'rambling commentary' on Aristotle, Scaliger and Heinsius. It also reveals a strong contempt for the 'vile multitude' and their taste (an attitude hardly desirable in a physician). Although somewhat flexible with regard to the unities, there is a strong emphasis on moral instruction and poetic justice, to the point where evil characters were to be avoided. Appropriateness and decorum were necessary for verisimilitude, which increased the effectiveness of the drama as a model of virtue.[21] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		instruction; as a model of virtue	(theory) **Showing**: poetic justice; models of virtue, appropriate-ness, decorum and verisimilitude **Watching**: (the people were 'a vile multitude')
Dissertation sur la condemnation des spectacles (1640); ***La Pratique du theatre*** (*The Whole Art of the Stage*) (1657)[22]	François Hédelin, Abbé d'Aubignac (1604-1676) French playwright and theorist, theatrical advisor to Cardinal Richelieu	**Essential theorist.** Another protégé of Richelieu, who had aspirations to become the first director of a national theatre, D'Aubignac acted as 'unofficial minister of culture',[23] drawing up recommendations regarding architecture, scenery, stage morality, seating and audience control.[24] He formulated state policy, and declared the stage 'an instrument of government'.[25] His work was a defence of 'the moral, religious, and social utility of a national theatre'[26] which focused on the practical aspects of staging, despite being liberally sprinkled with quotes from Aristotle in an attempt to make it seem more theoretical.[27] His book was the first to use *theatre* in the title since Grévin (1561). D'Aubignac loved the theatre and wished to defend it from charges of immorality by conservative clergy. The stage, he believed, could be transformed into 'a civilized art fit for the best society',[28] and be made to serve 'the glory of the ruler', contribute 'to the country's international prestige' and make citizens 'forget internal problems and seditious thoughts'.[29] A play was to 'conform to the public sensibility of its own time and place. Taste and the rules of propriety' were to be 'determined by "the customs and manners, as well as opinions of the spectators." What the audience finds believable and acceptable' was to be the ultimate criterion.[30] However, the main goal of theatre was to teach: 'it provides a subtle instruction on things which the people most need to know and are most reluctant to accept'[31] through delight and entertainment.[32] The treatise was highly esteemed in C17th century by critics and playwrights alike. A guide-book for dramatists	*'a place where one watches what is done'*; an art or practice	To teach through delight and entertainment ; diversion	**Doing**: the practice of theatre: distinction between the writing of a play and its presentation: the creation of an image characterised by action **Showing**: credible representation s what spectators were likely to find

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		commissioned by Richelieu, it had been put aside at his death and not completed until much later than originally planned (1640s). As well as Aristotle, it also drew heavily on Vossius for its theoretical background, although confined to drama. It was intended as a practical manual of playwriting, and as such, it became a standard reference for dramatists in and outside France for the rest of C17th:[33] 'Considering the action as real, [the playwright] must look for a motive or a plausible reason, which is called a pretext, for these narrations and these spectacles really to have happened in this way. I dare say that the greatest art in writing for the theatre lies in finding all these pretexts'.[34] Imitation consisted in representing things (even imaginative things) as if they existed. **The poet should also have spectators in mind when he is writing for the theatre**, and be aware that there are two aspects of a play, its representation on stage (spectacle) and the play as a story in itself. They each require a different approach: 'When he considers [either] the spectacle or representational aspect ['princes in outward appearance, palaces painted on canvas, feigned deaths … actors … made to look like those they represent, and the stage decoration depicts the place where they are supposed to be. An audience is present, the characters speak the common language, and everything [is] clearly perceptible'] ... the playwright does everything in his power, with the aid of art and imagination, to make it admirable to his audience, for his only goal is to please them'.[35] However, when he is concerned with the story of the tragedy, 'his only concern is to make sure that everything is plausible, and to compose all of the actions, dialogues and incidents as if they had occurred. He suits thoughts to character, time to place, and effects to causes ... verisimilitude is his only guide, and he rejects anything which is not compatible with it. Everything is done as if there were no spectators … as if [the characters] were not seen or heard by anyone except those who are on stage acting and appear to be in the place that is represented … This convention must be carefully observed' [first discussion of the illusion of absorption which is elaborated into a principle by Diderot]. With regard to the spectacle or representational aspects, the playwright 'studies everything he wants and needs to communicate to the audience either aurally or visually, and decides what is to be spoken or shown to them, for he must keep them in mind, in considering the action as represented'. However, these things are not decided arbitrarily but according to the story, which is treated as if it were real: '**the audience is not the concern of the playwright when the play is considered as a true action, but only when it is seen as a**			believable and acceptable: verisimilitude as *plausibility* **Watching**: public opinion helped to determine the taste and rules of propriety

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		representation. Representation 'is the totality of elements that contribute to the performance of a play, and considered in and for themselves are necessary to it, for example, the actors, the scene painters, the scenery, the musicians, the audience, etc … It is important never to confuse the representational aspect of a play with the true action of the story that is being performed'. However, 'if the subject is not in keeping with the customs and opinions of the audience, it will never be successful, in spite of all the playwright's attention to structure and use of ornamentation. For plays must be different depending on the nationality of the people for whom they are to be performed'. The Athenians enjoyed seeing the misfortunes of kings because 'they lived in a democratically governed state [and] wished to foster the belief that monarchy is always tyrannical, so that those with ambitions of seizing power would be discouraged' whereas a country which loved and respected the monarchy would not show such a spectacle. People like to see 'the images of their own daily lives'. Verisimilitude or plausibility was 'the essence of drama, without which nothing reasonable can be said or done on stage'. The 'sole purpose is to make all parts of an action plausible, in bringing it to the stage, to create a complete and perfect image of that action' for 'drama is nothing more than an image'. D'Aubignac also distinguished between 'two kinds of duration' – 'the actual length of the performance' which is measured according to 'how long the audience's patience can reasonably be expected to last' given that plays are meant to give pleasure. The 'second duration … is the length of the represented action considered as real … This is the most important length of time … because it is entirely dependent on the mind of the playwright', but events should only be represented which would occur in daylight, otherwise they would not, if real, be able to be seen. Although D'Aubignac's guide was generally a practical one, it nevertheless contains some theory. Tragedy did not mean plays with a sad ending, but plays with a noble or exalted or serious action. Consequently there was no need for the term *tragicomedy* which merely gave away the play's ending. ***Drama* 'means *action*, and not narrative. Those who perform it are called *actors*, and not *orators*. The people for whom it is performed are called *spectators* and not *auditors*. Lastly, the place where it is performed is not an *auditorium* but a *theatre* , meaning *a place where one watches what is done*, not, *where one listens to what is said … to speak* is *to act* [on the stage]'**. Plays are defended against those who considered them an idle or immoral pastime. They added 'to the joy of life and the glory of a nation';			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		provided 'distraction for idle minds', inspiration and moral instruction: 'I am certainly of the opinion that plays should teach … drama is the imitation of human actions, it imitates them merely to teach them, and this must be done directly. But as for moral standards … drama teaches these only indirectly, and by means of actions … These general precepts … must be connected to the subject, and made applicable to the characters and actions of the play, so that the person who is speaking appears to be more attentive to the business at hand than to the fine truths he is expressing'.[36] Verisimilitude was emphasized as the way to make drama effective, incorporating appropriateness and decorum. The marvellous, which had become a source of tension with regard to verisimilitude, and which according to Chapelain was acceptable only if it was a reasonable effect of the drama, under the influence of Vossius was reinterpreted as something to be admired rather than something surprising or unnatural, 'a significant shift' which particularly influenced Corneille, although Corneille frequently refuted d'Aubignac's propositions. Carlson considers that the great majority of d'Aubignac's recommendations and observation regarding the crafting of drama remain valid.[37] Nevertheless, Saint-Evremond observed that when d'Aubignac wrote a play according to his rules, it failed. He claims that Prince de Conde had remarked that he was grateful to d'Aubignac for the rules but could not 'forgive those rules for having made M. d'Aubignac write such a bad tragedy'.[38] **Purpose of Theorist**: polemic –anti-prescriptive theory **View of Theatre**: positive; functional			
Preface to *The Sequel to the Liar (La Suite du Menteur)* (1645); Prefaces to *Oeuvres* (1660): 'On the Purpose and the Parts of a Play'	Pierre Corneille (1606-1684) French lawyer and dramatist	**Essential theorist.** As early as 1645, Corneille had declared that all dramatic art was 'a "divertissement" from the greyness of everyday life' and he continued to repudiate the theory that it had a moral function throughout his life. Instead, a kind of 'spiritual enlightenment' occurred in the spectator's mind as a result of admiration for the hero. His insistence 'that the "**only goal is to please the spectator**" would long remain **a minority opinion**',[42] sharply criticized more than a century later by Lessing, although he always maintained that this required 'art'.[43] Each preface is a theoretical essay on dramatic art, 'the century's most fully developed statement of disagreement with the prevailing assumptions of French neoclassic theatrical theory'[44] which Corneille believed were written 'from the point of view of grammarians and philosophers' rather than from the point of view of 'how to succeed **in the theatre**'.[45] The first begins with an assertion that	A place in which plays were staged	Entertainment ; diversion: to please the spectator	**Doing**: playwriting (an art) involving the interpretation of the rules and the development of the art **Showing**: spectacle:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(Vol. I);[39] 'On Tragedy and the Means of Treating it according to Verisimilitude of 'the Necessary'' (Vol. II)[40] and 'Of the Three Unities of Action, Time, and Place' (Vol. III);[41] *Discourses* (1660)		'pleasure is the sole end of tragedy'.[46] Although recognizing Aristotle as the central authority on drama (as did the neoclassicists), Corneille argued for the right of the dramatist to reinterpret these rules as required for contemporary drama: 'I like following the rules but, far from being their slave, I relax or tighten them up as my subject demands … To know the rules is one thing; to possess the secret of taming them adroitly and harnessing them to our stage is a very different one'.[47] He considered plays 'a spectacular art'.[48] The neoclassic claim for the importance of verisimilitude, too, was based on a misreading of Aristotle in which 'the probable' was emphasised at the expense of 'the necessary'. It was history or common knowledge which provided authority for interpretation, not verisimilitude. Corneille distinguished between tragedy and comedy based on the gravity of their concerns, and reinterpreted the Aristotelian concern that characters and manners be 'good, suitable, similar, and equal' as meaning appropriate for the actions of the character rather than 'virtuous', which implied a moral purpose. Unlike the neoclassicists (e.g. Chapelain, Scudéry and d'Aubignac) Corneille discussed *catharsis* at length. He noted that Aristotle never defined the concept, attempted a definition which he found unacceptable and concluded that it is doubtful that 'it is ever achieved'. Instead he called for a more flexible approach to the emotions, and argued that admiration was a more effective purge of unacceptable passions than either pity or terror.[49] Corneille claimed to accept the tradition of the unities but revealed a quite individual interpretation of them. Unity of action was related to consistency within the play's structure (the kinds of obstacles to be overcome in comedies; the peril to be faced in tragedy). Unity of time and space were flexible as long as credulity was not strained. He considered that 'knowing the rules was not sufficient qualification for writing a successful play, and the only goal of dramatic art was to please the audience'.[50] However Corneille also suggested the 'theatrical fiction' of setting aside a part of the stage as a neutral 'room' available to any character engaging in 'private conversation', a device taken up and used by Racine. Corneille's views set off a new round of controversy which was eclipsed by the rise of a new target for criticism, the playwright Molière.[51] Corneille defended his bending of the rules by his popularity. 'Common consent' indicated they were successful in practice.[52] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			'greatness of soul' **Watching**: pleasure; spectator consent indicated the success of a play
Poeticarum institutionum	Gerardus Joannes Vossius	The first summary of the body of rules for all poetic genres developed by the neoclassic critics of late C16th and early C17th. It ignores vernacular critics and criticisms, instead		To stimulate surprise or	**Doing**: poetry (theory)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
libri tres (1647)	(1577-1649) Dutch scholar, writer and critic	attempting to sum up Latin contributions from Horace, Aristotle, Scaliger, Donatus, Minturno and Heinsius. He endorses the general neoclassic view that poetry should 'teach with delight', but believes tragedies stimulate surprise or amazement rather than catharsis or purgation. Was little interested in the unities other than unity of action, on which he wrote several chapters – 'one of the most thorough [discussions] of the period'. 'A drama must contain only one action and one hero' although there can be subordinate parts, as long as they are tied to the main action. These concerns were developed by D'Aubignac and his contemporaries for whom Vossius was as influential as Heinsius had been for the preceding generation.[53] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional		amazement; to teach through delight	
Poetischer Trichter (1648)	Georg Philipp Harsdoerfer (1607-1658) German poet	A far more detailed poetics than Opitz, which was a blend of neo-classical ideas with elements of the developments in drama from England and Spain. Tragic emotions are aroused, not to teach resignation, but to be purged, through the use of the device of '**poetic justice**'. Thus, the end of tragedy is the reestablishment of justice, which leads to 'harmony in the soul of the spectator'. Any device that achieves this, including the mixing of genres and the rejection of the unities, is legitimate. Harsdoerfer's ideas were taken up in the historical tragedies of Lohenstein (1635-1683) as well as in the popular and largely improvised *Haupt- und Staatsaktionem* (chief and state plays) of the period.[54] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Purgation and the production of harmony in the spectator	**Doing**: poetry
Vossius marks the end of the Renaissance period with regard to the development of theories of theatre for Carlson. Critical concerns regarding the drama in England came to an end with the outbreak of civil and religious strife in the mid C17th, which saw the theatres closed and the only writings on the theatre coming from religious denunciations. Only two major documents of English literary criticism which were produced during this period, a preface to *Gondibert* by D'Avenant (1650), which defended English drama and a letter of response from Hobbes (1650) (see below). Both were written in Paris. Meanwhile, by 1650s, Spain had developed a spectacular form of musical extravaganza called *Zarzuela*, which mixed stories, dance and spoken text in a way similar to the later English ballad operas and American musical comedy. It was enormously popular until Fernando VII married an Italian. Financial support was withdrawn from the zarzuela in favour of Italian opera. (In 1857, the El Teatro Zarzuela was established in an attempt to revive the form, which has since come to be very popular in Spain. A tour in the 1990s brought it to international spectators.[55] Ballet also developed between 1650 and 1660 at the court of Louis XIV.					
Letter of response (1650); *De corpore politico*	**Thomas Hobbes** (1588-1679) English political philosopher	The letter was a response to D'Avenant which argued that all poetry has a moral purpose: tragedy punishes evil while comedy ridicules it.[56] The *De corpore politico*, while not addressing theatrical representation, provides a **psychological view** of why **spectators** are attracted to the spectacle of tragedy, a question which is to generate considerable critical debate in C18th. Although Hobbes agreed with Descartes that men generally		Moral instruction; relief that we were not like or in the	**Doing**: poetry (tragedy) **Watching**: vicarious: spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1650); *De rerum natura* (1650)		pursued pleasure and avoided pain, he disagreed with Descartes' view of emotions: some were pleasant (and thus pursued) while others were clearly painful (and thus avoided). This, however, creates the problem of why spectators attend tragedies. Hobbes discusses this through the shipwreck with spectator metaphor drawn from Lucretius:[57] 'As there is novelty and remembrance of our own security present, which is delight; so is there also pity, which is grief. But the delight is so far predominant, that men usually are content in such case to be spectators of the misery of their friends.'[58] Hobbes also considered laughter in the same way: '[t]he passion of laughter is nothing else but a sudden glory arising from sudden conception of some eminence in ourselves, by comparison with the infirmities of others or with our own formerly'.[59] These ideas were picked up by Du Bos in C18th debates over the effects of theatre on spectators. **Purpose of Theorist**: an analysis of spectator response **View of Theatre**: functional		predicament of those on stage	enjoy watching tragedy knowing they are not affected

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.93
[2] Carlson 1984: 93
[3] Published in *Oeuvres de Pierre Corneille* 1862, (ed) Charles Marty-Laveaux, 12 vols., Paris; excerpt reprinted in Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press 213-216.
[4] Carlson 1984: 93
[5] Sidnell 1991: 212
[6] Scudéry 1991/1637: 213 (in Sidnell)
[7] Scudéry 1991/1637: 212-6
[8] Carlson 1984: 95
[9] See Armand Gasté 1898, *La querelle du Cid* (Paris), and Louis Batiffol 1936, *Richelieu et Corneille* (Paris) for accounts of the controversy.
[10] Carlson 1984: 94
[11] Carlson 1984: 65-6
[12] Carlson 1984: 96
[13] Carlson 1984: 197
[14] Shaw, George Bernard. 1998/1911. 'Against the Well-Made Play'. In *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*, edited by G. Brandt. Oxford: Clarendon Press, pp. 98-105.106
[15] Carlson 1984: 95

[16] Published in *Oeuvres de Pierre Corneille* 1862, (ed) Charles Marty-Laveaux, 12 vols., Paris; excerpt reprinted in Sidnell 1991: 216-219.
[17] Report 1991/1637: 216
[18] Report 1991/1637: 216-8
[19] Carlson 1984: 96
[20] Carlson 1984: 97-98
[21] Carlson 1984: 98
[22] Translated from the original by Sidnell; excerpts reprinted in Sidnell 1991: 221-233; excerpts also reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books..
[23] Gerould 2000: 146
[24] Carlson 1984: 98
[25] Gerould 2000: 146
[26] Carlson 1984: 98
[27] Gerould 2000: 146
[28] Gerould 2000: 146
[29] Gerould 2000: 24
[30] Gerould 2000: 127
[31] D'Aubignac 1991/1657: 220-1
[32] Sidnell 1991: 221
[33] Carlson 1984: 99
[34] D'Aubignac cited in Sidnell 1991: 8
[35] D'Aubignac 1991/1657: 221-2
[36] D'Aubignac 1991/1657: 222-232
[37] Carlson 1984: 100-101
[38] Saint-Evremond 1674 cited in Sidnell 1991 253
[39] Corneille 1965/1660, *Writings on the Theatre*, H.T. Barnwell (ed), Oxford; excerpt reprinted in Sidnell 1991: 235-244.
[40] Corneille 1965/1660, *Writings on the Theatre*, H.T. Barnwell (ed), Oxford; excerpt reprinted in Sidnell 1991: 244-248.
[41] Corneille 1965/1660, *Writings on the Theatre*, H.T. Barnwell (ed), Oxford; excerpt reprinted in Sidnell 1991: 248-251; also excerpted in Gerould 2000: 155-167.
[42] Sidnell 1991: 234
[43] Corneille 1991/1660: 235
[44] Carlson 1984: 101
[45] Corneille 1991/1660: 237
[46] Sidnell 1991: 234
[47] Quoted in Gerould 2000: 154.
[48] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.255

[49] Corneille 1991/1660: 245
[50] Gerould 2000: 24
[51] Carlson 1984: 101-103
[52] Corneille 1970/1660, 'Of the Three Unities of Action, Time, and Place', in *The Continental Model*, ed. Scott Elledge, trans. Donald Shier, Ithaca, Cornell University Press, excerpt in Gerould 2000: 155-167, p. 167.
[53] Carlson 1984: 89
[54] Carlson 1984: 164-5
[55] Wilson and Goldfarb 2004: 243
[56] Carlson 1984: 113
[57] See Blumenberg, Hans. 1997/1979. *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*. Translated by S. Rendall. Cambridge Mass. and London: The MIT Press. for a history of this metaphor and its relationship to the spectator.
[58] Thomas Hobbes 1928, *The Elements of Law*, F. Tönnies, Cambridge, p. 35; in Carlson 1984: 129.
[59] Cited with approval by Addision 1711 in *The Spectator* No 47; see Carlson 1984: 130.

Table 9/51 Theories of Theatre 1651-1690

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1660: English theatres reopened, inspiring 'a number of pronouncements on the drama', many of them focused on the harmonization of French and English practices. This included a debate over the use of blank verse by Shakespeare.[1] An evening's entertainment was often a mixed bill: '*King Lear* and three songs and a dance … followed by *Tom Thumb*' with '*the whole house* … dissolved in tears, or convulsed with laughter' according to prompters' diaries.[2] However, attendance was poor a lot of the time, with the price of the ticket determining the audience composition, as always, although it seems that more and more 'citizens, 'prentices and others' could afford to attend as the century wore on. In 1662, Pepys complained that the Duke's Theatre 'was full of citizens'; in 1667, the theatre was full of 'citizens, 'prentices and others'.[3] By 1699, however, theatres were struggling to attract spectators of any kind. Royal patronage disappeared as William and Mary and Queen Anne showed little interest, and 'many of the more Civilized Part of the Town … shun the Theater as they would a House of Scandal [and] the present Plays … can hardly draw an audience'.[4] Spectators were typically 'noisy and boisterous', but, beginning with Dryden, efforts can be seen to encourage spectators to discipline themselves,[5] a process that would take more than 200 years to accomplish, but eventually achieved through the combined effects of architectural and technical change, the increase in middle-class spectators and a general exercise of disciplinary power in C19th. (Blackadder sees the last ditch attempts by spectators to retain their ability to disrupt performances in the 'theater-scandals' of 1880-1930) although similar responses can be seen to avant-garde theatre (particularly performance art and participatory theatre) to the present day. From **the late C17th, 'the distinction between poet and playwrights was regularly made'**. Before that tragedies and comedies were classified as poems, with prose drama regarded as an anomaly.[6]				
Preface to *Les fâcheux* (1662); *Impromptu de Versailles* (1663); *Critique de l'Ecole des Femmes* (1663); Preface to *Tartuffe* (1669)	Moliére (Jean-Baptiste Poquelin) (1622-1673) French playwright, founder of Théâtre Illustre (1643-1645)	Modern comedy owes much to the Molière model of comedy: incidentally funny, based on a constant double vision of wise and foolish, right and wrong; where humour is found in the psychological flaws of the characters or in the morals of the time. The first comic playwright to incorporate serious social issues into his plays, Molière was viciously attacked his entire career by the ruling elites.[7] His preface (and no doubt his enormous success) upset neoclassic critics, moralists and jealous rival playwrights alike by sending the whole dispute up: 'It is not my purpose to examine here whether all this might have been better done and if all those who were diverted by it laughed according to the rules. The time will come for me to publish my remarks on the plays I have written, and I do not give up hope that one day I, like a great author, will show that I am able to cite Aristotle and Horace!'[8] Needless to say, they united in their attacks on Moliére, precipitating a second great theatre dispute in which Moliére (like Corneille before him) was accused of 'plagiarism, immorality and indifference to the rules of dramaturgy'.[9] The *Impromptu* was Moliére's final contribution to the dispute, in which he and members of his company appeared under their own names to discuss the dispute. Includes a consideration of the function of comedy. Comedy should draw from nature. It should 'represent in general all the defects of men, and especially the men of our own time',[10] a	A place where plays were performed; a company dedicated to creating and staging plays	To correct through ridicule	**Doing**: plays: playwriting as social comment **Showing**: society's flaws

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		recognition of the topicality of comedy. In the preface to *Tartuffe*, Moliére claimed that comedy aims to correct men's vices through ridicule, a less controversial position possibly chosen to make himself less of a target,[11] although he also said that 'If it be the aim of comedy to correct man's vices, then I do not see for what reason there should be a privileged class'.[12] **Purpose of Theorist**: polemic – anti-prescriptive theory/theatre **View of Theatre**: functional			
Nouvelles nouvelles (1663); *Zelinda* (1663)	Jean Donneau de Visé (1638-1710) French critic and dramatist	A collection and synthesis of the attacks on Moliére which were being conducted in the salons, presented as a discussion between three informed critics, thus giving it an air of objectivity. Carlson claims that Visé saw the dispute as a means of making a name for himself as a drama critic. The publication also included a critique of Corneille's *Sophonisbe* (1663), which Visé considered 'boring throughout, lacking in both pity and terror, mixed in tone, offensive to good taste, and too filled with incident'.[13] **Purpose of Theorist**: polemic – anti-popular theatre **View of Theatre**: ambivalent	A place where plays were performed	Art	**Doing**: drama (an art form)
Visé's publication represented 'the opening shots' in a dispute which 'enlivened the French theatrical scene for the next several years'[14] and included contributions from d'Aubignac and Corneille which again threatened to descend into personal insult. Moliére happily added his two-pence worth in *Critique de l'Ecole des femmes* (1663), in which 'a poet-critic' (Lysidas) condemns Moliére's plays while another 'critic' (Dorante) argues that Moliére's plays follow 'the greatest of all rules', pleasing spectators. Moliére thus set out the terms of the dispute through performance, while ridiculing both, to popular acclaim.[15] Visé, who identified himself as the character Lysidas, considered that he had been ridiculed and created a 'strident and acrimonious countercomedy' called *Zélinda*. Similar counterworks were produced by other rival theatre troupes, which in turn were answered by further plays from Moliére, including *Impromptu de Versailles*, and plays by Visé and Montfleury. As in the *Cid* controversy, the dispute was played out both on the stage and off. Moliére's *Tartuffe* (1664) also provoked criticism, but largely from religious conservatives who considered the play immoral. For many theorists Shakespeare became the 'antidote' to French neo-classicism in what George Bernard Shaw dubbed '**Bardolatry**', and marked a shift in focus 'from royalty to an emerging middle class'.[16] UK: Beginning of use of scenery and a renewed interest in spectacle.				
Short Discourse of the English Stage (1664)	Richard Flecknoe (c1600-1678) English dramatist	Flecknoe argues for the introduction of the sparer French style of play into England. He praises the recent introduction of scenery into English plays but is concerned about the spectacle overwhelming the content and purpose of the drama: 'to render Folly ridiculous, Vice odious, and Vertue and Noblenesse so aimable and lovely, as, every one should be delighted and enamoured with it.'[17] **Purpose of Theorist**: prescriptive **View of Theatre**:functional	A place where plays were performed	Moral example; instruction	**Doing**: drama (plays and staging) **Showing**: Folly as ridiculous, Vice as odious and Virtue as

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
					delightful
Preface to *The Rival Ladies* (1664); *An Essay of Dramatic Poesy* (1668);[18] *Defense of An Essay of Dramatic Poesy* (1668); Preface and Epilogue to *Conquest of Granada* (1672); Preface 'Apology for Heroique Poetry' to *State of Innocence* (1677); Preface: 'The Grounds of Criticism in Tragedy' to *Troilus and Cressida* (1679); Preface: *The*	**John Dryden** (1631-1700) English poet, dramatist and theorist; Poet Laureate (1668)	**Essential theorist.** Dryden shared a similar deference to French practice as Flecknoe, and defended the use of rhyme (against Shakespeare), which provoked criticism from Dryden's brother-in-law, the playwright Robert Howard (1626-1698) who defended English practice against 'the fashion' of French practices, and took issue over the use of verse on the basis of verisimilitude. This dispute continued in Dryden's *Essay*, 'the outstanding work of dramatic theory of this period'.[19] The *Essay* takes the form of a Socratic conversation (popular among Renaissance theorists) between four contenders in which it is agreed that **a play is defined** as '*A just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, to the delight and instruction of mankind*'.[20] One of the speakers, Crites, objects to this definition on the grounds that it did not concern drama in particular, but could refer to literature or even art in general.[21] However, the three friends decide to continue, although the definition was 'not altogether perfect'.[22] A debate over which was superior, the ancients or the moderns, follows, with the conclusion that the moderns have learnt from the ancients and are therefore superior. Then English and French drama are compared in which English drama is seen as more closely following the definition of a play, followed by a debate over the question of rhyme and blank verse, neither of which are seen as imitating natural speech. Gerould says that the *Essay* 'opened the debate on mimesis and theatrical form to … well-bred theatregoers and readers rather than contentious scholars'.[23] The *Essay* prompted further criticism by Howard on the basis of the unities, to which Dryden responded with *Defense* in which there is an early statement of what Coleridge was to call the '**willing suspension of disbelief**': 'in the belief of fiction, reason is not destroyed, but misled, or blinded [but it] suffers itself to be so hoodwink'd, that it may better enjoy the pleasures of the fiction; But it is never so wholly made a captive, as to be drawn head-long into a persuasion of those things which are most remote from probability'.[24] Dryden used this idea to resolve the 'long-confused problem of verisimilitude and the unities'. Place and time in theatre is *both* real and imaginary: '**The real place is that Theatre, or piece of ground on which the Play is acted**. The imaginary, that House, Town, or Country where the action of the *Drama* is supposed to be … **the imagination of the Audience**, aided by the words of the Poet, and painted Scenes, may suppose the Stage to be sometimes one place, sometimes another, now a	A place: 'that ... piece of ground on which the Play is acted'. In 1668, Dryden applied the term *theatre* to plays, writing, production and the stage.[34] Until that time, *theatre* was generally taken to be a place, a building or position from which something was observed, occasionally an institution. Thus	To produce purgation of the passions, diversion, delight and instruction through the stimulation of the imagination	**Doing**: poesy (dramatic) **Showing**: an image of the age[35] which was both real and imaginary **Watching**: delight in the 'pleasures of fiction' and instruction; want to be diverted; but Dryden also called for the audience to 'reform and discipline itself'.[36] Spectators used their imaginations to see the stage as 'sometimes one place, sometimes another' and engaged in a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Spanish Friar (1681)		Garden, or Wood, and immediately a Camp'.[25] Rhyme is defended on the basis that the end of poetry is delight.[26] In 1668, Dryden applied the term *theatre* to plays, writing, production and the stage.[27] Until that time, *theatre* was generally taken to be a place, a building or position from which something was observed. Thus Dryden began a conflation between drama, theatre, stagecraft and performance which continues to the present day, but he also, '[b]y taking into account the historical and social context in which works of art arose, … discovered the idea of national and cultural relativism and introduced the comparative method into English literary criticism' (Gerould 2000: 169): 'The genius of each age is different. Shakespeare and Fletcher have written to the genius of the age and nation in which they lived; … the climate, the age, the disposition of the people, to which a poet writes, may be so different, that what pleased the Greeks would not satisfy and English audience'.[28] While French spectators seemed to prefer serious drama, the English 'come to be diverted' (Dryden 1991/1668: 283). He rejected Italian *commedia* and popular entertainments featuring spectacular effects as mere appeals to the senses rather than to the imagination (Gerould 2000: 169). In his 1672 preface and epilogue, Dryden explained and defended the *heroic drama*, also defended the use of verse on the stage. Drama had to adapt to its age, and the heightened language and verse of heroic drama suited an age in which the influence of the court had led to an improvement of manners. In any case, those who wanted to remove verse from the stage were 'followers of the false idea of drama as a reflection of commonplace reality' (Carlson 1984: 117). Dryden agreed with Rymer (see below); deferred classic authority as codified by the French; called Rapin 'alone sufficient, were all other Critiques lost, to teach anew the rules of writing'.[29] However, it was clear that the strictures of the neoclassic method were chaffing. In 1676 in the prologue to *Aureng-Zebe*, Dryden declared he had 'grown weary of his lone lov'd mistress, Rhyme'. His next play, *All for Love* (1678), although following fairly strict neoclassic lines and paying careful attention to decorum, morality and the unities was no longer in rhyme. The 'Grounds' is one of the first detailed discussions in English of Aristotle's principles, including the idea of tragedy as a purgation of spectator passions. Also includes the ideas of delight and instruction (from Horace), and appropriateness or decorum. In *The Spanish Friar* Dryden tackles the problem of mixing genres, admitting that he does this because spectators 'are grown weary of continu'd melancholy scenes'. He also argues that tragicomedy is a distinct	Dryden began a conflation between drama, theatre, stagecraft and performance which continues to the present day		**willing suspension of disbelief.** Good theatre appealed to the imagination rather than to the senses.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		form, and as difficult to create as tragedy. Despite his struggles, Dryden seems never to have been able to harmonize his work as a dramatist with the neoclassic rules he espoused. He eventually came to condemn tragicomedy altogether, including his own *Spanish Friar*.[30] Despite all of this, he saw Shakespeare as a special case, someone who ignored the rules but still had earned 'special status'.[31] Dryden also marks the beginning of efforts by the theatre to tame noisy and boisterous spectators. His 1692 prologue to *Cleomenes* contains an appeal to spectators to behave: 'I think or hope, at least, the Coast is clear/That none but Men of Wit and Sence are here./That our Bear-Garden Friends are all away,/Who bounce with Hands and Feet, and cry Play, Play'.[32] Dryden's theories of *heroic drama* were parodied by George Villiers, Duke of Buckingham, in *The Rehearsal* (1672). Dryden turned to playwrighting because it was 'the most lucrative art' at the time for a writer, although he found it drudgery: ''Tis my ambition to be read; that I am sure is the most lasting and the nobler design'.[33] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent			
Conférence de M. Le Brun sur l'expression générale et particuli ère (1667) (translated into English in 1701 as *A Method to Learn to Design the Passions*)	Charles Le Brun (1619-1690) Chancellor of the Académie Royale de Peinture et de Sculpture, French painter and theorist	A guidebook and codification of the principles of Cartesian philosophical psychology which provided a catalogue of instructions complete with drawings, on how to properly depict the effect of each passion on the human face. Although addressed to painters, Le Brun's book had a significant effect on theatre practice. Actors came to be expected by spectators to express the passions according to a standardized gestural 'language'. It was reprinted many times, an expensive edition appearing in England in 1813.[37] **Purpose of Theorist**: analysis (prescriptive) **View of Theatre**: practical		To depict	**Doing**: acting as a craft: technique: recognition of underlying passions from facial expression and gestures: reading emotions and motivations
Preface to *The Royal Shepherdesse* (1669);	Thomas Shadwell (1642-1692) English	Took exception to Dryden's belief that the end of poetry was delight. This would make the poet 'of as little use to Mankind as a Fidler, or Dancing Master, who delights the fancy only, without improving the Judgement [and] he that debases himself to think of nothing but pleasing the Rabble, loses the dignity of a Poet'.[38] Shadwell elevated comedy		Useful: moral instruction	**Doing**: poetry (comedy/ tragedy) – a performed art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Preface to *The Humourists* (1671)	dramatist	above tragedy, however, because he believed ridicule was a more effective tool for moral instruction than punishment. (Dryden responded to Shadwell's 1669 criticism in his preface to *The Mock Astrologer* 1669) **Purpose of Theorist**: polemic – anti-existing theatre **View of Theatre**: functional			
Preface to *Samson Agoniste* (1671)	**John Milton** (1608-1674) English poet and dramatist	One of the few of this English generation to give detailed attention to traditional tragedy; a highly conservative discussion which defends the largely outmoded use of the chorus, the rule of 24 hours, simplicity of plot, verisimilitude, decorum and purity of genre. Tragedy provides moral instruction, not in the events portrayed but in the thoughts expressed in the text. He endorses Aristotle's views on the end of drama: the tempering of the passions and delight.[39] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction, purgation and delight; the tempering of the passions	**Doing**: drama (tragedy)
Casual Expressions of Idle Feelings (1671)	Li Yu (1611-1680) Chinese writer, theatrical entrepreneur and business man	**Essential theorist.** Drama had practical value for increasing human happiness, so Li included his treatises on drama in a compendium which also contained practical advice about cooking, clothing, bird-watching, grooming and sexual fulfillment.[40] Li argued that playwriting was not a minor skill. It ranked high, along with history, biography, poetry and prose: 'A dynasty's position in history rests on the plays that it produced'. A good play needs a central thread, like a house needs a beam. It should be unified in action, 'coherent, and as interconnected as the veins are by the blood that flows through them'. The ability to handle emotion and to handle scene 'constitute the two most important challenges for the playwright'. '**The only reason for writing a play is to have it performed on the stage', and actors need to be trained in order to do this wel**l. They need to be literate, as well as able to sing and dance. In particular, they need to understand what it is they are saying.[41] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional	A place where plays are staged	To produce pleasure; to increase human happiness;	**Doing**: plays: playwrighting as a skill; performing as a skill
'To an author who asked my opinion of a play where the heroine does nothing but lament herself'	Charles de Marguetal de Saint-Evremond (1636-1711)[43] French aristocrat, soldier, essayist and playwright	An exile from France who lived in London from 1671, Saint-Evremond exhibited a more cosmopolitan view than other French critics of the time. He agreed with the main assumption of French neoclassic criticism, but was more open to English, Spanish and Italian views, with which he compared French drama. He acknowledged Aristotle, but argued that no theory was 'so perfect that it can establish rules for all nations and every age'.[44] In theory, Saint-Evremond supported moral utility as the purpose of drama, but also tended to support the stimulation of emotion, especially through the punishment of evil and the reward of virtue. He rejected catharsis as having any moral purpose, arguing		To stimulate emotion; moral utility; example	**Doing**: drama; playwrighting **Showing**: punishment of evil and reward of virtue

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1672); 'On Ancient and Modern Tragedy' (c1674);[42] 'Sur nos comédies' (1677); 'De la comédie anglaise' (1677)		that Aristotle himself did not know what he meant by the term. He emphasised admiration rather than pity and terror with regard to tragedy, and rejected love interests and long lamentations as inappropriate.[45] According to Carlson, Saint-Evremond was the last major contributor to dramatic theory in C17th France, with subsequent critics such as Le Breton, Hauroche and Boursault, adding nothing new to the debate.[46] **Purpose of Theorist**: analysis (prescriptive) **View of Theatre**: functional			
Prefaces to plays 1663-1670; Translation and interpretation of Aristotle's *Poetics* (undated)[47]	Jean Racine (1639-1699) French playwright	Racine also came under attack because of his success. His prefaces defended his dramatic practices and attempted to reconcile them with the requirements of the religious fathers of Port-Royal. Although more faithful to neoclassic ideals (especially the unities) than either Corneille or Moliére, Racine also recognized the need for flexibility of interpretation, with the ultimate goal being verisimilitude. Generally drama's purpose is 'to please and to move'[48] although 'it might be hoped that our plays were as well constructed and as full of useful instruction' as the work of the ancients.[49] Musset (1838) claimed his plays subordinated action to the development of passion, partly because of the practical difficulty of action on **a stage encumbered by spectators**,[50] but Racine himself declared in the Preface to *Alexander the Great* (1666) that the critics' complaints were 'without foundation, for I have filled all the scenes with action, have made them seem linked together as if by necessity, have given every character an obvious reason for being on stage, and, using few incidents and within a brief compass, have succeeded in writing a play that kept them enthralled, perhaps in spite of themselves, from beginning to end'.[51] He went on to say in the Preface to *Andromache* that 'the public has been too well-disposed to me, to be concerned with the particular displeasure of two or three people who would like all the heroes of antiquity to be reformed and made into … blameless characters'.[52] **Purpose of Theorist**:polemic – anti-prescriptive theory **View of Theatre**:positive; functional	A place where plays are staged	To delight; to stimulate the emotion; instruction	**Doing**: drama playwrighting ; a performed art **Showing**: Verisimilitude through performance **Watching**: spectators obstructed the action during a performance by sitting on the stage (allowed because tickets could command a higher price)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1674 marked a new phase in English dramatic criticism, with translations of Rapin and Boileau introducing French neoclassic theory to a wide and interested audience.					
Réflexions sur la poétique (1674)	René Rapin (1621-1678) French Jesuit priest, poet, critic and teacher	A very influential summation of French neoclassic criticism and the last of the great C16th and C17th commentaries on Aristotle. Serving the public good through the improvement of manners is the principal end of poetry, pleasure is the means. Pleasure can only be obtained through verisimilitude, which results from following the rules, especially the unities. Credulity is more important than truth. Rapin claims to have derived the additional rule of *bienséance* (decorum) from Horace, but expands it to include amongst its criteria for judgment, 'the moral and social assumptions of the public'.[53] Modern French tragedy and comedy are inferior to the Greek classics, largely because of a failure to observe verisimilitude, *bienséance* and the need to improve public manners as their end. **Purpose of Theorist**: prescriptive **View of Theatre**: functional		To teach manners through pleasure	**Doing**: poetry **Showing**: credulity more important than truth, therefore attention must be paid to the moral and social assumptions of spectators
L'Art poétique (1674); *Le Lutrin* (1674)	Nicolas Boileau-Despréux (1636-1711) French poet and critic	A series of critical observation in poetic form, modelled on Horace, which 'lay down the rules for the language of poetry' as well as analysed a number of different poetic forms in order to try and elucidate principles,[54] *L'Art* was the second of the two most influential summations of French neoclassic criticism. The moral emphasis is absent; pleasurable emotion is the purpose of drama. However, Boileau agrees with Rapin regarding the traditional rules and the importance of verisimilitude and decorum. Boileau was referred to as 'the dictator of French criticism'. **Purpose of Theorist**: prescriptive **View of Theatre**: positive		Affect - pleasurable emotion	**Doing**: poetry (drama as literature) **Showing**: verisimilitude and decorum
Preface to and translation of Rapin: *Reflections on Aristotle's Treatise of Poesie* (1674); *The Tragedies of*	Thomas Rymer (c1643-1713) English critic and historiographer	Rymer regarded the neoclassic rules as 'the naturally developed dictates of common sense', which English drama could benefit from applying. The *Tragedies* is a detailed consideration of three plays by English dramatists Beaumont and Fletcher, which he considers inferior to classical drama. Although the primary end of poetry was pleasure, whatever pleases can also profit: 'The medicine is not less wholesome for the honey or the gilded pill. Nor can a moral lesson be less profitable when dressed and set off with all the advantage and decoration of the theatre' which 'of all diversions [is] the most beweitching: and the theatre is a magazine, not to be trusted but under the special eye and direction of a virtuous government; otherwise, according to the course of the world, it	A place in which plays were put before an audience; a 'magazine' [**book**] which may include both	Pleasure, moral medicine	**Doing**: poetry (drama); playwrighting **Showing**: poetic justice

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the Last Age, Considered and Examined by the Practice of the Ancients, and by the Common Sense of all Ages … (1678);[55] *A Short View of Tragedy: its Original Excellency and Corruption …* (1692).[56]		might, possibly, degenerate'.[57] He linked together vice and punishment, virtue and reward to argue that drama was more universal and superior to history, introducing the highly influential idea of '**poetic justice**' to English criticism.[58] Sidnell suggests the idea came from Plato's requirement that poets not show that 'the wicked are often happy and the good miserable' (*Republic* 392b). 'Rymer endorsed the idea of decorum both because it related to probability (which underpinned the 'logical development' of the plot) and because it supported poetic justice. He later condemned *Othello* along neoclassic lines. While few of his contemporaries protested against Rymer's views, which tended to accord with Dryden's, C19th critics regarded him as 'the prototype of the inflexible critic, blinded by limited critical standards … Macaulay call[ed] him the worst critic that ever lived',[59] while Jonson considered him a 'tyrant'.[60] His essay on *The Tragedies*, an extended analysis of a number of plays, was possibly 'the first critical essay of its kind' in England.[61] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional	good and bad and which therefore needs governing[62]		
Upon Criticism (c1678)	Samuel Butler (1612-1680) English poet	'An *English* poet should be try'd b'his Peers And not by *Pedants* and Philosophers'.[63] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			**Doing**: poetry
1680: the **Comédie Française was established as a government sponsored national theatre** – 'a milestone in theatre history'. However, neither it nor other public theatres attracted numbers of spectators. The Comédie operated at only a quarter of its capacity during the last 20 years of the century.[64]					
Essay on Poetry (1682)	John Sheffield, Earl of Mulgrave (1648-1721) English statesman, patron and minor poet	Influenced by the translations of Horace and Boileau which had recently become available, Mulgrave disagreed sharply with Dryden and Rymer, holding up Shakespeare and Fletcher as models of 'spare and honest drama'. He also condemns ribaldry and obscenity in a concern for the morality of art. Although Wolseley refuted this concern (see below), within a decade, critical writing in England would be dominated by condemnations of the immorality of the theatre.[65] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent	A place of performance	Ought to be moral	**Doing**: poetry (drama as literature)
1684 D'Aubignac's *Pratique* is translated into English as *The Whole Art of the Stage*. It exerts a powerful influence on English critics.					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Nouvelles de la République des lettres' (1684, 1686); *Dictionnaire historique et critique* (1697); 'Continuation des pensées diverses' (1704);	**Pierre Bayle** (1647-1746) French philosopher	Bayle challenged Dacier's (and neoclassicism's) respect for traditional rules and emphasis on moral purposes, seeing drama as pure entertainment. Bayle also rejected verisimilitude: dramatists should be free to 'distort or exaggerate for the entertainment of their audience'. Such challenges to neoclassic theory remained in the minority for most of the following century, although they gradually became more numerous and detailed as time went on.[66] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place of entertain-ment	Pure entertainment	**Doing**: playwrighting **Showing**: exaggeration or distortion was appropriate if the dramatist thought it necessary
Preface to *Valentinian* (1685)	Robert Wolseley (1649-1697) English poet	The ultimate test of art's worth is not moral but aesthetic - a claim which found few supporters at the time.[67] **Purpose of Theorist**: polemic – poetry as an art **View of Theatre**: aesthetic		Aesthetic	**Doing**: art
1686*:* An English translation of the works of Saint-Evremond appears under the title *Mixed Essays of Saint-Evremond*. Like D'Aubignac, it also exerted a powerful influence on English critics. Although not directly relevant to drama theory, Saint-Evremond played a significant role in the 'Quarrel of the Ancients and the Moderns' which enthralled literature and literary theory, traditionally considered to have begun in 1687 when Charles Perrault in his poem *Siècle de Louis* elevated some modern writers above the Romans and Greeks. This debate, which brought to a head the long debate between conservatives and liberals, signalled a change in intellectual perspective, affecting the terms of later literary criticism. Many of the figures involved in theatre theory were also well represented in this quarrel on behalf of literature in general. Boileau and Racine defended the ancients in this dispute while Saint-Evremond and Perrault defended the moderns, largely on the basis of progress, changing tastes and the replacement of paganism with Christianity. Saint-Evremond introduced this argument into England, where it became known, after Jonathan Swift's major work in the quarrel in 1697, as the 'Battle of the Books'.[68]				
On Poetry (1690); *Upon Ancient and Modern Learning* (1690)	Sir William Temple (1628-1699) English statesman and essayist	An attempt to mediate between the rival claims of profit (instruction) and pleasure. Claimed the dispute was more 'an Exercise of Wit than an Enquiry after Truth' since poetry was almost invariably as mix of the two. Temple was greatly influenced by Saint-Evremond; his *Upon .. Learning* was the first major English contribution to the Quarrel of the Ancients and the Moderns. He considered poetry in general to have declined in modern times, except for drama. English comedy, in particular, he considered richer and livelier than either that of the ancients or of other nations, largely because of the English climate, ease of life and **freedom of expression**,[69] conditions which were to change under	A place of performance	To mix instruction with pleasure	**Doing**: poetry (literature – of which drama was an example) - a reflection of its social context

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		a building backlash against the disregard of morals in the theatre. **Purpose of Theorist**:polemic – anti-prescriptive theory **View of Theatre**: functional; positive			

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.113
[2] Winchester Stone Jr., George. 1980. 'The Making of the Repertory'. In *The London Theatre World 1660-1800*, edited by R. D. Hume. Carbondale & Edwardsville: Southern Illinois University Press.208
[3] Pepys, in Pedicord, Harry 1980, 'The Changing Audience', in *The London Theatre World 1660-1800*, edited by R.D. Hume, Carbonvale & Edwardsville, Southern Illinois University Press, 236-242, p. 238.
[4] James Wright Truman 1699, *Historia Histrionica*, quoted in Pedicord 1980: 239
[5] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.8
[6] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.5
[7] 'Famous Playwrights', *Théâtre Français*, Arts Alive, National Arts Centre, Canada, www.artsalive.ca accessed 21/2/2007.
[8] Moliére 1873, *Oeuvres*, 13 vols., Paris, Vol 3 p. 29; in Carlson 1984: 103.
[9] Carlson 1984: 103
[10] Moliére 1873, Vol 3: 414; in Carlson 1984: 105.
[11] Carlson 1984: 105
[12] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.258
[13] Carlson 1984: 103-4
[14] Carlson 1984: 104
[15] The *Critique* was performed along with *L'ecole des femmes*; audience would have been in no doubt of the terms of the debate.
[16] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.11
[17] Flecknoe 1664, *Love's Kingdom*, London, 67v; in Carlson 1984: 113.
[18] Excerpt reprinted from the first edition in Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press. 269-290; also in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books.
[19] Carlson 1984: 114
[20] Dryden 1991/1668: 271
[21] Sidnell 1991: 271n8
[22] Dryden 1991/1668: 271

[23] Gerould 2000: 25-6
[24] Dryden, John 1956-79, *Works*, 19 vols., Vol 9, p. 18; in Carlson 1984: 114. Gerould says that the *Defense* extensively paraphrased and quoted Corneille from the *Prefaces*. He knew Corneille's plays only through reading (Gerould 2000: 169).
[25] Dryden, John 1956-79, *Works*, 19 vols, Vol 9, p. 171; in Carlson 1984: 114-5.
[26] Carlson 1984: 115
[27] Barnhart, Robert K., ed. 1998. *Chambers Dictionary of Etymology*. Edinburgh: Chambers. 1131
[28] Quoted in Gerould 2000: 169.
[29] Dryden, John 1968, *Dramatic Works*, 6 vols, Vol 3, p. 418; in Carlson 1984: 119.
[30] Carlson 1984: 120-121
[31] Krasner 2008: 11
[32] Quoted in Blackadder 2003: 8
[33] Quoted in Gerould 2000: 168
[34] Barnhart 1998: 1131
[35] 'The plays that take on our corrupted stage, /Methinks, resemble the distracted age'; Dryden, quoted in Postlewait, Thomas. 1988. 'The Criteria for Periodization in Theatre History'. *Theatre Journal* 40 (3) pp. 299-318. 302.
[36] Stallybrass, Peter, and Alison White. 1986. *The Politics and Poetics of Transgression*: Cornell University Press.88
[37] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press.164-5
[38] Shadwell 1927, *Complete Works*, London, Vol 1, p. 183-84; in Carlson 1984: 116.
[39] Carlson 1984: 116-7
[40] Gerould 2000: 180
[41] Quotations from Li Yu 2000/1671, *Casual Expressions of Idle Feelings*, trans. Faye C. Fei and William H. Sun; excerpt in Gerould 2000: 182-190.
[42] Saint-Evremond 1966, *Oeuvres mélées [par] Saint-Evremond,* (ed) Luigi de Nardis, Rome; excerpt reprinted in Sidnell 1991: 253-256.
[43] Sidnell gives the dates as 1613-703.
[44] Saint-Evremond 1991/c1974: 253
[45] Saint-Evremond 1991/c1974: 256
[46] Carlson 1984: 111
[47] Published by Vinaver, Eugene (ed) 1951, *Principes de la tragédie en marge de la poetique d'Aristotle*, Paris; excerpts translated and reprinted in Sidnell 1991: 258-260
[48] Carlson 1984: 106
[49] Preface to *Phaedra*, in Sidnell 1991: 266
[50] Carlson 1984: 271
[51] Cited in Sidnell 1991: 260
[52] Cited in Sidnell 1991: 260
[53] Carlson 1984: 107-8

[54] Wikipedia 2009, 'Nicolas Boileau', http//:en.wikipedia.org/wiki/Nicolas_Boileau-Despr%C3%A9aux accessed 9/03/2009.
[55] In Zimansky, Curt (ed) 1956, *The Critical Works of Thomas Rymer*, New Haven; extract reprinted in Sidnell 1991: 292-295.
[56] In Zimansky, Curt (ed) 1956, *The Critical Works of Thomas Rymer*, New Haven; extract reprinted in Sidnell 1991: 295-297.
[57] Rymer 1991/1692: 296
[58] Carlson 1984: 119; Sidnell 1991: 291)
[59] Carlson 1984: 119
[60] Sidnell 1991: 291
[61] Sidnell 1991: 292n6
[62] Rymer 1991/1692: 296
[63] Samuel Butler 1759, *The Genuine Remains in Verse and Prose*, London, p. 165; in Carlson 1984: 119)
[64] Wilson and Goldfarb 2004: 264-9
[65] Carlson 1984: 121
[66] Carlson 1984: 111
[67] Carlson 1984: 121
[68] Carlson 1984: 110
[69] Carlson 1984: 122

Table 10/51 Theories of Theatre 1691-1730

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1692: A new edition of Aristotle's *Poetics* produced by André Dacier (1651-1722) was accepted as standard in France and England for most of the C18th; it was closely aligned with the neoclassic tradition, and rejected Saint-Evremond's cultural relativism: 'Good sense and proper reason are the same in all lands and all centuries.'[1] Both comedies and tragedy should fulfil a moral aim. The **C18th** was a time of theatrical experimentation. Many new forms of drama were developed, including ballad opera, comic opera, middle-class tragedy and sentimental comedy, and during the last years of the century, melodrama. **Multipoint perspective was introduced** by the scenic designers, the Bibienas. Local colour and three-dimensional sets became common, and there was experimentation with historical accuracy in costuming. Acting was generally bombastic, but attempts were introduced to make it more natural. Fischer-Lichte ties this to an increasing concern with naturalness and the accenting of the sensual in society, so that the aim of acting became the representation of naturalness, epitomised by J.J. Engel's book *Ideas on Mimesis* (1785-6), an 'exhaustive and detailed description of all possible gestural signs'.[2] According to Wasserman, this concern with naturalism was part of a more general concern in aesthetics with the role of the imagination in creativity, and led to theories of ***sympathetic imagination*** being applied to **acting theory**. Sympathetic imagination was 'the faculty whereby the imagination … succeeds in identifying itself with the object of its attention and … enters … into the distinctive character of that object'. Opinion was divided between whether this occurred instinctively through the passions or whether it occurred as a result of artifice, or the use of technique. Thus the C18th, as well as contributing to the growing important of imagination and its relationship to creativity also 'charted the major approaches to the dispute over the significance of conscious artifice and emotionally inspired imaginative insight in acting' a dispute which was elaborated on by the like of Lamb and Hazlitt in C19th and which continues today. These approaches fall into two 'camps': the naturalistic, in which 'artistic insight is gained by the creative faculty of the actor's sympathetic imagination' and 'classical', in which 'acting requires mainly the study of artificial manners that imitate gracefully a reality molded into an art'.[3] This period also saw, in line with these ideas about acting, a concern with formalising and standardising expression drawing on the cataloguing of expression devised for the use of painters and sculptors. A central debate occurred throughout the period over whether actors ought to be completely immersed in the emotions which they were expressing or required some distance to be maintained in order to best represent the feelings of the character. This debate received its most famous expression in Diderot's essay *Paradoxe sur le comédien* but continues today. In the last half of the century, **practices of modern directing** were introduced.[4] It was also a period which saw **increasing government regulation of theatre, and the introduction of government subsidies**,[5] partly because theatre, particularly in England, had come under attack on two fronts: through the stifling imposition of neoclassical rules and from the churches, which saw it as 'an unnecessary social distraction' at best, and a 'haven for sinners and layabouts' at worst.[6] According to Hindson and Gray, *tragedy* was able to answer these attacks by overthrowing the neoclassical rules on the one hand (as Jonson did), and by arguing that it 'performed an important social function' on the other (something parodied by Henry Fielding in his 1730 satire *The Tragedy of Tragedies; or Tom Thumb the Great*).[7] Crane argues that the C18th could be characterised by a new focus on drama as performed before an audience. Johnson, for example, claimed that the 'first principle' of dramatic criticism was 'the drama's laws the drama's patrons give'.[8] Yet Taviani comments on the *absence* of the spectator in C18th writing on the theatre: 'The spectator is absent from prescriptive manuals as well as scientific and philosophical works on delivery and actors … The spectator is envisioned no differently from the reader of a book: a book exists independently of its reader, can be read and reread; one can reconsider one's impressions, confront them; in fact, one can arrive at a supposedly objective standpoint in which there is a clear distinction between the object under inquiry and the subject performing the inquiry. The concrete persistence of the book in spite of the flux of different readings gives rise to the awareness – or the illusion – that a work exists independently of its effects on a user'.[9] Theatre architecture during this period also strove 'to force the actor … behind the proscenium arch to create a picture' at first in theory and then, increasingly after 1790s, in practice. Actors were to be objects within a					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
visual experience.[10] Theatres also underwent an enormous increase in size to accommodate the burgeoning middle-class. As C18th critics began to **focus on the *effects* of drama**, the old question of why tragedy should give spectators pleasure became one of great importance. Renaissance explanations (the pleasure of seeing error punished, and the pleasure in the skill of the artist in being able to present a distress subject well) had given way in the mid C17th in the face of the **psychological theories** by theorists such as Descartes (1618) and Hobbes (1650). Descartes had considered all emotions to be pleasurable as long as they were held in check by reason. In the theatre, even sadness and hatred could be pleasurable since they were unable to harm us in any way. These ideas had been picked up Rapin (1674) and, as a consequence, Dennis (1693), who made the point in *The Advancement and Reformation of Poetry* that the knowledge of being in the theatre was sufficient to make painful feelings safe and therefore pleasurable. Hobbes, on the other hand, citing Lucretius, believed that the pleasure came from relief at not being in the same predicament (see Hobbes 1650 above). These debates challenged the authority of neoclassic rules through their appeal to reason[11] and continued to influence C18th debates and theories, being picked up and promoted by Du Bos (1719). In England to some extent, and in France to a large and unprecedented extent during this period, the **theorists of theatre were also practitioners**, generally playwrights. Consequently, many exhibited a tension between classical ideas about what was required and what actually 'worked' on stage and was applauded by spectators. Voltaire in particularly, had difficulty reconciling an essentially conservative view, especially of tragedy, with what were new and clearly successful techniques of playwriting, which he tried to emulate.					
Impartial Critick (1693); *Usefulness of the Stage to the Happiness of Mankind* (1698); *Grounds of Criticism in Poetry* (1704)	John Dennis (1657-1734) English literary critic and dramatist	Dennis was a protégé of Dryden's, and one of the most important critics of the time. He wrote a defence of the theatre, as well as some 'mediocre' plays.[12] He ridiculed Rymer 'for attempting to introduce Athenian drama into England, where climate, politics, and social customs were all different'. Dennis later became a significant contributor to the debate surrounding Jeremy Collier's 1698 criticism of the theatre (see below), as well as a contributor to the debate over why **spectators** seemed to enjoy tragedy which arose in the C18th. *Usefulness* is an extended defence of the theatre which admits that the contemporary stage was 'prey to great abuses' which demanded reform. However, **the stage** was 'useful to the happiness of mankind, **the welfare of the state**, and the advancement of religion'.[13] Drama was useful to happiness because it 'stimulated the passions whilst not denying the reason', which was something particularly useful to the English, who tended towards reserve. Tragedy in particular was useful to government because it demonstrated the bad effects of ambition and the desire for power, thus discouraging rebellion. It also diverted men from their grievances and towards compassion, duty and patriotism. Drama purged the passions and taught humility, patience and duty, which benefited both state and religion. Moreover, drama taught religion indirectly, since poetic justice was secured through God or Providence. Like Collier, Dennis drew on ancient and modern sources to support his argument. In *Grounds*, Dennis follows Horace more explicitly in making pleasure a subordinate end to moral reform, although both are achieved by exciting the emotions. In particular, great	A place in which dramas are staged before an audience	Moral and social instruction; catharsis; the stimulation of contemplation; reformation	**Doing**: poetry which was staged **Showing**: virtue rewarded **Watching**: usefulness: we learn virtue by seeing its rewards; passions are purged by tragedy, and we learn humility, patience and duty; we

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		poetry arouses *enthusiasm* (a concept drawn from Longinus as well as religious thought). Tragedy at its finest also indirectly stimulates later contemplation in its audience (presaging what Wordsworth was to describe as 'emotion recollected in tranquillity'). Since the purpose of poetry was 'to instruct and reform the World', rule and order must be a characteristic of poetry; failure to understand this led to inferior poetry. In his early criticism, Dennis had seemed positive in his defence of English literature. At the beginning of the C18th, his interest in Longinus, in the psychology of the author and **the spectator**, and the effect of climate and environment on literature suggested considerable flexibility, however, his contributions to the Collier debate seemed in the end to paint him into the corner of a determined defender of neoclassical rules, and his criticisms came to be seen by early C18th writers and critics as 'increasingly pompous, pedantic, and old-fashioned'.[14] Perhaps it was more that the times were changing, and neoclassicism was losing its grip. Macauley claimed Dennis wrote 'bad odes, bad tragedies [and] bad comedies', but he did devise a new machine for making thunder effects for his play *Appius and Virginia* (1709). When the idea was used by another playwright, he accused them of having 'stolen his thunder'.[15] Dennis became involved in a debate with Joseph Addison over the proper interpretation of justice. According to Dennis, 'drama always had a duty to represent the triumph of human virtue … It must never seem to praise injustice and it should … never punish human virtue'.[16] To ensure this, he rewrote Shakespeare's *Coriolanus* as *The Invader of His Country* (1705).[17] Pope called him a 'dunce', which permanently affected his reputation.[18] Nevertheless, he developed Descartes' ideas about the psychological effect of theatre on the spectator in *The Advancement and Reformation of Poetry* into a theory that that **the knowledge of being in the theatre was sufficient to make painful feelings safe and therefore pleasurable**.[19] **Purpose of Theorist**: prescriptive **View of Theatre**: functional			**know** we are in the theatre and this is why we can find pleasure in tragedy
'Of Modern Comedies' in *Country Conversations* (1694)	James Wright (1643-1713) English essayist	Complained that modern comedy neglected its moral purpose.[20] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction	**Doing**: comedy
Preface to	Sir Richard	Modern poets were neglecting their moral purpose. Greek drama had been established by		Moral	**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Prince Arthur (1694)	Blackmore (1654-1729) English poet and physician	the state for moral instruction (and modern poets should follow suit). Very popular – reprinted twice. (Criticised by Dennis in 1698 in his 'Remarks on a Book entitled *Prince Arthur*).[21] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		instruction	poetry (drama)
By late 1694 in England, the **controversy over the 'lawfulness' or morality of plays** became 'as hot … as it was of late about the ancients and moderns' (*Gentleman's Journal* November 1694).[22]					
Reflection on our Modern Poesie (1695)	anonymous	Complained that modern comedy neglected its moral purpose.[23] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction	**Doing**: Poesy (comedy)
'"On Humour in Comedy": a letter to John Dennis' (1695; published 1696)[24]	William Congreve (1670-1729) English playwright and librettist	Congreve, like Jonson, was scornful of the tastes of popular audiences. He considered his plays 'trifles' and did not appear to take writing seriously. He stopped writing for the stage in 1700 after *The way of the World* received a poor reception. Dennis had written to Congreve saying he had been entertained by *reading* several English plays, and asking him his opinion about humour in comedy. In his letter Congreve defines 'what he takes to be the foundations of characterisation, dialogue, and also morality, in comedy'.[25] Congreve drew a distinction between humour, wit, folly, 'external habit of body' and affectation. Humour related to the character and its disposition. Any kind of character could be witty, but would be so according to their 'humour'. Follies were what 'men's humours may incline them to'. External habit referred to 'a singularity of manners, speech, and behaviour', which may be affected. '*Humour* is the life, *affectation* the picture … *Humour* is from nature, *habit* from custom; and *affectation* from industry. *Humour* shows us as we are. *Habit* shows us as we appear, under a forcible impression. *Affectation* shows us what we would be, under a voluntary disguise'. In general (and rather reluctantly) Congreve defined humour to be '*A singular and unavoidable manner of doing, or saying, anything, peculiar to and natural to one man only; by which his speech and actions are distinguishable from those of other men*'. Congreve believed it was 'perhaps, the work of a long life to make one comedy true in all its parts and to give every character in it a true and distinct humour' rather than simply draw entertaining or useful characters from affectations, follies and physical traits. Congreve also associated the superiority of English comedy with the physical and **political** environment of the country.[26]		Amusement	**Doing**: plays **Showing**: reflecting the social and political times **Watching**: popular audience had poor taste

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-popular theatre **View of Theatre**: ambivalent			
Short View of the Immorality and Profaneness of the English Stage (1698)	Jeremy Collier (1650-1726) English theatre critic, bishop and theologian	The period's most famous attack on the theatre, a particularly striking contribution to the tradition of antitheatrical tracts, which was, however, within the mainstream of theatre criticism. It drew upon authorities and arguments generally accepted by literary theorists, including the church fathers, the classic dramatists, Aristotle, Horace, Quintilian, Heinsius and Rapin: 'The business of *Plays* is to recommend Virtue, and discountenance Vice; To shew the Uncertainty of Humane Greatness, the suddain Turns of Fate, and the Unhappy Conclusions of Violence and Injustice'.[27] Collier quotes Rapin and Jonson in support of **poetic justice**, and condemns modern plays for their lack of attention to decorum, appropriateness and attention to the unities. Although Collier was not the first to complain about the morality of the contemporary stage, his essay had an immediate and enormous effect, launching 'a battle of pamphlets' that continued in England for the next 25 years and involving more than 80 known contributors.[28] Most of the dramatists attacked by Collier responded but few made any significant contribution to the debate. Dryden made no direct response, considering Collier ill-mannered and uncivil, but acknowledged what he considered Collier's justified complaints in his works of 1698 (*Poetical Epistle to Motteux*) and 1700 (*The Fables*). Some historians consider that Collier's essay marked the end of the theatrical Restoration. The sexual content of plays began to be toned down and morality was stressed, marking the beginning of the move towards C18th sentimental comedy.[29] **Purpose of Theorist**: polemic/prescriptive **View of Theatre**: negative		Ought to teach the consequences of evil (but don't)	**Showing**: plays should show poetic justice (but modern plays don't)
1701: an English translation of Charles Le Brun's 1667 book as *A Method to Learn to Design the Passions*. Although addressed to painters, Le Brun's book had a significant effect on theatre practice. Actors came to be expected by spectators to express the passions according to a standardized gestural 'language'. It was reprinted many times, an expensive edition appearing in England in 1813.[30] **1705-1775**: English translations of Aristotle's *Poetics* from the French translation by Dacier appeared. These were hence heavily influenced by French neo-classicism. Nevertheless, the interpretation was used by C18th critics from Dennis to Goldsmith; it was regarded as authoritative in England as well as in France.[31]					
Discourse upon Comedy (1702)	George Farquhar (1678-1707) English dramatist	One of the first indications that neoclassicism was losing authority in England. Points out that plays written according to neoclassic rules were generally dull and ineffective, largely because they were based on authorities like Aristotle 'who was no Poet, and consequently not capable of giving Instruction in the Art of Poetry'. This seems to have been the first explicit recognition of the paradoxical position of Aristotle as an authority on the construction of drama, although Heinsius (1611) had noted his position as a		To provide moral example	**Doing**: poetry (plays) - using techniques appropriate

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'**philosophic observer**', which presumably meant that he considered Aristotle to be objective in his account, or perhaps impractical. More recent scholarship by Lloyd (1990) indicates that Aristotle might have been far from 'objective' in his efforts to distance himself from Plato's criticisms of drama. Modern writers should not be condemned for ignoring the unities, only if they fail to leave 'Vice unpunishe'd, Vertue unrewarded, Folly unexpos'd or Prudence unsuccessful', since the end of drama was 'Counsel or Reproof'.[32] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional			to contemporary beliefs and customs **Showing**: poetic justice
The rise of the modern critic					
The Tatler (1709-1710); Preface to *The Conscious Lovers* (1723)[33]	**Sir Richard Steele** (1672-1729) English reviewer, critic and playwright	The work of Steele in *The Tatler* marked the beginning of 'the modern review'.[34] His observations contained little theory, and he clearly had no interest in traditional rules other than an interest in indirect moral improvement: 'It is not the business of a good play to make every man a hero but it certainly gives him a livelier sense of virtue and merit than he had when he **entered the theatre'** (*The Tatler* No. 99, November 26, 1709). Steele also attacked the idea of poetic justice (*The Tatler* No. 82, October 18, 1709), which he considered a 'chimerical method' which 'an intelligent spectator … knows …ought not to be so', and the use of ridicule as the chief element in comedy. He coined the phrase 'sober and polite Mirth' as the aim of comedy, and attempted to write his plays according to this principle so that they could provide positive rather than negative examples. This generated a 'lively exchange of pamphlets and letters' between Steele and Dennis and others over the basis of comedy. According to Dennis, Horace, Aristotle and Rapin had all considered ridicule and laughter as the basis of comedy, and comedy should not be used to try and provide positive examples for imitation since such things were 'serious Things'.[35] Steele also suggested that tragedy would be more meaningful if it was about everyday people rather than princes and great men, laying the ground for the rise of 'sentimental drama'.[36] Despite being 'vigorously attacked and ridiculed' by critics, Steele's play *The Conscious Lovers* was 'vastly successful' when it appeared in a lavish production, 'bringing in the biggest gross in the history of Drury Lane'.[37] In the Preface, Steele responds to some of the criticisms, in particular that by John Dennis, made after only reading the play: 'it must be remembered a play is to be seen, and is made to be represented with the advantage of action … it is then a play has the effect of example and precept'.[38] Reading only provided 'half the spirit'. One example offered by the play,	A place in which to watch plays: 'it must be remembered a play is to be seen'	To represent in action for moral instruction; entertainment	**Doing**: plays - playwrighting; to aim to give a 'livelier' sense of virtue; aim of comedy: to produce 'sober and polite Mirth'; represented with the advantage of action' **acting**: a result of the use of the sympathetic imagination, not artifice

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		according to Steele, was how to avoid a duel, which he hoped 'the Goths and Vandals that frequent the theatres' would learn from. Although he acknowledged the skill of the actors, Steele also suggested that the staging of the play may have been responsible for some of the criticism directed towards it,[39] again drawing attention to the differences between reading and seeing a play, this time in a negative sense. In considering acting, Steele 'consistently held to the … principle that an emotional conviction leads to automatic sureness of expression. The route to effective acting is "not to study gesture, for the behaviour … [will] follow the sentiments of the mind … if the actor is well possessed of the nature of his part, a proper action will necessarily follow' (*Tatler* No 201, July 22, 1710)[40]. **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; functional			**Showing**: positive examples **Watching:** (implied): critic**; spectators preferred to see plays which were about everyday people** including 'the Goths and Vandals that frequent the theatres'
The Spectator issues 39, 40, 42 & 44 (April 1711)	**Joseph Addison** (1672-1719) English reviewer, critic, essayist and poet	A more substantial body of theoretical writing, focusing especially on tragedy, and echoing neoclassic ideals in the condemnation of tragicomedy and multiple subplots. The aim of tragedy is didactic; neglect of this aim is a major fault of modern drama. Tragedy teaches humility, forbearance and distrust of worldly success.[41] However, he considered poetic justice a 'ridiculous idea'. It had 'no foundation in Nature, in Reason, or in the Practice of the Ancients' (*The Spectator* No. 40), a criticism denied by Dennis in a letter 'To the *Spectator*' in 1712, citing Aristotle in support. According to Addison, 'for a play to have an influence upon the moral attitudes of an audience, it must keep the audience in a state of excited suspense … it was impossible to do this if the audience knew in advance that the hero would triumph and the villain would be … punished'.[42]		Didactic: to teach humility, forbearance and distrust of worldly success through the use of **suspense**	**Doing**: plays (tragedy) **Showing**: value of virtue **Watching**: 'for a play to have an influence upon the moral attitudes of spectators, it must keep

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		Purpose of Theorist: prescriptive **View of Theatre**: functional			them in a state of excited suspense
'Advice to an Authour' in *Characteristics of Men, Manners, Opinions, Times* (1711)	**Anthony Ashley Cooper, Third Earl of Shaftesbury** (1671-1713) English philosopher	Shaftesbury believed that taste and morality were 'psychologically dependent on each other' and that sympathy and imagination played a major role in this dependency.[43] Sympathy and imagination were also central to the **poet and dramatist** [note differentiation]. Poetry achieved its greatest mimetic potential when the writer, through the use of imagination and sympathetic identification, 'annihilated' himself as he revealed the characters he was representing: 'The poet … makes hardly any figure at all, and is scarce discoverable' in his writing. 'From a finger or toe he can represent … the frame and fashion of a whole body'. It was this sympathetic insight which was the mark of a great writer.[44] **Purpose of Theorist**: analysis (prescriptive) **View of Theatre**: positive		To create sympathetic insight through mimesis	**Doing**: poetry (literature) - writing as annihilation of the self
An Essay on Criticism (1711)	Alexander Pope (1688-1744) English Poet	'Great art comes from the imitation of role models'.[45] Krasner considers that Pope's remark marks the final triumph of Aristotle over Plato in relation to theatre theory. He sees this in relation to *mimesis*, but it also marks **the loss of the relationship between actor and spectator**, and the beginning of the focus on producing 'drama' as a form of literature. Pope rejected the criticisms of contemporary critics such as Dennis, engaging in dispute with Aaron Hill (1716), who supported them (see below). **Purpose of Theorist**: prescriptive **View of Theatre**: negative		Imitation	**Doing**: poetry (literature) according to classical models
1714: accession of George I in England saw the renewal of royal patronage for the theatre, which helped to boost theatre-going.[46]					
Lettre écrite à l'Académie française sur l'éloquence, la poésie, l'histoire, etc (1714)	François de Salignac de la Mothe- Fénelon (1651-1715) French theologian	The first major French poetics of C18th, written as a guide to the work of the Académie. Offers excellent summaries of neoclassical critical opinion on tragedy and comedy, coloured by a strong moral concern.[47] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction	**Doing**: poetry (tragedy and comedy)
Dedication to *The Fatal Vision* (1716);	Aaron Hill (1685-1750) Playwright,	An acting treatise. Drawing on Descartes, Hill attempted to provide 'a physiological explanation for the automatic sureness of physical expression that follows from emotional conviction', thus approaching the later theory of **sympathetic imagination**.[48] Carlson		Sincerity in representation	**Doing**: **acting** as the embodiment

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The Prompter (1735); Preface to *Zara* (735); *Essay on the Art of Acting* (1746)	poet, theatre impresario and commercial entrepreneur	reads this as an attempt to reduce acting to a 'programmatic, almost mechanistic craft',[49] based on Le Brun's catalogue of the emotions. A book for actors. Hill, like Betterton, imagined the stage as a *tableau vivant* with a standardized gestural language. Spectators 'engaged with actors in a contract of performance and response' in which both were thoroughly familiar with the range of emotional representations.[50] The 'first requisite of an actor … is a "plastic imagination", a "flexile Fancy," for he must first fix upon his imagination the idea of the emotion to be portrayed'. This required a knowledge of the human passions. Once the idea was fixed, the body adapts itself to the emotion. Consequently 'true players do not act, but in reality are "the happy, or the wretched which we are to think 'em"'.[51] Acting then becomes 'little more than an act of the will in enforcing the idealized concept of the emotion upon the plastic imagination'. Hill ridiculed those 'who made a study of the technical details of acting … the details must spring spontaneously from the emotional idea': 'No dull, cold, *mouther* shares the actor's plea,/Rightly to *seem*, is transiently, to *be.*/[When] ductile genius turns, and passions *wind*,/ And bends, to *fancy's* curve, the pliant mind'.[52] Wasserman argues that this demonstrates 'the formation of a doctrine of the sympathetic imagination, for [Hill] require[d] not merely that the actor feel strongly the emotions he portrays but also that through the intensity of the emotion the actor lose himself in his assumed character and hence act with a sincerity "beyond the reach of art"'.[53] Hill defended contemporary critics such as Dennis against Pope's diatribes against them, perhaps in order to promote his own career.[54] **Purpose of Theorist**: polemic (against Pope); analysis **View of Theatre**: positive			and expression of strongly felt emotions leading to the actor's identification with the part, the sincere representations of which are recognized by spectators **Watching**: Hill supported the right of contemporary critics to comment on literature and poetry
Réflexions critiques sur la poésie et sur la peinture (1719)	**Abbé Jean Du Bos** (1670-1742) French author	Followed Descartes: any emotional stimulation was potentially pleasurable.[55] The function of art was as a stimulus to the emotions; tragedy was superior to comedy because it moved more deeply and involved the grand emotions of pity and terror rather than mere amusement and scorn. In order to feel these emotions, the spectator must **identify** with the hero, but **emotional distance** was also required to prevent powerful emotions from arousing pain.[56] One way to do this was to set tragedies at remote times	A place where drama could be watched from a distance	To affect the spectator – the arts satisfy human desire for excitement	**Doing**: poetry (tragedy and comedy); **the art and craft of**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		and places, involving characters who were also distanced. Not only could the spectator then experience tragic emotions safely, but they could experience a new emotion which Du Bos (and Hume after him) considered central to the genre of tragedy: that of **admiration.** 'No man can be admirable if he is not seen from a certain distance'.[57] Comedy also requires some emotional distance if ridicule is to reform rather than hurt, although it needs to be closer to the situations of the spectators to be effective. Du Bos also provides the first extended considerations of the **art of acting**, drawing extensively on classical authors such as Quintilian. He considers 'declamation, movement and gesture', arguing for training in voice and movement for actors, and subordination of the actor's performance to the requirements of the play.[58] Lucretius' metaphor of shipwreck/spectator was again cited 'in support of an argument placing the audience of theatrical entertainments at a safe imaginative remove from the performance enacted before it'.[59] Like Shaftesbury, Du Bos argued that an enlightened 'public' could 'properly assess the value of a spectacle because its sentiments' were 'refined by education and experience to form a kind of sixth sense, *le sentiment*.' Audiences were thus 'enabled to form disinterested **judgments** (*sans intéret*), particularly about those powerfully moving expressions of emotion which, on the stage as in society, could not effectively conveyed in words'.[60] Du Bos' work was 'genuinely forward-looking', according to Gaiger because it was specifically addressed to 'the engaged spectator'.[61] Since the aim of art was the production of an effect on the spectator, then the value of any form of art should be measured by its success or failure in producing an effect. Taste was a matter of taste, a sensory reaction like tasting a stew, not a matter of rules and principles, and was available to anyone. The judgment of experts and critics (*gens du métier*) was likely to be distorted or 'calloused' for three reasons: partisanship and vested interests; appeals to rules and principles which ignored sentiment and because they were likely to be affected by commercial needs:[62] 'all the arguments in the world are incapable of persuading someone that a work pleases when he feels that it does not please, or that a work is interesting, when it does not arouse his interest'.[63] *Sentiment* was likely to be more acute in some than others, but since it was something we all shared, eventually we would end up with a common opinion of a work. Human beings seek excitement and amusement, but the pursuit of these entails risk. The arts satisfy these desires by stimulating these passions in an artificial way which **entails no risk** to us. [An audience/spectator oriented theory of		and amusement in safety	**acting** required training. Its aim was to affect the spectator and needed to be able to command the spectator's attention **Watching**: Spectators must identify with the hero to feel pity and terror but also needed emotional distance to avoid pain and to also feel admiration. With the development of the sixth sense of *le sentiment*, enlightened

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		the arts which does not, however allow for the further development of the aesthetic sense through further knowledge or experience]. Du Bos focused on the *beholder* or spectator in both theatre and in art and argued that a painting's power to move the beholder was a function of the power of its subject matter to do so in real life. Art needed to be able to *command* the attention of the beholder in order to divert him from *ennui*. The depiction of action and strong passions could do this. **Purpose of Theorist**: polemic – anti-prescriptive theory; pro-aesthetic view of theatre **View of Theatre**: positive			audiences could watch *sans intéret* (*Refléxions* II, xxi-xxii). The success or failure of any art work could be judged on the basis of whether it succeeded in affecting the spectator. **The judgment of critics and experts could not be trusted since it was likely to be distorted by partisanship or vested interests.** A 'democratic view' of spectatorship, available to any with

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
					some education or experience.[64]
Preface to *Oedipe* (1719/1730); *Discours sur la tragédie* (1731);[65] Preface to *L'enfant prodigue* (1736); Preface to *L'Ecossaise* (1760)	**Voltaire** (Francois-Marie Arouet) (1694-1778) French writer	The preface to the 1730 edition of his play *Oedipus* marked the first of Voltaire's life-long debates with other theorists – this one directed against La Motte. He took a strongly conservative line, arguing that all the unities ultimately reduce to unity of action, including La Motte's *unity of interest*, and that verse was the appropriate form for tragedy because poetry had more power than prose. Nevertheless, in his later *Discours*, written after spending two years in England, he explicitly challenged the assumptions of French neoclassic theatre regarding poetry, comparing them unfavourably to the vigour of the less classic-bound English drama. He also defended the introduction of a love interest into tragedy on the basis of verisimilitude provided it was made central to the action. Theatre had a moral purpose: '[t]rue tragedy is the school of virtue, and the only difference between purified theatre and books of morality is that instruction **in the theatre** is through action which engages the interest and is embellished by the charms of an art originally invented only to instruct the earth and bless heaven'.[66] Voltaire argued that comedy allowed for experimentation; the only criterion for judging a good comedy was that it interested its spectators and presented itself well, an argument taken up by the romantics. Nevertheless, emotional questions ought to be subordinate to moral ones: [w]hat is much more important, is that this comedy possesses an excellent morality … while losing nothing of what can please honest men of the world' (*L'Ecossaise*).[67] **Voltaire insisted that spectators be removed from the stage during performance**: 'The seats for spectators that are on the stage reduce the playing space, and make it almost impossible to show any kind of action. This state of affairs means that stage décor … is seldom appropriate to the play. Above all, it prevents the actors from moving from one room to another in full view of the audience'.[68] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	A place in which drama is seen	Moral instruction – theatre was a 'school of virtue' which used pleasure to teach	**Doing**: poetry (drama): tragedy and comedy **Showing**: the presence of spectator on the stage interfered with staging **Watching**: spectators should be in the auditorium, not competing with actors on the stage
Discours sur la tragédie (1721; 1722; 1723; 1726);[69]	Antoine Houdar de La Motte (1672-1731) French	Pleasure, achieved by the arousal of emotion, was the dominant end of drama; rigid adherence to classical requirements (unites, verisimilitude) actually worked against verisimilitude: '[I]t is not natural for all parts of an action to occur in the same apartment or the same place [and] a length of time suitable and proportionate to the nature of the		Pleasure through the arousal of emotions	**Doing**: drama (tragedy) **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Suite des reflexions sur la tragédie (1730)	playwright	subjects' is to be preferred.[70] La Motte introduced the idea of **unity of interest**: this keeps all the major characters at least emotionally present, and argued for the introduction of **prose** in tragedy on the grounds of verisimilitude and performance. La Motte's prefaces produced a critical response from Voltaire, with whom he engaged in an on-going debate. (NB: this is Carlson's account of de la Motte's writings: compare with the following from Sidnell): 'Antoine Houdar de la Motte … ranged himself on the side of the Moderns against the Ancients in the so-called "Quarrel" between them, [and] proposed a general "unity of interest" … and, in theory, made the spectators' pleasure decisive in the judging of plays, rather than formal criteria'.[71] This version suggests that de la Motte considered the response of spectators to a play as the main way of judging the value of a play, while Carlson's suggests that striving for such a response was the a purpose of drama, rather than a judgment of it. **Purpose of Theorist**: prescriptive **View of Theatre**: positive			if spectators enjoyed a play it could be considered successful
Thesaurus dramaticus (1724)	Compiler unknown; printed by Sam. Aris for Thomas Butler	An account of the 'poetical beauties' of the English stage which catalogues details of facial aspect, gesture and tone of voice to be used by actors.[72] The *Thesaurus* is a collection of 'all the celebrated passages, soliloquies, similes, descriptions, and other poetical beauties in the body of English plays, antient and modern, digested under proper topics; with the names of the plays, and their authors, referr'd to in the margin'. Further editions were published in 1737, 1756, and 1777, as *The Beauties of the Stage*. **Purpose of Theorist**: prescriptive **View of Theatre**: Positive		Performance	**Doing**: dramatic poetry (plays)
1725: A translation of Alberti's *De Re Aedificatoria* (1485) into English by James Leoni as *Ten Books on Architecture*: 'Neither dare I presume to find fault with our Pontiffs, and those who Businesse it is to set a good Example to others, for having … abolished the Use of publick Shows. Yet Moses was commended for ordaining, that all his people should … meet together **in one Temple** and celebrate publick Festivals at stated Seasons … Doubtless he hoped the People, by thus meeting together … might grow more humane, and be closer linked in Friendship one with another'.[73] The aim of public shows was the development of a cohesive and civil society					
Dissertatio de actione scenic (1727)	Franciscus Lang (1654-1725) German professor of rhetoric and poetry, Jesuit priest	A detailed description of body language. 'As a dramatic art in my senses, I call the decorous Flexibility of the whole body and voice, which is likely to arouse emotion.'[74] **Purpose of Theorist**: analysis **View of Theatre**: positive		Affect	**Doing**: an embodied art: acting involves the whole body as well as the voice

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Two Dissertations Concerning Sense and the Imagination (1728)	Zachary Mayne (1631-1694) English essayist and philosopher	The imagination is 'like the Cameleon, of which Creature it is reported that it changes its Hue according to the Colour of the Place where it happens to be'.[75] Keats later picked up this image to describe the 'annihilation' of the 'true poet' in the process of entering into and revealing the essential nature of a character. According to Keats the poet 'has as much delight in conceiving an Iago as an Imogen'.[76] Shaftesbury too, considers that in presenting 'the inward form and structure of his fellow creatures' the poet or dramatist 'annihilates' himself. It is only through this chameleon act that poetry can 'reveal its greatest mimetic potentialities'.[77] **Purpose of Theorist**: analysis **View of Theatre**: aesthetic		Aesthetic	**Doing**: poetry (literature) - writing as an annihilation of the self
Versuch einer critische Dichtkunst (1730); *Ob man* (1851)	Johan Christoph Gottsched (1700-1766) critic, professor of poetry Leipzig University	Gottsched was 'a leader of C18th rationalism in German dramatic theory', producing a belated response to the liberties of the German theatre, and Harsdoerfer's approach (1648). He developed 'a system of stifling rigidity', which insisted on the moral function of drama and demanded, in the name of an extreme verisimilitude, 'the virtual identity of dramatic and empirical reality' and an adherence to the unities as rigid as that required by Castelvetro and Dacier. Poetic justice was to be set aside because it was not compatible with the illusion of reality (*Ob man*). The full title of this essay is *Ob man in* ***theatralischen*** *Gedichten allezait die Tugend als belohnt und das Laster als bestraft vorstellen muss*. Carlson translates this as 'whether one in **dramatic** works must always show virtue triumphant and vice punished', which states Gottsched's position, but loses the reference to *theatre*, placing Gottsched's critique into literature rather than theatre theory.[78] Despite his insistence on verisimilitude, Gottsched felt tragedy should retain its stylized verse form. Characters were also to remain true to traditional types, and exhibit decorum in their speech. **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction through extreme verisimilitude	**Doing:** drama **Showing**: decorum
Extract from the Poetics of Aristotle and Considera-tions on the Same (c1730)[79]	Pietro Metastasio (1698-1782) Italian librettist, theorist, Imperial poet 1730-1782	Metastasio was acutely aware that 'modern times call for a more complex understanding of the psychology of artistic composition and reception' that that of Aristotle.[80] He wished that 'Aristotle had explained himself more clearly with regard to the cure [catharsis] that he proposes' – were the passions to be totally destroyed or simply rectified, or meant to create immunity (something Metastasio rejected) – and in any case, why just pity and fear. Also 'even the most wicked spectator admires great examples of heroic virtue … and takes pleasure is seeing them represented on stage' but what was the value of the 'spectacle of lacerated corpses … and the howlings and putrid sores of		Affect	**Doing**: poetry (a performed art) **Watching**: spectators admire heroic deeds

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Philoctetes … such a treatment is worse than any infirmity … the wisdom of his advice needs to be very carefully examined'.[81] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			and enjoy seeing them represented on stage

[1] Dacier 1733, *La poétique d'Aristotle*, Amsterdam, p. viii; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.111.
[2] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.33
[3] Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272.
[4] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.348
[5] Wilson and Goldfarb 2004: 323-327
[6] Hindson, Paul, and Tim Gray. 1988. *Burke's Dramatic Theory of Politics*. Aldershot UK, Brookfield USA: Avebury.113
[7] Hindson and Gray 1988: 114
[8] Cited in Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.229
[9] Taviani, Ferdinando. 1981. 'Da Dorat a Diderot, da Diderot a Dorat, un'indagine sulla questione dell'attore nel settecento'. *Quaderni di teatro* 11 pp. 73-106.102-3 in De Marinis, Marco. 1993. *The Semiotics of Performance*. Translated by A. O'Healy. Bloomington and Indianapolis: Indiana University Press. 229n2
[10] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.9
[11] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.129-135
[12] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press. 299n1
[13] Carlson 1984: 124-125
[14] Carlson 1984: 125-126
[15] Theatre Database 2007, http://www.theatredatabase.com/17th_century/john_dennis.html, reprinted from W. Davenport Adams 1904, *A Dictionary of* Drama, J.B. Lippincott Company, Philadelphia, accessed 10 August, 2007.
[16] Hindson and Gray 1988: 128
[17] Theatre Database 2007.
[18] Sidnell 1991: 299n1
[19] Carlson 1984: 129
[20] Carlson 1984: 122
[21] Carlson 1984: 122-3
[22] Carlson 1984: 123

[23] Carlson 1984: 122
[24] Published by Hodges, John (ed) 1964, *Letters and Documents,* London; excerpts reprinted in Sidnell 1991: 299-304.
[25] Sidnell 1991: 299
[26] Congreve 1991/1696: 300-304
[27] Jeremy Collier 1698, *A Short View of the Immorality and Profaneness of the English Stage*, London, p. 1; in Carlson 1984: 123.
[28] Carlson 1984: 123-4. See Rose Anthony 1937, *The Jeremy Collier Stage Controversy 1698-1726*, Milwaukee, for an extended view.
[29] Wilson and Goldfarb 2004: 299
[30] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press.164-5
[31] Sidnell 1994: 20n4
[32] Farquhar 1967, *Works*, New York, Vol. 2, p. 335-6, 343; in Carlson 1984: 126-7.
[33] Published in Kenny, Shirley Strum (ed) 1971, *The Plays of Richard Steele*, Oxford; excerpt reprinted in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press. 17-18.
[34] Carlson 1984: 127
[35] Carlson 1984: 128-131
[36] According to Carlson (1984: 132), the first of these to be successful was Aaron Hill's *Fatal Extravagance* (1721) – produced two years after Steele advanced the idea in *The Tatler* No 172 (1710).
[37] Sidnell 1994: 16
[38] Steele 1994/1723: 17
[39] Steele 1994/1723: 18
[40] Quoted in Wasserman 1947: 266
[41] Carlson 1984: 128
[42] Hindson and Gray 1988: 128
[43] Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164.146
[44] Shaftesbury 1711, I.129-30, 131-2, 136; in Bate 1945: 149-50.
[45] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.9
[46] Pedicord, Harry W. 1980. 'The Changing Audience'. In *The London Theatre World 1660-1800*, edited by R. D. Hume. Carbondale & Edwardsville: Southern Illinois University Press, pp. 236-242.242
[47] Carlson 1984: 142
[48] Wasserman 1947: 266
[49] Carlson 1984: 139
[50] Hundert 1994: 165
[51] Wasserman 1947: 266-7
[52] Hill 1746, in Wasserman 1947: 267

[53] Wasserman 1947: 267
[54] Gerrard, Christine 2003, *Aaron Hill: The Muses' Projector 1685-1750*, Oxford University Press.
[55] Carlson 1984: 133
[56] Du Bos quotes Lucretius to support this argument
[57] Du Bos 1733, *Réflexions critiques*, Paris, Vol 1, p. 148; in Carlson 1984: 143.
[58] Carlson 1984: 142-3
[59] Hundert 1994: 148
[60] Hundert 1994: 149
[61] Gaiger, Jason. 2000. 'The True Judge of Beauty and the Paradox of Taste'. *European Journal of Philosophy* 8 (1) pp. 1-19.2
[62] Gaiger 2000: 3-4
[63] Du Bos 1993/1715, *Réflexions critiques*, Paris, énsb-a; in Gaiger 2000: 12.
[64] Gaiger 2000
[65] Both the Preface to *Oedipus* and the letters which accompanied the first edition (1719) and the *Discours* are published by Louis Moland (ed) 1877, *Oeuvres completes*, Vol II, Paris; excerpts translated and reprinted in Sidnell 1994: 20-30.
[66] Voltaire 1877-1885, *Oeuvres*, Paris, Vol 4, p. 505; in Carlson 1984: 147.
[67] Carlson 1984: 149
[68] Voltaire 1994/1736: 27
[69] Each play written in these years was prefaced by a *Discours.*
[70] La Motte 1753-54, *Oeuvres*, Vol 4, p. 182; in Carlson 1984: 144.
[71] Sidnell 1994: 11
[72] Hundert 1994: 165
[73] Yates, Frances A. 1969. *Theatre of the World*. London: Routledge and Kegan Paul Ltd.201ff
[74] Quoted on www.shauspiel-in-deutschland.de/htm/historie.schtheorien.lang.htm accessed 10/03/2009
[75] Mayne 1728: 74, in Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164.149n15.
[76] in Bate 1945: 149
[77] Bate 1945: 149
[78] Carlson 1984: 165-6
[79] Published in Brunelli, Bruno (ed) 1951, *Tutte le opera di Pietro Metastasio*, Milan; translated and reprinted in Sidnell 1994: 31-34.
[80] Sidnell 1994: 31
[81] Metastasio 1994/c1730: 31-4

Table 11/51 Theories of Theatre 1731-1750

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1730's in England saw the emergence of a **new form of theatre**, designed as a parody of Italian opera, the *ballad opera*, introduced by John Gay's *The Beggar's Opera* (1728). The form used spoken dialogue interspersed with songs set to contemporary melodies and featured characters from the 'lower' levels of life.[1] A similar form, the *opéra comique*, developed in France out of the **popular fairground theatre**, partly as an attempt to get around the monopoly on theatre imposed by the Comédie Française and the opera.[2] Because of the **restrictions on what could be performed**, actions were often mimed, with speeches written on signs which were held up in front of the spectators. Performers would be planted in the audience to encourage the spectators to sing the dialogue.					
The London Merchant (1731)	George Lillo (c1693-1739) English playwright and tragedian	The end of tragedy is solely moral, hence does not have to be confined to characters of high rank or nobility. *The London Merchant* is his most famous expression of this belief, but would now be considered a melodrama.[3] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Moral education through verisimilitude	**Doing**: playwrighting (tragedy)
Preface to *Le glorieux* (1732)	Nericault Destouches (1680-1754) French dramatist	First major theoretical justification of the *comédie larmoyante* (tearful comedy – equivalent to the English *sentimental drama*): comedy had a moral obligation 'to correct manners, to expose the ridiculous, to condemn vice, and to put virtue into such a favourable light as to attract the esteem and veneration of the public'. The appearance of this kind of comedy, with this kind of purpose marked the beginning of the merging of tragedy and comedy, at least in emotional tone.[4] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Correction of manners	**Doing**: playwrighting (comedy) **Showing**: the ridiculous, vice and virtue
Prologue to *La fausse antipathie* (1733); *Critique de la fausse antipathie* (1734)	Pierre Nivelle de La Chaussée (1691-1754) French dramatist	Successful playwright of the new sentimental comedies known as *comédie larmoyante*. In the Prologue, the Genius of the Comédie finds herself paralysed by the conflicting demands of the public, and although La Chaussée's new play seems to offer a solution, she claims she would have preferred 'a better made fable, a little more of the comic, a clearer plot'. The *Critique*, written in response to criticism of *La fausse*, contains characters who denounce the work or insist it belongs to someone else. Finally, a character declares it a new genre: *épi-tragi-comique.* This new style of comedy, which was seen to furnish 'useful lessons' was very popular, inspiring Voltaire to ameliorate his view of comedy to the extent of writing some himself.[5] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Moral instruction through comedy	**Doing**: playwrighting (comedy)
'Pensées sur la declamation'	Luigi Riccoboni (1676-1753) Italian actor and	Condemned French acting style as studied and artificial, recommending that actors 'capture' the proper tone through 'feeling' what they said, thus giving 'illusion to the spectators'. The major goal of the stage was the creation of illusion.[6] What was required	An historical practice; a place where	The creation of illusion	**Doing**: acting – passion not technique

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1738); *Historical and Critical Account of the Theatre in Europe* (1741)	writer	of the actor was 'an ecstasy of the soul … When this transformation of personality is achieved, appropriately heightened actions and speech will automatically arise'.[7] **Purpose of Theorist**: polemic – anti-prescriptive theory/anti-French theatre **View of Theatre**: positive	plays are staged		
An Apology for the Life of Mr Colley Cibber, Comedian (1740)	Colley Cibber (1671-1757) English actor and dramatist	Cibber responded to the demand for a moral theatre by placing the Restoration rake in a plot which led to his remorse and reform.[8] In *Apology*, he tried to account for comedy (farce). He felt that tragedy's effects could be easily explained 'but it may sometimes puzzle the gravest spectator to account for that familiar violence of laughter that shall seize him, at some particular strokes of a true comedian. How then shall describe what a better judge might not be able to express? The rules to please the fancy cannot so easily be laid down, as those that ought to govern the judgment'.[9] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Moral education	**Doing**: plays (tragedy and comedy)
Vergleichung Shakespeare und Andreas Gryphius (1741); *Schreiben von Errichtung eines Theaters in Kobenhagen* (1746); *Gedanken zur Aufnahme des dänischen Theaters* (1746)	Johann Elias Schlegel (1719-1749) German theorist, critic and poet	A pupil of Gottsched. Wrote extensively and influentially on the theatre, introducing the first appreciation of Shakespeare in German (1741). *Schreiben* dealt with practical theatre management, while *Gedanken* dealt with dramatic theory and repertoire. Schlegel emphasized pleasure rather than moral instruction, arguing (in a telling rebuke of academic theory of this most practical of arts which would please many modern theatre practitioners) that '[a] play upon which much art has been lavished but which lacks the art of pleasing belongs in the study and not on the stage'.[10] The emphasis on pleasure led to a rejection of verisimilitude and the unities, except where they form part of the conventions which aid the production, for example, 'when the unities of time and place are observed, the spectator can give his undivided attention to the plot, the characters, and the emotions'.[11] Internal consistency and believability of plot are more important – hence an emphasis on the art of theatre. Schlegel proposed a spectrum of dramatic genres similar to that developed by Diderot, based upon effect and the types of characters. **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place in which dramas are performed; national institutions	To provide pleasure to spectators	**Doing**: playwrighting (perform-ance)
The History of	Thomas	A contemporary acting treatise. The stage was conceived as a *tableau* vivant on which		To express	**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the English Stage (1741)	Betterton (c1635-1710) English actor and writer	actors drew upon a standardized gestural "language" in order to express the passions. Actors had to master the rules of posture and tone and above all, command their faces according to set rules known to spectators;[12] what was required was decorum – the appropriateness of gesture to emotion. Betterton particularly praised Mrs Barry for her ability to weep: 'This is being thoroughly concern'd, this is to know her Part, this is to express the Passions in the Countenance and Gesture'.[13] However, he believed that a great actor, having mastered his part could leave his actions 'to nature' since the passion would necessarily follow.[14] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		through gesture	acting/performing on the stage – a *tableau vivant*; technique not passion
Joseph Andrews (1742); *Tom Jones* (1749); 'An Essay on the Knowledge and of the Characters of Men'	**Henry Fielding** (1707-1754) English dramatist and novelist	Fielding began as a playwright, but the closure of the theatres led to him taking up prose writing. He pioneered the genre he called 'the comic prose epic', which he saw in theatrical terms, addressing his readers as audiences or spectators and referring to his characters as actors. The aim of comedy (including the comic prose epic) was educative. It was a 'physic for the mind', which used stereotypes in order to reveal the deceit and hypocrisy underpinning affectation, teaching audiences to distinguish between the *form* of an action and its *ethical* import, thus allowing proper judgement of human actions by now 'impartial spectators'.[15] Fielding, in his plays, used the device of the play within a play in order to distance the audience and prevent it from forgetting that it was in the theatre: 'The theatrical stage is nothing more than a representation and ... an imitation of what really exists' (*Tom Jones* Book VII, Chapter 1).[16] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional	A place in which representa-tions or imitations are presented	Moral education: a 'physic for the mind' (Fielding was possibly being ironic here)	**Doing**: plays (comedy) **Showing**: stereotypes revealed hypocrisy, deceit and affectation **Watching**: spectators needed **distance** in order to judge impartially
An Essay on Acting (1744)	David Garrick (1717-1779) English actor , playwright and theatre manager	One of the first writings on the general theory and art of acting. Acting is defined as 'an entertainment of the stage'. Actors use 'the aid and assistance of articulation, corporeal motions and ocular expression' in order to imitate, assume or put on 'the various mental and bodily emotions arising from the various humours, virtues and vices, incident to human nature' because they *know* by observation and study 'each humour and passion, their sources and effects'.[17] However, the art of acting is not simple imitation: the actors has 'digested' what he has seen, made judgments about what is required, perfected it and made it his own. Creative insight accompanied the working of the sympathetic imagination: 'the greatest strokes of genious have been unknown to the actor himself, till		To affect the spectator	**Doing**: **acting** as an art: observation is the foundation of acting; technique not passion

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		circumstances, and the warmth of the scene has sprung the mind as it were, as much to his own surprise, as that of the audience. Thus I make a great difference between a great genius and a good actor. The first will always realize the feelings of his character, and be transported beyond himself; while the other, with great powers, and good sense, will give great pleasure to an audience' but never affect them.[18] Garrick is also renowned for banishing spectators from sitting on the stage.[19] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Watching**: requires a *separation* from the stage
Treatise on the Passions (1747); Preface to *Taste* (1751)	Samuel Foote (1720-1777) English dramatist, actor, theatre manager	Similar in some ways to Hill's book, but aimed at spectators rather than actors, so that they could judge the accuracy of the actors' performances. The aim of comedy was to expose 'the follies and absurdities of men'.[20] By being aware of the correct forms of expression relating to each of the passions, spectators were in a better position to judge performance. **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral education	**Watching**: informed and critical judgment required education
(Dispute in letters and articles over *Commedia dell'arte* with Gozzi 1748-1762); *The Comic Theatre* (1753)[21]	Carlo Goldoni (1707-1793) Italian playwright and 'man of the theatre'	Goldoni began to move the *Commedia* from scenarios to fully scripted literary works. He argued that drama should be more realistic and less fanciful, and discouraged masks and improvisation. Drama should move towards 'character comedies' (social plays with characters with psychological depth). He engaged in a fifteen year quarrel with Carlo Gozzi over these reforms of *Commedia*, before moving to France to write for the Comédie Italienne in Paris.[22] *The Comic Theatre* is 'a dramatized poetics of drama and an outline' of the reforms he proposed. In it he argues that 'character comedies have so improved everyone's taste that now even common people have definite opinions about whether a play is well or badly written'. He draws a distinction between French and Italian audiences – the former are content with a single character, but Italian spectators require all the characters in a play to be fully developed, and although 'plays have never had, and never will have, universal appeal. Nevertheless, when a play is good, most people like it, and when it is bad nearly everyone dislikes it'. Spectators become accustomed to more sophisticated theatre (than the improvisational *commedia dell'arte*) over time and come to appreciate it, although they still retain the capacity to enjoy improvisational theatre (which, in any case, requires different skills from the performers).[23] Goldoni 'used his reformed comedy to promote social criticism and progress'.[24] **Purpose of Theorist**: polemic – anti-popular theatre **View of Theatre**: functional	The name of a cultural form which encom-passes different kinds of forms and skills; a place	Education: 'to correct vice and ridicule bad customs'.[25]	**Doing**: poetry (drama; plays) **Showing**: realism **Watching**: spectators learn by watching more theatre and come to appreciate more sophisticated theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(Dispute in letters and articles over *Commedia dell'arte* with Goldoni 1748-1762); *Ingenuous Dissertation and Sincere Account of the Origin of My Ten Tales for the Theatre* (c1770)[26]	Carlo Gozzi (1720-1806) Italian playwright	Defended Italian culture against what he saw as corrupting influences. Instead of Goldoni's more realistic approach to *commedia*, which he thought made it 'mundane, banal, and meaningless', Gozzi proposed its development into a 'theatre of the fabulous, in which commedia would be transformed through a mixture of prose and poetry and a combination of improvised and planned actions'.[27] He **introduced Asian myths to western plays**. He was utterly opposed to the everyday and realism, emphasizing the theatrical element in his productions. His work inspired the romantics of the early C19th and the nonrealistic theatre of the C20th. His play *Turadot* (1761) was made into an opera by Puccini and Prokofiev used his *Love of Three Oranges* (1761) as the basis of a ballet.[28] 'I am not so shameless as to call ignorant plebeians the noble spectators of improvised comedies, for I have seen with my own eyes that they are the same spectators that attend representations of premeditated plays … **What makes entertainment successful is the number of people that attend it**, and written works meant to be staged have always fallen short of their intended lives, inducing boredom in a very short time'.[29] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive	A place; a cultural institution	entertainment	**Doing**: 'fabulous' plays (both improvisation -al and 'pre-meditated') **Showing**: the fantastic **Watching**: a play can be considered successful if it attracts large numbers of spectators
An Enquiry Concerning Human Understand-ing (1748); *An Enquiry concerning the Principles of Morals* (1751) 'Of Tragedy' (1757); 'Of the Standards of Taste' (1757).	**David Hume** (1711-1776) Scottish philosopher	Hume was concerned with psychology: why painful events give us pleasure in the theatre. Hume drew on Descartes' theories, in contrast to Burke (see below) who drew on Hobbes. He also cited Du Bos with approval. However, since unpleasant events in life do not generally give us pleasure, he agreed with Fontanelle's suggestion that **the controlling element provided in the theatre was the knowledge that we were witnessing a fiction**. This knowledge allowed the spectator to convert passions aroused by tragic events into feelings of enjoyment because of the success of the work of art. In this, Hume anticipated the aesthetics of Kant and the romantics: the idea that art offers its own realm of experience and generates new feelings, which are attained through **the distancing power of art**. This view is almost diametrically opposed to the adherence to verisimilitude, which was still being promoted by Lillo. Hume also argued in his discussion of **taste**, that 'while what made art great was a matter of opinion, some opinions were better than others because their holders had more experience of the works' and the conventions which underpinned them, and so could make 'finer and more justifiable discriminations'.[30] Our opinions of what is pleasing come from the sentiment of approbation which is stirred in our imaginations when we apprehend beauty and	A place in which communic-ation occurs between actor and spectator	Interaction; affect through representation	**Doing**: poetry/drama (tragedy); **acting**: actors are animated by the spectators **Watching**: spectators are emotionally stirred by performances in the theatre, but are nevertheless psychologic-

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		agreeable qualities.[31] Theatre offers a form of communication between actor and spectators which animates the actors, raising them 'to a degree of enthusiasm which they cannot command in any solitary … moment' and 'as it were by magic', is transmitted to the spectators who become 'inflamed with all variety of passions' according to the 'personages of the drama'.[32] It is 'the business of poetry to bring every affection near to us by lively imagery and representation, and make it look like truth and reality' because 'our minds are disposed to be strongly affected' by reality. 'In every judgement of beauty, the feelings of the person affected enter into consideration, and communicate to the spectator similar touches of pain or pleasure'[33] via an act of sympathetic imagination. Taste, unlike reason, giving rise to happiness or pain, can become 'a motive to action, and is the first spring or impulse to desire and volition'.[34] People have an endless capacity to mix reality and fiction for a variety of reasons: 'Nothing is more free than the imagination of man; and though it cannot exceed that original stock of ideas furnished by the internal and external senses, it has unlimited powers of mixing, compounding, separating, and dividing these ideas, in all the varieties of fiction and vision. It can feign a train of events, with all the appearance of reality, ascribe to them a particular time and place, conceive them as existent, and paint them out to itself with every circumstance that belongs to any historical fact, which it believes with the greatest certainty. Wherein, therefore, consists the difference between such a fiction and belief?[35] Hume's theory of taste does allow for reason to interact with sentiment to further the development of the aesthetic sense,[36] but he also wants to retain a privileged position for the expert. Hume identifies what he calls ***the paradox of taste***: we recognize that judgments based on feeling are highly subjective, but we also are prepared to argue for one view rather than another on the basis of some objective standard: we accept that some artistic creations *are* better than others for a variety of objective reasons. Hume accounted for the variations in taste by considering that sometimes judgments of taste were distorted by one or more of five 'defects': want of delicacy of imagination; lack of practice in a particular art; failure to draw comparisons; prejudice or the want of good sense.[37] Most of these were susceptible to education and or experience, but made expert valuations necessary. A work could be considered valuable if there was consensus about it amongst experts. (Gaiger considers that Hume's argument as it stands lead to a vicious circle. He proposes a way out of this, using Hume's five defects as attributes which anyone can acquire).[38] There is some			ally **distanced** so that they can appreciate the art as well as enjoy it. The imagination is free and freely mixes fiction and reality, so the line between a fiction and belief is blurred. Judgment can be distorted by certain natural or dispositional 'defects' most of which can be remedied through education and/or experience.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		evidence that Hume had access to the work of Du Bos, which had been translated into English in 1748, and may have been influenced by it, although his is a considerably deeper theory. **Purpose of Theorist**: analysis **View of Theatre**: positive			
Although not having an explicit theory of the theatre, a number of the group which has come to be called the 'Scottish Common Sense School' drew on Hume to argue for the central role of imagination in the acquisition of knowledge, particularly with regard to the association with others: 'the imagination, by an effort of sympathetic intuition, is able to penetrate the barrier which space puts between it and its object'.[39] Some, such as **Adam Smith**, explicitly linked this to a moral sense or ethics, while others (such as **Shaftesbury, Hutcheson** and **Burke**), linked sympathy with morals through taste or aesthetics. Imaginative insight allowed a 'sympathetic identification' with others. Smith stressed that sympathy was unable to function without the aid of imagination: 'As we have no immediate experience of what other men feel, we can form no idea of the manner in which they are affected, but by conceiving what we ourselves should feel in the like situation. Though our brother is upon the rack, as long as we ourselves are at our ease, our senses will never inform us of what he suffers. They never did and never can carry us beyond our persons, and it is by the imagination only that we can form any conception of what are his sensations … By the imagination we place ourselves in his situation'.[40] Bate says that Smith's book 'elaborated and in a sense crystallized a fundamental premise' which had come to be accepted as a 'critical tenet' by this group of theorists, and which later developed into a 'doctrine' of aesthetics. Some writers of the time recognized Smith's work for this. Since all these theories are predicated on a spectator (implied or explicit), one could argue that what these theorists are suggesting is a **theory of spectatorship**, and further, that the theatre (which many of them attended regularly) provided an opportunity to exercise this vital faculty, the imagination. If the link which they draw between imagination, sympathy and our moral sense or ethics is accepted, then the long-standing claim that theatre *teaches* in some way (usually undefined) can be seen to be in some way vindicated. Theorists such as Gerard and Lord Kames developed this link between sympathy and imagination by explicitly acknowledging **the dramatist or poet as a spectator** on two levels. Provided he remained at the level of description, he remained a dispassionate observer, but when his observations were guided through imagination and sympathetic identification, these writers were able to provide more than mere description; they provided a representation of the passion felt by the character which seemed natural to us, and which therefore also led us to identify and sympathise with the character. Thus the process becomes a dualistic one between the poet/dramatist as initial observer, then sympathetically involved spectator, leading the audience as **a removed spectator** towards an experience as if it were first-hand, turning them from a dispassionate observer to an engaged one. Shakespeare is generally regarded by these theorists as an 'outstanding example of the power of entering an object of contemplation, and of "representing" rather than "describing"' such that we are able to sympathise with what has become for us a 'natural' character.[41]				
Lettre sur la comédie (1749)	Jean Gresset (1709-1777) French poet and playwright	Gresset was a poet and playwright who renounced the theatre on religious grounds. His *Lettre* dismissing arguments for the utility of drama as sophistic and claiming that 'the sanctuary and the theatre' were 'absolutely unreconcilable' was targeted at Diderot and was widely read.[42] **Purpose of Theorist**: polemic – anti-theatre/anti-Diderot **View of Theatre**: negative	A place; an institution	Non-utilitarian	**Doing**: the practice of theatre; comedy
Le Comédien (1749)	Pierre Rémond de Sainte-Albine (1699-1778)	An extended treatise on acting which took the position of Luigi Riccoboni (1738), that **actors should feel the emotions they were expressing**. Like Foote (above 1747), Sainte-Albine wanted to bring some order to the art of acting. He argued that actors have some natural 'emotional gifts' (wit, feeling and enthusiasm) as well as physical attributes which		To show truth through presentation	**Doing**: Acting as an art involves the use of the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	French historian and dramatist	should lead them to undertake roles appropriate to those gifts (heroes have imposing bodies and are capable of deep feeling; lovers are attractive; comics have the gift of gaiety and wit). The goal, 'as always' is verisimilitude, interpreted as 'truth in presentation', with a general application of Horace's principle of decorum.[43] In Chapter 12, Sainte-Albine turns to **the 'modern' question of the spectator**. He distinguishes between the 'average' spectator (who will be satisfied with his recommendations regarding verisimilitude and decorum) and the spectator with 'taste and discernment'. These spectators require not just verisimilitude and decorum but evidence of 'art' as well: 'In their judgment, there is between acting which is natural and true and that which is ingenious and delicate the same difference as between the book of a man who has only knowledge and good sense and the book of a man of genius. They require the actor not only to be a faithfully copier, but that he be a creator as well.'[44]The book was brought to England by John Hill, who extensively paraphrased it for his book *The Actor* (1750). According to Wasserman, it is the first fully developed theory of the **sympathetic imagination in acting**.[45] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			emotions **Showing**: truth in presentation; decorum **Watching**: different kinds of spectators require different kinds of things from the theatre. Sophisticated spectators require an aesthetic as well as an affective experience
The Actor (1750; revised 1755)	John Hill (1716-1775) English actor (failed), doctor, botanist and writer	A translation (and loose paraphrase) of Sainte-Albine's treatise, with English examples which was the first fully developed theory of the sympathetic imagination in acting as a critical principle.[46] Hill stressed the emotionality of the actor: the actor was to be completely emotionally absorbed in the feelings of the character: 'More is required than to understand the author perfectly; the actor is to be in some degree an author himself'.[47] The actor was to be like 'soft wax' the more easily to be moulded.[48] Nevertheless, 'Nature gives sensibility to the player, but experience is the great guide to him how he is to use it', although in a great actor nature and art were so interrelated they were hardly distinguishable.[49] This did not mean, however 'particularized realism'. Hill believed 'that people **go to** a play to see imitations, not realities'.[50] The book stimulated reactions from critics who believed that the art of acting involved a rational and technical component as	A place where people go to see plays and fine acting	Performance; imitation	**Doing**: acting was an art and craft which involves the emotions **Showing**: Verisimilitude **Watching**: people go to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		well (see Diderot and Boswell below). **Purpose of Theorist**: prescriptive **View of Theatre**: positive			the theatre to see imitations and appreciate good acting
L'art du theatre à Madame xxx (1750)	Antonio Francesco Riccoboni (1707-1772) Italian poet and dramatist	Took issue with his father's 1738 theory of acting: 'an actor who actually felt the emotions of his part would be unable to act. His goal [was] to understand fully the natural reactions of others and to imitate them on stage through complete control of his expression'.[51] (This idea is fully developed by Diderot in *Paradoxe* – see below). **Purpose of Theorist**: polemic – anti emotion based acting theory **View of Theatre**: positive	A place in which the art of acting is displayed	Imitation	**Doing**: acting an art involving control and technique
The Rambler No 4 (1750);[52] *The Rambler* No 60 (1750); *The Rambler* No 156 (1751); Preface to his edition of Shakespeare's works (1765);[53] *Lives of the English Poets* (1780)[54]	**Samuel Johnson** (1709-1784) English lexicographer and critic	**Essential theorist.** Johnson also attacked the rigidity of the French neo-classicists: '[s]ome [rules] are to be considered as fundamental and indispensable, others only as useful and convenient; some as dictated by reason and necessity, others as enacted by despotick antiquity; some as invincibly supported by their conformity to the order of nature and operations of the intellect; others as formed by accident, or instituted by example, and therefore always liable to dispute and alteration'.[55] The first principle of dramatic criticism was that '**the drama's laws the drama's patrons give**'.[56] We should avoid 'the cant of those who judge by principles rather than by perception'.[57] Every writer must distinguish between which were rules of custom (and therefore changeable) and which were rules of nature (which must be upheld). Among the rules of custom were included the unity of time, the five-act structure and the limitation on the number of speaking characters. Among the rules of nature were unity of action and the single dominant hero. In his Preface, Johnson argues that mixed drama (the mixing of comic and tragic elements) instructs best because it most closely represents the way the world works.[58] It was on this basis that he agreed with Addison on the issue of poetic justice: '[s]ince wickedness often prospers in real life, the poet is certainly at liberty to give it prosperity on the stage. For if poetry is an imitation of reality, how are its laws broken by exhibiting the world in its true form?'[59] He also approved of the trend towards domestic tragedy, since **'[w]hat is nearest us, touches us most'**.[60] Johnson agreed with Colley Cibber that farce seemed impossible to analyse: 'Nothing is more hopeless than a scheme of merriment'.[61] On Garrick's death, he wrote that death had 'eclipsed the gaiety of	A place ; a practice: theatre is not life – it is a selection and culling of life	To select and cull aspects of life for 'Harmless pleasure' and moral instruction: 'the end of poetry is to instruct while pleasing'.[77]	**Doing**: drama - acting was an art of the intellect which did not involve identification with the character: the writer had a duty to make the world better; writing was a process of selection **Watching**: equivalent to reading. Spectators did not take

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		nations, and impoverished the public stock of harmless pleasure'.[62] In particular, he challenged the rules for their suggestion that audiences would otherwise take what they saw for reality. They were not only contradicted by common sense but also by our experience in reading: 'It is time therefore to tell [the critic] by the authority of Shakespeare, that he assumes, as an unquestionable principle, a position which … his understanding pronounces to be false. It is false, that any representation is mistaken for reality; that any dramatic fable in its materiality was ever credible, or, for a single moment, was ever credited … The truth is, that the **spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players'**,[63] **otherwise, they would demand that Garrick be hanged for his portrayal of Richard III**. Johnson defended the theatre as an art on moral grounds.[64] In fact, '[t]he delight of tragedy proceeds from our consciousness of fiction; if we thought murders and treasons real, they would please no more … Imitations produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind'.[65] 'A play read, affects the mind like a play acted. It is therefore evident that the action is not supposed to be real'.[66] '**The chief advantage these fictions have over real life is that their authors are at liberty, though not to invent, yet to select objects, and to cull** from the mass of mankind those individuals upon which that attention ought most to be employed; as a diamond, though it cannot be made, may be polished by art, and placed in such a situation as to display that lustre which before was buried among common stones. It is justly considered as the greatest excellency of art to imitate nature; but it is necessary to distinguish those parts of nature which are most proper for imitation: greater care is still required in representing life … If the world can be promiscuously described, I cannot see of what use it can be to read the account; or why it may not be as safe to turn the eye immediately upon mankind as upon a mirror which shows all the presents itself without discrimination'.[67] Delusion was a 'state of irrational ecstasy … the audience is fully conscious that it is observing on the stage actors who are *imitating* reality, and is moved only because the dramatic scene provokes the image-making faculty to conjure up the *potentiality* of the spectator's participation in a similar scene, and not because the sufferings and joys of the actors appear real … the actor is merely one who recites a certain number of lines "with just gestures and elegant modulation"'.[68] Nevertheless, if the stage 'be truly the mirror of life, it ought to show us			what they saw for reality; they remained aware they were in the theatre; however, what they saw reminded them of reality, which is why theatre could produce pain or pleasure. It is imagination coupled with sympathy which allows this to occur. **Curiosity** keeps us interested. Johnson acknowledged himself as a spectator/ reader although he did not

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		sometime what we are to expect'.[69] Shakespeare, in particular, was capable of making the audience 'anxious for the event'. Curiosity compels us to keep watching (or reading).[70] Although Johnson distrusted the imagination,[71] he nevertheless saw a role for it in eliciting sympathy through 'the portrayal of the universally, familiarly known':[72] 'All joy or sorrow for the happiness or calamities of others is produced by an act of the imagination, that realizes the event … by placing us, for a time, in the condition of him whose fortune we contemplate; so that we feel … whatever motions would be excited by the same good or evil happening to ourselves'.[73] Gerould says that it is doubtful whether Johnson saw many plays well-performed. He attended infrequently, and was totally ignorant of the practical side of the stage. He also had a low view of the theatrical profession.[74] On the other hand, Sidnell claims that 'he knew the theatre well' mostly because of his friendship with his former pupil David Garrick, who produced Johnson's only play *Irene* in 1749,[75] although Sidnell agrees that **Johnson 'scarcely differentiates between the activities of the spectator and the reader of plays, declaring them … to be much the same'**.[76] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: ambivalent, functional			appear to attend the theatre often

[1] A contemporary example of the form was the Baz Luhrmann film *Moulin Rouge* (2001), starring Nicole Kidman and Ewan McGregor.
[2] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 314
[3] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.133-4; 154
[4] Destouches 1811, *Oeuvres*, Paris, Vol. 2, p. 308; Carlson 1984: 148.
[5] Carlson 1984: 148
[6] Carlson 1984: 159; Riccoboni 1738, *Réflexions historiques et critiques sur les différents theatres de l'Europe*, Paris, pp. 31, 34; in Carlson 1984: 159.
[7] Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272. 266
[8] Carlson 1984: 131
[9] Colley Cibber 1968/1740, Chapter V, *An Apology for the Life of Mr Colley Cibber*, ed. B.R.S. Fone, Ann Arbor; in Styan 1975: 77.
[10] Schlegel 1764-73, *Werke*, Vol. 3, p. 270; in Carlson 1984: 166.
[11] Schlegel 1764-73, *Werke* p. 293-4; in Carlson 1984: 166
[12] Hundert, E.J. 1994. *The Enlightenment's Fable: Bernard Mandeville and the Discovery of Society*. Edited by Q. Skinner, *Ideas in Context*. Cambridge: Cambridge University Press. 165

[13] Quoted in Wasserman 1947: 265
[14] Wasserman 1947: 266
[15] Hundert 1994: 161
[16] Fielding, Henry. 1962/1749. 'A Comparison Between the World and the Stage'. In *The History of Tom Jones*. London: Heron Books, pp. 252-255.
[17] David Garrick 1744, *An Essay on Acting*, in Toby Cole and Helen C. Chinoy (eds) 1954, *Actors on Acting*, New York, Crown, p. 133; cited in Hundert 1994: 165n137.
[18] Garrick in Wasserman 1947: 269
[19] Wilson and Goldfarb 2004: 346
[20] Samuel Foote 1799, *Works*, London Vol 1: iii; in Carlson 1984: 136.
[21] Miller, John W. (trans) 1969, *The Comic Theatre, a Comedy in Three Acts*, Lincoln; excerpt reprinted in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press.70-73.
[22] Wilson and Goldfarb 2004: 322
[23] Goldoni 1994/1753: 70-73
[24] Sidnell 1994: 102
[25] Goldoni 1994/1753: 70
[26] Petronio, Giuseppe (ed) 1962, *Opere: Teatro e polemiche teatrali,* Milan; excerpt translated and reprinted in Sidnell 1994: 103-4.
[27] Wilson and Goldfarb 2004: 323
[28] Wilson and Goldfarb 2004: 323
[29] Gozzi 1994/c1770: 104
[30] Becker, Howard. 1982. 'Conventions'. In *Art Worlds*. Berkeley, Los Angeles, London: University of California Press, pp. 40-67.47
[31] Hume, David. 1975/1751. 'An Enquiry Concerning the Principles of Morals'. In *Enquiries Concerning Human Understanding and Concerning the Principles of Morals*, edited by P. H. Nidditch. Oxford: Clarendon Press.267
[32] Hume 1975/1751: 221-2
[33] Hume 1975/1751: 223-4
[34] Hume 1975/1751: 294
[35] Hume 1975/1748, *Enquiries Concerning Human Understanding and Concerning the Principles of Morals*, edited by P. H. Nidditch. Oxford: Clarendon Press: 47
[36] Gaiger, Jason. 2000. 'The True Judge of Beauty and the Paradox of Taste'. *European Journal of Philosophy* 8 (1) pp. 1-19.9
[37] Gaiger 2000: 12
[38] See Gaiger 2000
[39] Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164.144
[40] Smith, Adam. 2002/1790. *The Theory of Moral Sentiments*. Edited by K. Haakonssen. 6th edition ed. Cambridge: Cambridge University Press.
[41] Bate 1945: 148-157
[42] Carlson 1994: 156
[43] Carlson 1984: 160
[44] Sainte-Albine 1749, *Le comédien*, Paris pp. 228-229; in Carlson 1984: 160.

[45] Wasserman 1947: 267
[46] Wasserman 1946: 267
[47] Hill 1755: 31 in Wasserman 1946: 264
[48] Hill 1750: 15-16/Wasserman 268
[49] Hill 1755: 84, 223 in Wasserman 1947: 270-1
[50] Hill 1755: 39 in Wasserman 1947: 270-1
[51] Carlson 1984: 159
[52] All but seven of the 208 issues of *The Rambler* to appear between March 1750 and March 1752 were written by Johnson. An excerpt from No 4 is reprinted in Sidnell 1994: 75.
[53] Johnson 1851/1765, 'Preface to Shakespeare', *The Works of Samuel Johnson* Vol. II, NY, Harper and Brothers; excerpt reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 221-235 and in Sidnell 1994: 77-87.
[54] Waugh, Arthur (ed) 1959/1906, *Lives of the English Poets,* 2 vols., London; excerpt from *Lives of the Poets: Addison* reprinted in Sidnell 1994: 76.
[55] Samuel Johnson 1958-1978, *Works*, 14 volumes, new Haven, Vol. 5: 67; cited in Carlson 1984: 135.
[56] Cited in Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.229
[57] Cited in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.119
[58] Carlson 1984: 135
[59] Samuel Johnson 1905/1780, *Lives of the English Poets*, 2 vols., London, Vol 2: 135; cited in Carlson 1984: 136; excerpt also reprinted in Sidnell 1994: 76. Johnson did not always stick to this view. He claimed to have been shocked by the virtuous Cordelia's death in *King Lear*, and preferred 'the ends of justice' to be observed if possible, although not at the expense of a play's effectiveness (Carlson 1984: 136).
[60] Johnson 1892, *Letters*, New York, Vol 1: 162 (1770); cited in Carlson 1984: 136.
[61] Styan 1975: 77
[62] Cited in Wilson and Goldfarb 2004: 346
[63] Johnson 2000/1765: 231
[64] Wasserman 1947: 271
[65] Wasserman 1947: 232
[66] Johnson 1994/1765: 86
[67] Johnson 1994/1750: 75
[68] Wasserman 1947: 271
[69] Johnson 1994/1781: 76
[70] Wasserman 1947: 234
[71] Havens, R.D. 1943. 'Johnson's Distrust of the Imagination'. *ELH* 10.
[72] Bate 1945: 148

[73] Johnson 1750, *The Rambler* No 60, October 13; in Bate 1945: 148n12.
[74] Gerould 2000: 219-220
[75] Sidnell 1994: 74n3
[76] Sidnell 1994: 74
[77] Johnson 1994/1765: 81

Table 12/51 Theories of Theatre 1751-1760

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The **dispute over** whether **great acting** arose from the passions and was instinctive or whether it was as a result of artifice and intellect continued. Was illusion a fiction, or an authentic realization? The tradition (from Aristotle, Cicero, Quintillian and Horace) had been that 'We weep and laugh as we see others do, He only makes me sad, who shews the way, and first is sad himself' (Horace) i.e. 'the performer should feel the emotion he portrays', however, this was generally taken to mean the ability to show decorum – to provide the appropriate gestures and expressions for the emotion to be portrayed. In the development of the theory of sympathetic imagination, however, emotion itself 'becomes the fundamental agent whereby the actor creates his role', but there were different ideas about how and when this occurred: through the passions or the intellect; at the beginning of the process or the end; as a result of technique and study or through instinct and passion; part of control or a loss of control.[1]					
Pro commoedia commovente (1751)	Christian Fürchtegott Gellert (1715-1769) German dramatist, poet and academic;	Gellert occupied the chair of poetry at Leipzig University after Gottsched. Also looked to French models, this time the *comédie larmoyante*, arguing that comedy instructed best when it aroused compassion.[2] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Moral instruction through the arousal of compassion	**Doing**: poetry (comedy)
Encyclopédie (1751-1759; 1765-1766): entry on *Comédien* (1753); Conversations on *The Natural Son* (1757);[3] *Discours sur la poésie dramatique:* essay accompanying the play *Le pere de*	**Denis Diderot** (1713-1784) French editor/writer critic, playwright	**Essential theorist.** The goal of theatre was 'to stimulate virtue, inspire a horror of vice and expose folly'. Actors who did this were carrying out a valuable social task and should be respected and encouraged. Diderot produced works of striking originality, suggesting revolutionary reforms to the theatre e.g. the use of a split stage showing two scenes simultaneously in 'Conversations on *The Natural* Son. These were largely ignored in his own time because of the controversy over the *Encyclopédie* and Rousseau's essay, but subsequently had enormous impact. (Work on the *Encyclopédie* continued clandestinely. Diderot's plays, with the exception of *Le pere de famille* (performed in 1761) and *Le fils natural* (performed in 1771), were not performed but were nevertheless published and widely read).[6] Pleasure was more important than rules, although moral instruction remained the end of drama. The source of pleasure lay in the illusion of reality. Action was at least as important as words (Diderot urged that whole scenes be presented in pantomime):[7] 'We talk too much in our plays, and consequently the actors have little chance to act. We have lost an art whose resources were well known to the ancients … At any given moment do our gestures not correspond to our words'.[8] Diderot attacked almost every aspect of contemporary French theatre for its lack of verisimilitude: the inadequate stage space, the seating of spectators on the stage, the traditional settings, the	A place; a cultural form which involved the staging and enactment of plays before spectators; a way of behaving Theatre was not like life: events are 'joined up' by the dramatist to	Of a play – to deceive the audience; of drama in general - moral instruction through pleasure – a 'valuable social task'; pleasure was derived from the creation of the illusion of reality.[35] (NB an	**Doing**: poetry - all aspects of theatrical activity - acting, writing, staging, performance, use of psychology in playwrighting plays based on 'roles' aim: moral instruction; acting as a technical art; poets don't

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famille (1758);[4] *Les bijoux indiscrets* (1748); *Paradoxe sur le comédien* (1769; not published until 1830)[5]		use of verse, the lack of freedom of expression given actors, limited and stylized stage movement: 'visually and aurally … Diderot [laid] the groundwork for the standard compositional practices of the modern stage' in which observed reality formed the basis of verisimilitude:[9] 'The art of creating successful dramatic plots consists in joining the events in a way that will always provide intelligent spectators with a reason they find satisfying'.[10] Diderot suggested a new genre midway between comedy and tragedy – the *genre sérieux* – which could best serve morality and verisimilitude. In this genre, plays would not be based on individual characters but upon social and familial roles (the politician, the citizen, the husband as the centre of the drama). In both *The Natural Son* and the *Discours*, Diderot proposed a formal system of genres which lay along a continuum with traditional or gay comedy (burlesque) at one end, then *comédie sérieuse,* followed by *genre sérieux* (now called the *drame*), finishing with traditional tragedy and 'the marvellous' at the other, although he also argued that 'a play is never strictly confined to only one genre'.[11] He advocated a new form of drama suitable for and portraying the problems of the middle classes, a *drame bourgeois:* 'new social roles are coming into being every day [and] there is possibly nothing we know less about than social functions, and nothing that should interest us more'.[12] This kind of drama would require greater realism both in stage presentation and acting. He wrote some plays in this genre. They were not very successful but his ideas had an enormous influence, especially his concept of '**the fourth wall**' according to which spectators were able to observe the action in a room as if the fourth wall had been removed:[13] 'Whether you compose or act, think no more of the beholder than if he did not exist … act as if the curtain never rose' (*Discours*). This is a demand he also made of painting, preferring the *tableau* in which all those represented appeared not to know they were being watched: 'I myself think that if a dramatic work were well written and well performed, the spectator would see as many real tableaux on stage as there would be in moments in the action that would make good paintings …'.[14] He particularly detested *coup de théâtre*, elements which drew attention to the contrived nature of either a play or a painting: the tableau was 'a stroke of genius', while a *coup de théâtre* was 'an almost infantile piece of work … The artist must find exactly why everyone would say in the same situation, so that all who hear it will immediately recognize it within themselves'. He also rejected the popular practice of the *tirade* addressed to spectators, which brought the play to a halt 'as if [the playwright and	make up the plot in a satisfying way; theatre also generalises	assumption the spectators recognized the difference!).	feel like the rest of us; they are too busy with observing, considering, studying and imitating **Showing**: moral instruction through verisimilitude; truth to an 'ideal' model; the 'real world' **Watching**: Diderot saw himself as an ideal observer, but preferred to watch in secret (as he does in his play *The Natural Son*). The work of art was to be 'impervious' to the spectator, so

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		the actor] had both left the stage and come down into the audience', the practice of asides to spectators: 'We have spared no effort to corrupt the drama'. Most of all, as a spectator, he did not want to be reminded 'that I am sitting **in a theatre**, not a real event'.[15] The *Discours* also contained a manual of playwriting, in which a key section is devoted to 'manners', repeating Diderot's conviction (against Rousseau) of the moral utility of drama. Drama is useful in rooting out and exposing vices, prejudices and follies, something which governments would find useful: '**The theatre is the only place** where the tears of the virtuous and of the wicked are mingled. There the wicked takes umbrage at the kind of injustice they themselves may have committed, feel compassion for the kind of suffering they may have caused others, and are filled with indignation by a person whose character resembles their own … the impression is received and remains indelibly within us, whether we like it or not. And the wicked leave their seats … less inclined to wrongdoing than if they had been chastised by a harsh and unyielding moralist'.[16] Rather than condemning theatre, it should be encouraged for its moral value.[17] In a corrupt society, honest and serious people can 'escape from the company of the evil companions who surround them by going **to the theatre** [where] they will find the kind of people [honest and serious] with whom they would like to live'.[18] The *Paradoxe* was written in response to Sticotti's 1769 essay on the art of acting. It marked a major change in Diderot's ideas about acting, as a result of his studies of technical mastery in painting and sculpture and the visit by Garrick to Paris (1764) where he observed Garrick's techniques in a drawing-room demonstration. Sympathetic feelings were now to be considered the source of mediocre acting and erratic, unreliable performance. **What was required for great acting was the complete absence of sympathetic feeling**: 'The actor … is still listening to himself at the moment when he disturbs your heart, and his whole talent consists not in feeling … but in re-creating the external signs of feeling with such scrupulous accuracy that you are taken in by them'.[19] Technique, calculation and craft were what were required to 'imitate so perfectly the exterior signs of feeling that you are thereby deceived'. Art was therefore the 'product of careful study and preparation': **the actor must 'have in himself an unmoved and disinterested onlooker**'. Truth in theatre was not truth to life but 'the conformity of action, diction, face, voice, movement and gesture, to an ideal model imagined by the poet, and frequently exaggerated by the actor'.[20] Diderot required of the artist a detachment similar to the idea of the 'romantic			that the spectator could behold in complete freedom without being a voyeur i.e. responsibility for avoiding voyeurism was to fall on the artist. Playwrights and actors had to be 'cold, tranquil spectators' so as to convey what they observed convincingly. Theatre (at least the kind of theatre Diderot was interested in) was a minority taste.

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		irony' required of the artist by German romanticism. 'Great poets, great actors, and. I may add, all great imitators of nature, in whatever art … are the least sensitive of all creatures. They are … too busy with observing, considering, and imitating … It is we who feel; it is they who watch, study, and give us the results'. 'I require of [the actor] a cold and tranquil spectator … too engaged in observing, recognizing and imitating, to be vitally affected witnesses'.[21] '**The stage is a resource, never a choice**' according to Diderot. 'Nothing on the stage was the same as real life. The excesses of drama were not intended to inspire the audience but to deceive them'.[22] 'The likeness of passions on the stage is not then its true likeness, it is but extravagant portraiture, caricature on a grand scale, subject to conventional rules … **What then is the true talent? That of knowing well the outward symptoms of the soul we borrow**, of addressing ourselves to the sensations of those who hear and see us, of deceiving them by the imitation of these symptoms'.[23] According to Fried 'the *Paradoxe* amounts to a characteristically vigorous and unpredictable development of the notion, implicit from the first in the Diderotian concept of the dramatic *tableau*, of **a radical separation between the point of view of the actor and that of the beholder**'.[24] Implied in this radical separation was the total freedom of the beholder to read into the art work whatever they thought they saw, irrespective of the meaning intended by the artist or performer, epitomised by Diderot's response to Greuze's painting of a young girl with a dead bird: 'When one sees this picture, one says: *delicious*!' he says. Continuing in this vein, he talks himself into thinking he can read the thoughts of a real girl mourning over the loss of her virginity: 'There, there, my child, open your heart to me. Tell me the truth. Is the death of this bird really what makes you withdraw so firmly and sadly within yourself? … You lower your eyes; you do not answer me …'.[25] But to be able to have the freedom to do this, it is important that the work of art or dramatic piece does *not* acknowledge the beholder because to do so would interfere with the beholder's absorption. Thus the denial of spectatorship work on two levels: men of taste such as Diderot deny the impact of their scrutiny whilst the object of scrutiny appears to deny that it is looked at. This 'annihilation' of the audience and its effects was 'an obsessive concern' for Diderot (as it was for Shaftesbury, from whom Diderot 'borrowed', and for Defoe: 'Diderot's conception of painting [and drama] rested ultimately upon the supreme fiction that the beholder did not exist, that he [sic] was not really there'.[26] It was thus paradoxical,			

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		because the painting or drama had to recognize that it was going to be beheld in order to structure itself as if it was not. Recognizing that it was to be beheld made the painting or drama *theatrical* (i.e. it acknowledged the spectator), which was the opposite of what Diderot was seeking for: *absorption* both within the work of art (characters related to each other rather than the beholder) and by the spectator. However, 'the very condition of spectatordom, stands indicted as theatrical, a medium of dislocation and estrangement rather than absorption, sympathy, self-transcendence'. Diderot called for 'a new sort of beholder … whose innermost nature would consist precisely in the conviction of his absence from the scene of representation' – a spectator who was not passive by any means but was invisible to himself and the work of art. Fried considers this to be '**a profoundly different conception of the beholding self', one which narrows the scope of the work of art by eliminating experience, heightens the function of observation because the beholder looks within the work of art for evidence of his interpretation** (the girl's lost virginity was indicated by her down-cast eyes rather than Diderot's experience of girls' reactions) and an abstraction: the work of art is seen as autonomous.[27] This then is the beginning of an understanding of art that is **purely aesthetic**: its meaning lies within its internal relations. How different a conception of the spectator this is can be seen by comparing the art of the French with German artists of the same period e.g. Caspar David Friedrich. German art featured a figure with his back to the beholder, as if standing in for the beholder. Not only was the beholder acknowledged, but he was placed in a particular relationship to the work of art: 'underlying … the pursuit of absorption … is the demand that the artist … find a way to neutralize or negate the beholder's presence, to establish the fiction that no-one is standing before the canvas [or curtain]'. The way to do this was to conceive of paintings as 'dramas' which totally involved the figures within the canvas, and to conceive of theatre as 'dramas' in which the audience formed the 'fourth wall'. In other words, the *dramatic* rather than the *theatrical* conception of both painting and theatre was a way of negating the spectator. By appearing to be totally absorbed within itself, art and theatre freed the beholder, enabling him to also become absorbed, without concerning himself with what the painting or drama (artist or performer/writer) might actually be attempting to say to its audience, with his effect on the work of art or about what other spectators might see in him: 'If an actor is seized by the desire for applause, he exaggerates. This affects the way another actor plays his part.			

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		There is no longer unity in his delivery of his lines, nor in the delivery of the entire play. Before long, I see no more than a noisy tumult on the stage, with each actor using whatever tone he or she feels like; I am overcome by boredom, I put my hands over my ears and make my escape'.[28] Diderot insisted on a number of occasions that he was 'inside the paintings' he talked about: 'Ah! My friend', he said to Grimm on viewing Loutherbourg's 1763 painting *Un Paysage avec figures et animaux*, 'how beautiful nature is in this little spot! Let us stop there … let us lie down next to these animals'.[29] Fried finds this paradoxical given that Diderot also insisted that the painting ignored the beholder, but it is not paradoxical if it is considered in the light of the freedom such a demand gives to the beholder. But this freedom he demanded for himself, to not be alienated or estranged from the work of art simply because he was a spectator, did not extend to others. He complained that a 1767 portrait by Louis-Michel Van Loo made him look like 'an old coquette' rather than absorbed in 'the labors of his deeply preoccupied mind',[30] a misrepresentation which Diderot blamed on the distraction caused by Van Loo's wife during the sitting! Portraiture indeed had difficulty meeting Diderot's demand for absorption because the genre was 'inherently theatrical' in the sense of being presented to a spectator.[31] The '**condition of spectatordom**' – 'the estrangement of the beholder from the objects of his beholding' – is transformed and thereby redeemed' by the fiction of there being *no* spectator (132). Nowhere was this better realised than in the history paintings of Jacques-Louis David (1748-1825) – which is ironical considering the role David played in the design and production of the revolutionary festivals. In general, the demand Diderot made of **both art and theatre was that they create a world which was impervious to the spectator: '**If, when one makes a painting, one supposes beholders, everything is lost. The painter leaves his canvas, just as the actor who speaks to the audience steps down from the stage'.[32] Diderot was the first to articulate the problematic relationship between work of art/theatre and beholder, although this consciousness was apparent in the number of works which featured *blind* subjects or characters i.e. figures who were unable to see that they were being seen. In the course of Diderot's life, art in France moved from an open acknowledgement of the beholder (figures in the canvas looked directly out; actors declaimed to and acknowledged the audience in the middle of a drama irrespective of the effect on the plot) to pretending there was no beholder (Chardin), to inviting the beholder to enter the picture by providing			

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		a visual path to be followed unseen by those within the art work (Vernet) to providing a surrogate beholder within the canvas (the soldier in David's 1781 *Bélisaire*), to attempting to provide for multiple beholders as if the scene was three dimensional (David's 1785 *Bélisaire*), an attempt to collapse painting into drama itself. In each case, absorption was defined *against* theatricality, which was defined as a work that acknowledged the beholder as a voyeur. Absorption, on the other hand, negated the beholder, 'redeeming' him from voyeurism. (Diderot was not the only proponent of absorption). Diderot's discussion of contemporary theatre in comparison to ancient theatre with regard to spectators is illuminating in indicating how theatre had become a minority taste: 'Strictly speaking, there are no more public entertainments. There is no comparison between the audiences who **attend our theatres** for the most popular performances and those in Athens or Rome. Those ancient theatres could hold up to eighty thousand people … But if the presence of a huge audience must have magnified the emotions felt by each spectator, imagine what an influence it had on the dramatists and on the actors! What a difference there is between providing entertainment for a few hundred people, on a given day, within certain hours, in some crowded, dimly-lit nondescript space, and holding an entire nation transfixed, on solemn national occasions, in the most magnificent buildings, and seeing these buildings surrounded and filled with cast numbers of people whose pleasure or boredom will depend on our talents alone!"[33] [even though he didn't want performers to acknowledge spectators!]. Diderot's technique for detecting 'a dull or strained performance' in either the theatre or art was to block his ears and pretend he was watching mutes performing: gestures and facial expression should be consistent and express unambiguously all that was to be said. The test: was he as beholder *persuaded* of the work's dramatic and expressive unity. Nevertheless the work of art or dramatic piece had to seem to 'forget the beholder' and 'all interest [was to] be concentrated upon the personages within the drama or work of art.[34] **Purpose of Theorist**: polemic – anti-existing theatre/theory **View of Theatre**: ambivalent; functional			
Encyclopédie entries on *drama* (1751); *comedy*	Jean François Marmontel (1723-1799) French	Marmontel, like Voltaire, stressed the morality of the drama. The purpose of comedy was to encourage us to laugh at the flaws of others while determining to avoid those flaws in oneself: 'It has been found easier and more certain to employ human malice to correct the other vices of humanity' (*Encyclopédie*). Distinguished between three types of comedy:		Moral instruction through affect	**Doing**: drama - an historically contingent art

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(1753); *décoration* (1754) and *tragedy* (1765-66)	historian, poet and critic	comedy of character, which sought to render vice odious; comedy of sentiment which sought to make virtue loved and comedy of situation, which depicted men as playthings of events. All three were valuable. Marmontel condemned contemporary adherence to classical rules which ignored verisimilitude. In particular costumes should be suited to character and situation. He also condemned the neutral stage, which confined authors too rigorously to unity of space. Marmontel provided a history and an analysis of the genre of tragedy, using Aristotle and Corneille as 'two famous guides'. Tragedy was the representation of a heroic action calculated to arouse pity and terror with the aim of inspiring a hatred of vice and a love of virtue. There were differences between ancient and modern tragedies: ancients tragedies showed heroes suffering from fate/external causes; modern tragedies showed heroes suffering from the passions. The modern tragedy risked bringing the heroes too close, undercutting tragedy's power. Marmontel does not mention Diderot's new tragic genre, the *drame*, but does mention briefly *tragique bourgeois* which depicted the sufferings of people 'like ourselves'. He declined to consider this genuine tragedy. This was a common attitude taken by conservative critics of the time, and was to be challenged by Beaumarchais.[36] **Purpose of Theorist**: prescriptive **View of Theatre**: functional			
Encyclopédie entries on *Acteur* (1751) and *Comédien* (1753)	Abbé Edme-Francois Mallet (1713-1755) French Professor of theology	Mentioned the difference between the English and French treatment of actors: the English officially honoured their actors whilst the French scorned theirs (Both Diderot and Voltaire thought the English attitude superior).[37] **Purpose of Theorist**: analysis **View of Theatre**: academic			**Doing**: actors – treatment by society
The Lives and Characters of the Most Eminent Actors and Actresses (1753)	Theophilus Cibber (1703-1758) English actor, playwright and author, son of Colley Cibber	Cibber came down on the passion/instinct side of the debate over the art of acting, seeing it as an art rather than a craft: 'The Requisites to make either *Painter, Poet*, or Actor are in a great Measure the same'.[38] **Purpose of Theorist**: polemic: anti-technical view of acting **View of Theatre**: positive			**Doing**: acting – an art
1755: by this time, European theatres were being influenced by **theories and ideas from Asia**. Voltaire's play, *Orphelin de la Chine* had an oriental setting, and '[t]he women wore Chinese robes without hoops or ruffles or covering for their arms'.[39] Also immensely popular were marionette shows. Goethe, Hugo and Craig all began their interest in					

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theatre with marionettes, writing plays for them and putting on performances.[40]					
Reflections upon Theatrical Expression in Tragedy (1755)	Roger Pickering (d. 1755) English observer: a 'frequent Attender' of the theatre	Pickering declared at the beginning of his book that he was 'a Man of *no* Connection with *any* Theatre, but a frequent Attender upon our own; which I could wish to see raifed *above* all Degree of *Cenfure*'.[41] He was particularly concerned about the low standing of actors and believed that the value of theatre for moral instruction could not be realised unless it was recognized that some members of the profession were moral and of good standing. The beginnings of the theory of *sympathetic imagination* applied to **acting** can be seen in Pickering's comment that: 'the *Delicacy* of *Theatrical Expression* can never be expected from an Actor that does not *feel* his Part',[42] however, the implications of this idea were not thought out; the idea continued to mean the use of decorum or appropriateness of expression. **Purpose of Theorist**: polemic- pro-theatre **View of Theatre**: functional	A place one attended to see actors perform	Moral instruction and 'improvement to our Minds and Hearts, by a well-directed Application to our Passions'[43]	**Doing**: acting: tragic acting requires considerable talent and accomplish-ments which should be respected
Treatise: An Essay on the Opera (1755/1767)	Francesco Algarotti (1712-1764 Italian connoisseur of the arts and sciences, philosopher and art critic	'The actors, instead of being so brought forwards, ought to be thrown back at a certain **distance** from the spectator's eye and stand within the scenery of the stage, in order to make a part of that pleasing illusion for which all dramatic exhibitions are calculated'.[44] Algarotti was cited as an authority by Saunders (1790) in his efforts to 'force the actor … behind the proscenium arch to create a picture'.[45] He also believed that all parts of the production should come under one unifying 'poetic' idea, including the singing in operas. **Purpose of Theorist**: prescriptive **View of Theatre**: positive		Aesthetic	**Doing**: staging: distance helped to create a unified picture **Showing**: a unified picture **Watching**: required distance
Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1756); 'On Taste' (1757); 'Hints for an	**Edmund Burke** (1729-1797) English politician, writer and critic	Also concerned with psychology, drawing on Hobbes. Points out that people are also fascinated by public executions and the destructive effects of earthquakes and fires. The source of pleasure in tragedy has to do with not being under threat oneself, as Hobbes (after Lucretius) claims. However, it is not immunity itself which produces this pleasure. Such immunity is the precondition for taking 'delight in the sufferings of others, real or imaginary':[46] **the distancing power of immunity**. This does not necessarily mean, though that we will view horror with pleasure. We may view it with sympathy. We also experience pleasure from witnessing the skill which is involved in representation. With regard to beauty, our sense of beauty is a 'reactive faculty over which we have no	A place in which dramas were staged	Aesthetic; affective	**Doing**: drama (poetry) is an art; it is contrived or designed as a complete entity - 'the most artificial and

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Essay on the Drama' (c1765).		control':[47] 'It is not by the force of long attention and enquiry that we find any object to be beautiful; beauty demands no assistance from our reasoning; even the will is unconcerned; the appearance of beauty as effectually causes some degree of love in us, as the application of ice or fire produces the idea of heat or cold'.[48] In particular, it had nothing to do with rational considerations such as proportion. While Burke condemned 'tawdry stage effects',[49] he believed 'no part of human life … is exempted from comedy'.[50] In the theatre, comedy was basically 'a satirical poem … to excite laughter', while tragedy 'celebrated the dead [and] turned … on melancholy and affecting subjects'.[51] Burke considered life to occur on a stage in the 'natural' theatre of the world (watched by both the world and by Providence). **Actual drama was, by contrast, 'the most artificial and complicated of all the poetical machines'**.[52] It was highly selective, choosing its parts according to the end it had in mind and, unlike life, 'avoiding … the intermixture of any thing which could contradict it' or destroy its design.[53] Thus what we might now call actual drama was considered by Burke to be contrived and designed, an *artificial* view of life. **Purpose of Theorist**: analysis **View of Theatre**: positive			complicated of all the poetical machines'[54] **Showing**: an artificial and highly selective view of life (i.e. theatre is not life) **Watching**: psychological: the distancing power of immunity allows pleasure at the sight of horror, but we also appreciate skill
'City of Geneva – observations' in the *Encyclopédie* (1757)	Jean Le Rond D'Alembert (1717-1783) French philosopher and mathematician	Argued that Geneva was mistaken in outlawing theatre in order to protect its youth from corruption. Argued that actors were only immoral because they had been ostracized and wise regulation would establish theatre as a 'school of virtue for all of Europe'.[55] Highly controversial entry which provoked Rousseau's famous *Lettre à M. d'Alembert* **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: functional	A cultural institution	Moral instruction through affect: a 'school' of virtue	**Doing**: plays
A Serious Enquiry into the Nature and Effects of the Stage: And a Letter	John Witherspoon (1713-1794) Scottish/ American clergyman and	Witherspoon indicted drama 'for being *too truthful* and, therefore, an "improper method of instruction'.[56] This reversal of Plato's criticism of the theatre became commonplace in theatre commentary in C19th century America.		Affect - the *presentation* of reality (enhanced reality: 'more real than real	**Doing**: drama

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Respecting Play Actors (1757)	philosopher; a signer of the American Declaration of Independence	**Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: ambivalent		life')	
Letter to M. D'Alembert (1758); *De l'imitation théâtrale* (1758); Preface to *Narcisse* (1752).	**Jean-Jacques Rousseau** (1712-1778) French playwright and philosopher	**Essential theorist.** Rousseau saw the development of the arts and sciences as a corruption of humankind,[57] although Campbell and Scott (2005) argues that in the *Discourse on the Sciences and Arts* Rousseau ultimately contradicts this claim, coming to argue that the corruption of *morals* was the cause of the advancement of the sciences and arts and of *their* subsequent corruptive effects. This switch accounts for the paradoxical nature of the *Discourse*.[58] Yet he also saw the imagination which was used in the arts as part of man's salvation. Imagination was both a human curse and the source of human salvation. It led men to both self-improvements and corruption. This was part of the human condition.[59] The *Letter* was a significant statement about 'the uneasy relationship between culture and politics in modern society'.[60] Rousseau was disturbed by the growing influence of Voltaire in Geneva, and set about defending the city. In *De l'imitation* he specifically appeals to Plato's *Laws* and the *Republic.* He was particularly concerned with the effect of theatre on its spectators. He drew a distinction between theatre and ***theatricality***. Theatre does not have instruction as its central aim. It exists primarily to amuse, and therefore must flatter and please its spectators. At best, it might encourage those already virtuous, but is more likely to encourage vice. Rousseau dismisses Aristotle's idea of catharsis: 'The only instrument which serves to purge the passions is reason and … reason has no effect **in the theatre**'.[61] **Theatre simply numbs**. Theatre corrupts because it deals in deception; actors (especially female actors) are known to be immoral, largely because they engage in deception and therefore cannot be trusted. It also encourages spectators to 'prefer the evil that is useful to us to the good that makes us love' (*Letter*). However, life is theatrical, and the theatricality of political life (festivals, rituals etc) encourages habits of obedience, so there should be 'many public festivals … in the open air, under the sky'. '[A] civil polity, a bonded people, are themselves a play' (*Letter*). Underpinning Rousseau's condemnation of the theatre but endorsement of theatricality is an acknowledgement of the influence of show and a consequent concern with deception. The place that Rousseau gives to festival provided	a place; a cultural institution; a practice Rousseau wanted to collapse theatre into life	Corruption and pacification through deception; amusement through flattery (although the techniques of the theatre could be used in festivals to enhance social cohesion	**Doing**: plays **Showing:** The theatre is most likely to encourage vice because it is at heart deceptive. **Watching**: watching theatre led not to catharsis but to 'numbness'. It was bad for good men, but may protect bad men by rendering them incapable of action. Drama was 'a surrogate for action'.[71] Rousseau advocated communal festivals in

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		the inspiration for the great festivals of the French Revolution and later communist regimes, and the populist theatre theories of C20th. Rousseau had been a contributor to Diderot's *Encyclopédie* and his letter was seen as a serious blow to the project. D'Alembert also withdrew, and the *Encyclopédie* was suppressed by royal decree in 1759. Honigsheim claims that Rousseau thought of himself as something of a composer. He composed a number of operettas, one of which, *Le Devin du Village*, can still be heard in recording.[62] He tended to favour *melodrama*, the accompaniment of recitation and dramatic performance with music. This form of activity was well known before the French Revolution, but died out afterwards, appearing only occasionally in the *recitatives* used in operas such as Beethoven's *Fidelio*.[63] Rousseau considered that theatre only succeeded in its own time. It could not 'change sentiments and manners … it can only pursue and embellish them … the general effect of a theatrical entertainment is to enforce the national character, to augment the natural inclinations, and to give a new energy to all the passions of a people'. It followed, rather than led. Consequently, in London 'a play interests the audience if calculated to make them hate the French; at Tunis the prevailing passion is for piracy; at Messina for revenge; at Goa for the honor of burning a Jew'. Tragedies are said to incite spectators to pity, but this pity was only momentary and had no real bearing on life. Theatre patrons might continue to act without pity. If anything, 'whatever is represented on the stage is so far from being brought home to us that it is rather removed to a greater distance' so that 'the duties and obligations of life' become reduced 'to a few transitory affections'. Theatre has no public utility. In the theatre 'all is disproportionate, and we constantly see characters on the stage that are to be met with nowhere else. … **Dramatic productions … have no other end than public applause**.[64] Rousseau's attitude towards the theatre was paradoxical, given that he was a successful playwright (and also used theatre as a metaphor). The problem he had, according to Barber, was not theatre as such but with the paradoxical nature of imagination: **'[t]he real world has boundaries, the world of the imagination is infinite.** Since we cannot enlarge the real one, we must restrict the imaginative one, since all suffering that makes us really miserable arises from the disparity between them' (*Julie*).[65] The theatre 'nourishes a silent conspiracy in imaginative self-deception, joined in by audience, actor, and dramatist [and] becomes a means to and an excuse for avoiding experience in the world'.[66] This is similar to the argument put by Augustine. Imagination underpins			which everyone was a participant

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		compassion, dependency and social harmony, but through the theatre, these aspects of imagination are numbed. Entertainment and instruction were incompatible in the theatre because illusion and entertainment lay 'at its heart'. Theatre could 'never do more than entertain'.[67] Theatre also corrupted, through affect, through simulations and pretense, the absence of reason and the need to please to be successful, and through inauthenticity and vicariousness which produced passivity.[68] Nevertheless, theatre may be 'good for men who are bad'. The 'Preface' to *Narcisse*, which is somewhat deprecatory because Rousseau's play had been a success at a time when he was moving away from theatre and urban life, emphasizes 'theater's palliative role in already corrupt societies', an argument he had mentioned in passing in *Letter* but had not developed.[69] **Rousseau seems to have become obsessed with overcoming the gap between the psychological self and the social self, the self as others know it.** It is inevitable that someone with this obsession would turn their back on theatre or try to collapse theatre into everyday life. **For Rousseau, theatre was problematic because it *separates*: spectators from life; spectators from each other (via the arrangement of seating); the parts of society (through the divisions it shows); spectators from participation (by the way it pacifies by keeping them 'fearful, immobile in silence and inaction … in a gloomy cavern' (*Lettre*); spectators from performers (creating the binary of passive versus action: spectators are passive while performers are active).**[70] **Purpose of Theorist**: polemical – anti-theatre **View of Theatre**: negative			
1759: an endowment from a rich patron allowed the Comédie Française to ban spectators from sitting on the stage during performances					
A General View of the Stage (1759)	Thomas Wilkes (fl. c1750's) English: 'An observer of theatre'	'Acting is the most perfect of all the imitative Arts, as being made up of all that is beautiful in Poetry, Painting, and Music'.[72] The perfect actor 'must not only strongly impress [the character he portrays] on his own mind, but make a temporary renunciation of himself and all his connections in common life …; forget, if possible, his own identity … He must put on the character … till his imagination, quite absorpt in the extensive idea, influences his whole frame'.[73] Wilkes commented on the interaction between performers and spectators. It was apparently 'very common for young performers, the ladies in particular, in scenes which require the greatest exertion of the natural powers … to bestow frequent side-glances on the audience, demanding their applause, more for their beauty of person or elegance of dress than for just their acting'.[74] **Purpose of Theorist**: polemic – (anti-Diderot) **View of Theatre**: aesthetic		Expression; absorption	**Doing**: acting as an art - a renunciation of the self – passion not technique

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Essay on Taste (1759); *Essay on Genius* (1774)	Alexander Gerard (1728-1795) Scottish philosopher and writer	Gerard explored the difference between the ordinary poet and the great poet (dramatist) through the use of the idea of sympathetic identification driven by the passions which intuitively produced a 'regularity' by which the poet maintains his, and therefore our focus. The poet or dramatist is an **observer** of others. When his sympathy or 'sensibility of heart' awakens his passions, his imagination becomes like a magnet, selecting and gathering together ideas in such a way as to focus the attention of the essentials of the experience, bringing them to a 'high pitch', such that they reveal themselves 'with inevitable naturalness' or verisimilitude.[75] In such cases 'the most distant hint is sufficient to direct the imagination'. For example, through Shakespeare's use of this process '[w]e have a very natural and strong presentation of … Lear's grief and indignation' (*Essay on Genius*), presented comprehensively, but with great economy. The 'passion' of the playwright, linked with his sympathy and imagination, has here intuitively directed our view 'so powerfully and so constantly' that we become entirely engrossed. However, where passion does not intuitively direct the poet, he remains a spectator, and instead of providing a 'natural *representation* of the passion' he provides only a 'laboured *description* of it'.[76] *Representation* comes about as a result of sympathetic identification, whereas description remains 'the inevitable effect of dispassionate observation'.[77] 'In mimics this pliancy of fancy appears in a very great degree, though it be employed in an inferior province. Wherever it is possessed, a person's thoughts are wholly moulded by the present design; he loses sight of himself, and is perfectly transformed into the character which he wants to assume'.[78] **Purpose of Theorist**: polemic- argument for a combination of rationality and emotion in playwrighting and acting **View of Theatre**: positive		Representatio n .	**Doing**: poetry (drama) – the poet/dramatist is an observer of others. This is how he generates his art; similarly the actor conveys representations through a combination of art and feeling

[1] Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272.
[2] Carlson 1984: 167
[3] Diderot 1757, published in Caput, Jean-Pol (ed) 1973, *Le fils naturel et les Entretiens sur le Fils naturel*, Paris; excerpt translated and reprinted in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press.36-57.
[4] Diderot 1758, published in Chouillet, Jacques and Anne-Marie (eds) 1980, *Ouevres completes*, 10 vols., Paris; excerpt translated and reprinted in Sidnell 1994: 57-68.

[5] Diderot 1883/1773-8, *The Paradox of Acting*, trans. Walter Herries Pollock, London, Chatto and Windus; excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books.198-201.
[6] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.156
[7] Carlson 1984: 280
[8] Diderot 1994/1757: 42-3
[9] Carlson 1984: 154
[10] Diderot 1994/1757: 37; Diderot cites Lillo's *London Merchant* as a model (Carlson 1984: 154).
[11] Diderot 1994/1757: 51
[12] Diderot 1757, in Gerould 2000: 197.
[13] Wilson and Goldfarb 2004: 314. The idea of the fourth wall was especially taken up by André Antoine in his Théâtre Libre during the C19th.
[14] Diderot 1994/1757: 40
[15] Diderot 1994/1757: 41-54
[16] Diderot 1994/1758: 59
[17] Carlson 1994: 155
[18] Diderot 1994/1758: 58
[19] Diderot 1966, *Diderot's Selected Writings*, ed. L.G. Crocker, New York and London, p. 322.
[20] Diderot 2000/1773-8: 198-201
[21] Diderot 1769; in Dening 1996: 121.
[22] Hindson, Paul, and Tim Gray. 1988. *Burke's Dramatic Theory of Politics*. Aldershot UK, Brookfield USA: Avebury. 176
[23] Diderot 1957/1769: 53
[24] Fried, Michael. 1980. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: California University Press. 220n142
[25] Diderot, *Salons II* in Fried 1980: 558
[26] Fried 1980: 101-103
[27] Fried 1980: 104
[28] Diderot 1994/1757: 44
[29] *Salons I* in Fried 1980: 119
[30]Cited in Fried 1980: 118
[31] Fried 1980: 109
[32] Diderot, *Letter to Sophie Volland* 18 July, 1762 in Fried 1980: 147-8
[33] Diderot 1994/1757: 48
[34] Diderot, *Discours* in Fried 1980: 94
[35] Diderot 1994/1757: 45
[36] Carlson 1994: 157
[37] Carlson 1994: 150

[38] Cibber 1973: viii in Wasserman 1947: 264
[39] From a journal entry by the critic Colle, quoted in program notes for a 2007 NIDA production of Marivaux's *Games of Love and Chance* (1730), directed by Aubrey Mellor.
[40] Gerould 2000
[41] Pickering 2009/1755 *Reflections upon Theatrical Expression in Tragedy*: 8 - the book is available in electronic form through OpenLibrary: http:openlibrary.org/details/reflectionsupont00pick, accessed 10/03/2009
[42] Pickering 1755: 3 in Wasserman 1947: 265
[43] Pickering 1755: 9
[44] Quoted in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. 9
[45] Iain Mackintosh 1993, *Architecture, Actor and Audience*, London and New York, Routledge, p. 26; quoted in Blackadder 2003: 9.
[46] Burke, Edmund. 1808/1756. 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, with an Introductory Discourse concerning Taste, and several other Additions'. In *The Works of the Right Honourable Edmund Burke*. Church-Yard, London: Law and Gilbert, for F.C. and J. Rivington, St Paul's, pp. 81-322.
[47] Gaiger, Jason. 2000. 'The True Judge of Beauty and the Paradox of Taste'. *European Journal of Philosophy* 8 (1) pp. 1-19.8
[48] Burke 1990/1757, *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful*, ed. Adam Phillips, Oxford University Press; also in Gaiger 2000: 8.
[49] Melvin, Peter. 1975. 'Burke on Theatricality and Revolution'. *Journal of the History of Ideas* 36 (3) pp. 447-468.448
[50] Burke, Edmund. 1852/c1765. 'Hints for An Essay on the Drama'. In *The Works and Correspondence of the Right Honourable Edmund Burke*. London/Philadelphia: F. & J. Rivington/electronic version available through Making of Modern Law.165
[51] Burke 1852/c1765: 164
[52] Burke 1852/c1765: 164
[53] Burke 1852/c1765:166
[54] Burke 1852/c1765: 164
[55] Carlson 1984: 150
[56] Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press. 222n3
[57] Simon, Julia, ed. 1995. *Mass Enlightenment: Critical Studies in Rousseau and Diderot*. Albany: State University of New York Press.18
[58] *American Journal of Political Science* Volume 49 Issue 4 Page 818: 'Rousseau's Politic Argument in the *Discourse on the Sciences and Arts*'.
[59] Barber, Benjamin R. 1978. 'Rousseau and the Paradoxes of the Dramatic Imagination'. *Daedalus* 107 (3) pp. 79-92.
[60] Coleman, Patrick. 1984. *Rousseau's Political Imagination: Rule and Representation in the "Letter à d'Alembert"*. Geneva: Droz.8
[61] Rousseau, Jean-Jacques. 1973/1758. *Politics and the Arts: Letter to M. D'Alembert on the Theatre*. Translated by A. Bloom. Ithaca, New York: Cornell Paperbacks, Cornell University Press. 24-26
[62] Barber 1978: 92n5
[63] Honigsheim, Paul. 1973. 'On Forms of Music and Forms of Society'. In *Music and Society: the Later Writings of Paul Honigsheim*, edited by K. P. Etzkorn. New York and London: John Wiley and Sons, pp. 201-230. 226. Melodrama has, of course, gone on to have a completely different meaning, now referring to the sensational and histrionic dramas with exaggerated characterizations and effects which were popular in the C19th.

[64] Rousseau 1758, *Letter*; excerpt in Gerould 2000: 204-218.
[65] Quoted in Barber 1978: 82-3.
[66] Barber 1978: 85
[67] Barber 1978: 85
[68] Barber 1978: 84-5
[69] Barber, Benjamin and Janis Forman 1978, 'Introduction: Jean-Jacques Rousseau's "Preface to *Narcisse*"', *Political Theory* 6(4), pp. 537-542. 539
[70] Butwin, Joseph. 1975. 'The French Revolution as *Theatrum Mundi*'. *Research Studies* 43 (3) pp. 141-152.
[71] Barber 1978: 85
[72] Wilkes 1759: 83, in Wasserman 1947: 264
[73] Wilkes 1759: 92 in Wasserman 1947: 268
[74] Wilkes 1759 in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.128
[75] Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164.154-5
[76] Gerard 1774, 'Of the Influence of the Passions on Association', *Essay on Genius*; in Bate 1945: 156.
[77] Bate 1945: 156. This is a distinction which is shared by many of the Scottish critics, including Lord Kames (Bate 1945: 156).
[78] Gerard 1774: 241-2 in Wasserman 1947: 268

Table 13/51 Theories of Theatre 1761-1780
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Elements of Criticism (1762)	Henry Home, Lord Kames (1696-1782) Scottish philosopher	Follows Hume and Burke's concern with psychology but differs strikingly with regard to emotional distancing. Like Adam Smith, Kames argued that it is emotional involvement rather than distancing which is involved in tragedy, and emotion or 'extreme natural sensibility' is 'the fundamental agent whereby the actor creates his role'.[1] This allows them to awaken passion 'by an internal effort merely, without any external cause'.[2]Tragedy arouses sympathy, which is a manifestation of the better, more altruistic side of our nature, and it is this which brings us both satisfaction and pleasure, albeit at the cost of some pain. This emotional involvement in tragedy makes us better persons. Kames used this theory to attack the rigidity of the French neo-classicists. He had flagged this function of sympathy in his earlier *Essays on the Principles of Moral and Natural Religion* (1751) where he referred to the '**principle of sympathy**' as 'the cement of human society'.[3] Sympathy is raised in spectators by a flight of the imagination. Passion and sympathy were also vital for the playwright, since abstract knowledge would not 'alone enable an artist to make a just representation of nature'. Rather, he must 'be able to adopt every different character introduced in his work. But a very humble flight of the imagination may serve to convert a writer into a spectator … Our sympathy is not raised by description … It is this imperfection … in the bulk of our plays, that confines our stage almost entirely to Shakespeare'.[4] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		The creation of emotional involvement which led the moral improvement	**Doing**: *acting*: required 'sensibility' towards others; *playwrighting*: involved passion and sympathy to convert him into a spectator **Watching**: psychological: emotional involvement through sympathy, leading to moral improvement
Essai sur le genre dramatique sérieux (1767)[5]	Pierre-Augustin Caron de Beaumarchais (1732-1799) French dramatist, government agent	Attacked the conservative view of traditional tragedy, which downgraded the new genre of *drame*, a genre he invented with his play *Eugénie*, for which the *Essai* is the preface. Neither tragedy nor comedy, a *drame* was 'a faithful picture of human actions' which sought to stir emotions in order to improve morals, something the new genre did better that either classical tragedy or comedy. Adherence to rules never produced fine art and the best poets had always ignored them, pushing new boundaries in their art. Rules were 'that eternal commonplace of critics, that fetish of small minds'.[6] Matters pertaining 'to taste, to feeling, to pure effect – in short, matters of spectacle – are sanctioned only on the basis of the immediate and powerful emotion which they arouse in all spectators … it is not so much a question of discussion and analysis as of feeling, of being delighted or		To teach by providing a picture of reality with emotional appeal	**Doing**: Drama **Watching**: spectators cast judgment through their responses; this judgment was not 'false or ill-directed'.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		being moved' and 'the audience's spontaneous judgment' ought not be rashly designated as 'false and ill-directed'.[7] Great works create the rules, not the other way round. Beaumarchais refrained from direct attack on French neoclassicism, despite hints of the romanticism to come,[8] but his *The Marriage of Figaro* 'caused more controversy in France than any play since Molière's *Tartuffe*' and was refused royal permission for its production. Some saw it as threatening revolution.[9] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional			
Garrick, ou les Acteurs Anglais (1769)	Antonio Fabio Sticotti (d. 1772) Italian actor and translator	An abbreviated retranslation back into French of John Hill's translation of Sainte-Albine's essay on acting, with a focus on the qualities of the actor. Exhibiting a strong moral tone, it stressed that the purpose of theatre was the instruction of the spectator, and this was best achieved by actors who were not only talented in presentation, but who had 'the virtues of the honest man and the qualities of the useful citizen'.[10] The book 'served as the springboard for Diderot's attack on sensibility.[11] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Instruction of the spectator	**Doing**: acting skills
Hamburg Dramaturgy (1767-1769)[12]	Gotthold Ephraim Lessing (1729-1781) German playwright, theorist, critic and translator	**Essential theorist.** Carlson calls Lessing the first great German theorist of drama,[13] while Cheney considered him 'the first great critic after Aristotle'.[14] According to Gerould, however, he 'never wrote a systematic treatise on dramatic theory',[15] something Lessing himself admitted.[16] He translated Diderot into German. Lessing acknowledged Aristotle's *Poetics* as a work 'as infallible as the elements of Euclid' but claimed that French classicism was based on misinterpretation,[17] probably the first major theoretical recognition of this problem. The aim of tragedy was to excite pity and thereby purge the emotions. However, since it was clear spectators enjoyed tragedies which did not arouse sympathy, enjoyment could also be found in the appreciation of a fine play with a 'through line of action' i.e. spectators appreciated the aesthetics of a performance, and it was through this that pleasure was experienced, despite tragic themes. Lessing took a flexible approach to the unities and rules in general, pointing out that they were a convention associated with the use of a chorus and no longer necessary. He contributed to the theoretical groundwork for a modern conception of tragicomedy in which 'one …. necessarily arises from [the other]' as part of the dramatic structure. He championed Shakespeare in Germany, and also attempted to devise a theory of criticism which distinguished between the work of the actor and that of the poet (dramatist), but protests from Hamburg actors prevented this.[18] He translated Francesco Riccoboni and part of	A place people attend to see drama	Theatre was 'the school of the moral world'; it taught through the generation of an intense emotional experience the arousal of **compassion** (seen as a moral process) led to moral improvement; instruction	**Doing**: drama (tragedy/ comedy) - the work of the *actor* was different from the work of the playwright. Acting required the achievement of balance between emotion and technique, but must be underpinned by technique;

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Sainte-Albine as well as Diderot, developing from this a position on acting favouring a balance between emotion and technique, but with an emphasis on technique, for which there should be universal rules.[19] Drama was a universalising art: '[f]rom the stage we are not to learn what such and such an individual man has done, but what every man of a certain character would do under the circumstances'.[20] He recognized that it was 'not easy to convert a touching little story into a moving drama'.[21] Lessing raised the question of *why* people **attend the theatre**. He found Aristotle's response that it was to experience pity and terror inadequate. Most Germans (and most French people) went to the theatre 'from idle curiosity, from fashion, from ennui, to see people, from desire to see and be seen, and only a few, and those few very seldom, go from any other motive'. No contemporary theatre seemed to offer what the Greeks expected and got from their theatre: 'intense extraordinary emotions' which led them to 'hardly await the moment to experience them again and again'. Since modern theatre did not produce this effect, 'we do not as yet possess a theatre'.[22] Lessing introduced the term *compassion* as one of the feelings (besides pity and fear) which the drama should arouse: 'compassion must be a part of tragedy in order for the audience to experience emotional engagement with the play'. Compassion was 'aroused by the sight of undeserved suffering of people "like us". Only if we can perceive the protagonist as "like us" can the dramatic experience succeed'. It succeeds because we 'fear it might happen as well to us or ours':[23] 'the misfortune that becomes the object of our compassion must necessarily be of such a nature that **we can fear it might happen as well to us or ours**. When this fear is not present compassion does not arise' (*Hamburg Dramaturgy*). It is because we see ourselves as similar that fear arises, 'the fear that our destiny might as easily become like his as we feel ourselves to be like him, and this fear it is which would force compassion to full maturity' (*Hamburg Dramaturgy*).[24]This understanding of compassion has since become known as *empathy*, and forms the basis of the desire of marginalized groups wanting to represent themselves on stage, according to Krasner,[25] although *compassion* does not seem to be as self-oriented as empathy. And the purpose of art: 'In nature everything is connected, everything is interwoven, everything changes with everything, everything merges from one into another … In order that finite spirits may have their share of … enjoyment, they must have the power to set up arbitrary limits; they must have the power to eliminate and to guide their attention at will. This power we exercise at			*playwrighting* : required generalisation of particular experiences and stories **Watching**: catharsis; appreciation of good craftsmanship; people went to the theatre for any number of reasons, including: idle curiosity; fashion; ennui; the desire to be seen; the desire to see; enjoyment of the art involved in staging

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		all moments of our life; without this power there would be no life for us: from too many various feelings we should feel nothing, we should be the constant prey of present impressions, we should dream without knowing what we dream. **The purpose of art is to save us this abstraction in the realms of the beautiful and to render the fixing of our attention easy to us'.** Lessing also compares the attitude of the Greeks towards their theatre to that of his contemporaries: 'how indifferent, how cold are our people toward the theatre!'. He blames this on the 'weak impressions' from the stage such that 'we rarely deem it worthwhile, Most of us go to the theatre out of idle curiosity or boredom, out of a desire to be fashionable or to see and be seen; few are those who go from any other motive' even though emotional experiences are much stronger in the theatre.[26] **Purpose of Theorist**: polemic – anti French neoclassical theory/anti-modern theatre **View of Theatre**: functional; ambivalent			
1770s-1780s: 'a comprehensive rapprochement between the aims of painting and drama' in France as art and theatre critics reacted against the Classical and Rococo forms. Tragedy consisted of 'an infinite number of *tableaux*. The painter … represents for us … only one moment (Abbé Du Bos). 'One must think of a painting as a stage, on which each figure plays its role' (Roger De Piles 1766): the dramatic moment is important to both art and drama. Conversely, the spectator of theatre should be thought of 'as before a canvas, on which a series of such *tableaux* follow one another as if by magic'. [27]					
Dramatic Genius (1770)	Paul Hiffernan (1719-1777) Irish journalist and playwright	Sensibility 'is essential to the player … the test of great acting is whether the performer appears to be the character he represents'. Sympathetic imagination was essential to the dramatist: 'The great author is aroused to creation by an "innate and irresistible impulse from nature" , [28] and his imagination instinctively synthesizes the material fed to it':[29] 'the select of Apollo … having thoroughly impregnated his mind with the subject chosen, and all its adjuncts, with every circumstance, real from nature, or substitutively annexable by art, of which he is become the absolute master; passes the whole before his mind in one clear, distinguishing, and comprehensive review …[until finally] ..Enthusiasm irradiates his glowing fancy, and operates an immediate transition of the poet into each character he draws. Hence by a kind of electric power he communicates his feeling to raptured audiences'.[30] **Purpose of Theorist**: analysis **View of Theatre**: positive		The communic-ation of feeling	**Doing**: poetry: both acting and playwrighting require the sympathetic imagination and mastery of 'nature'
'On the Profession of a Player' (1770)[31]	James Boswell (1740-1795) Scottish lawyer, diarist and	Boswell attempted reconciliation between the two camps on acting, the naturalistic and the classical or technical. He agreed that the idea actor 'lives o'er each scene [and] is what we behold' but this occurs through technique. **The actor is *double*** (an idea which will come to have great significance during the 1920's): 'While he identifies himself with		Representatio n	**Doing**: acting as an art of **doubling**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	author	his role, the player also fully retains the consciousness of his own personality in the inner recesses of his mind … Only in part do excellent actors receive "a colour from the objects around them, like the effects of the sun beams playing thro' a prism'.[32] All an actor can do it to 'imagine herself the person she represented … for to believe it quite, he must be out of his senses and forget his lesson'.[33] Actors exhibit a kind of 'double feeling' whereby they portray the feelings and passions of their character as if possessed by them, while retaining their own character 'in the innermost recess' of his mind. **Purpose of Theorist**: analysis (synthesis) **View of Theatre**: positive			
Shakesper (1773)	**Johann Gottfried Herder** (1744-1803) German philosopher, theologian, poet and literary critic	Greatly influenced by Johann Georg Hamann (1730-1788) who introduced him to Shakespeare, Herder launched the *Sturm und Drang* (Storm and Stress) movement which marked the clear break from the tradition associated with enlightenment ideals, and was a forerunner of C19th romanticism. *Sturm und Drang* dramatists rejected dramatic rules, often patterning their works on Shakespeare's episodic structure, mixing of genres and onstage presentation of violence.[34] Herder produced a 'great outpouring' of work in the 1770s and 1780s which stressed individualism and inspiration, 'providing major critical concepts for the subsequent romantic movement and … for the development of modern theatrical theory'. Classic concerns with the unities and genres are rejected in this material; they were appropriate only for their time. Every play … belongs to a single genre, which is History. Beyond that, each play has its unique unifying mood … derived from the images, the incidents, the references, and the evocation of the physical setting'.[35] Herder's concerns with nature, the sensual and metaphorical, with historical relativism and the search for a unique unifying principle within each work all form the ground for the development of romantic aesthetic theory, and can be seen in Goethe's early works. **Purpose of Theorist**: polemic – anti-prescriptive theory/existing theatre **View of Theatre**: positive		Aesthetic	**Doing**:play-wrighting: rules are appropriate for their time; 'History' is the only genre, but each play has its own unique unifying 'mood'
Essay on the Theatre (1773)	Oliver Goldsmith (1728-1774) Anglo-Irish playwright, poet and physician	The best known document in the C18th debate over the primacy of **sentiment** or mirth in comedy, which comes down firmly on the side of mirth.[36] Sentiment was not only less amusing, but it was less instructive: 'Comedy should excite our laughter by ridiculously exhibiting the Follies of the Lower Part of Mankind'. A 'laughing comedy' would 'force audiences to laugh at their own eccentricities and absurdities'.[37] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	A cultural institution or form	Instruction through ridicule	**Doing**: comedy **Showing**: the spectator's own eccentricities and absurdities

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Du theatre (1773); Preface to *La Brouette du vinaigrier* (1775); *De la littérature et des littératures* (1778)	Louis-Sébastien Mercier (1740-1814) French dramatist	A precursor to Hugo and Stendhal who directly attacked French neoclassicism but was virtually ignored by his contemporaries. Based his conception of theatre on a radical revision of Diderot. French neoclassic theatre suffered from over-regulation and was almost totally estranged from reality. Theatre is about social and moral improvement, which is achieved by a drama which closely follows reality: drama should be a reflection of everyday life. Mercier condemned all imitation. Each work should have 'its own particular and individual organization' (*De la littérature*). For this reason, Mercier objected to the division between genres: '[f]all, fall, you walls separating the genres! Let the poet's view range freely', and wished to retain only unity of action. Mercier's work featured a 'democratization' of the theatre.[38] He extended serious consideration to the proletariat in the same way that Diderot had considered the bourgeoisie: the dramatist was a 'universal painter. Every detail of human life is equally his object' (Preface). In this statement he anticipates the C19th naturalists concern to broaden the subject matter of serious drama. Mercier also saw drama as capable of stimulating republican virtues and uniting all classes in 'an enlightened patriotism', arguing against Rousseau's influential statement that only festivals could do this: 'both in theory and practice he provided a crucial link between the patriotic manifestations that Rousseau considered … suitable for his republic, and the pageants and dramas of the Revolution'.[39] His ideas were taken up by Chénier (1764-1811) whose *Charles IX* (1789) was the major historical play of the Revolution. **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional	A cultural institution or form; a practice	To generate social, political and moral improvement and social cohesion including the stimulation of republican virtues and 'enlightened patriotism'	**Doing**: drama (literature) -to create a 'universal' image which reflected the society
Poetical Works (1774)	Robert Lloyd (1733-1764) English poet	Acting did not gain its perfection from the observance of established rules, but from feeling:[40] 'Nature's true knowledge is the only art,/The strong-felt passion bolts into his face,/The mind untouch'd, what is it but grimace? … Here lies the golden secret; learn to FEEL/Or fool, or monarch, happy, or distrest,/No actor pleases that is not possess'd'.[41] **Purpose of Theorist**: polemic – technical acting theory **View of Theatre**: aesthetic		Expression of sympathetic imagination	**Doing**: *acting* as a result of feeling
1775 Anonymous translation of Aristotle's *Poetics* (1775) from the Greek into English: a more faithfully rendition than the Dacier version dating from 1705.					
'Zum Shakespeares-Tag' (Shakespeare: a Tribute)	Johann Wolfgang von Goethe (1749-1832) German	**Essential theorist:** Goethe was responsible for a number of important innovations in German theatre.[46] After a visit to Italy (1786-1788), which inspired a shift to classical themes and forms in his writing, he argued for 'a rational and flexible classicism',[47] reformulating the idea of the unities, decorum and verisimilitude to apply to a work as a coherent whole: 'For if the word unity means anything, what could this be but an interior	A place in which to see, hear and feel; a cultural	To produce a symbolic visual image (not a reflection of	**Doing**: poetry - coherence and rationality was required in

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1771, published 1854);[42] *Wilhelm Meister's Apprentice-ship* (1777-1785); 'On Epic and Dramatic Poetry' (1797, published 1827);[43] *On the Truth and Realism* (1798); 'Rules for Actors' (c1800);[44] *Shakespeare und kein Ende!* ('Shakespeare Once Again' (1813-16); *Nachlass zu Aristoteles Poetik* (1827) [45]	playwright, artistic director of the Weimar Theatre (1791-1817), Privy Councillor	wholeness, a harmony of parts among themselves, suitability, and verisimilitude'. Goethe, like the later Schiller and Schlegel, drew a distinction between ancient and modern poetry, producing a table of antitheses in *Shakespeare und kein Ende!* (1813-16): naïve/sentimental; pagan/Christian; classic/romantic; realistic/idealistic; necessity/freedom; destiny (*Sollen*)/Will (*Wollen*). He saw Shakespeare as 'exemplary in his expressive power and scope' providing a new model for drama,[48] in which a theatrical performance could be taken as an autonomous work of art.[49] He also treated many issues 'in terms of polarities: poet versus playwright, drama versus stage play, reader versus spectator' as part of a closely linked and fluid theoretical and practical thinking about the theatre.[50] Unlike later theorists, Goethe saw the move towards modern poetry as an unfortunate shift, reducing tragedy to whimsy, 'weak and insignificant, its power dissolved in indulgence and caprice'. Only Shakespeare, through his natural genius and the freedom provided by the primitive and undeveloped condition of Elizabethan stages, had managed to avoid this degeneration, partly because he managed to combine elements of both ancient and modern. Goethe was later to consider that Shakespeare was not a theatrical writer at all, disagreeing sharply with Ludwig Tieck who, in 1826, was urging producers to stage the plays as written, allowing their natural theatricality to come out.[51] Goethe believed that 'a great public should be reverenced, not used as children are, when peddlers wish to hook the money from them. By presenting excellence to the people, you should gradually excite in them a taste and feeling for the excellent; and they will pay their money with double satisfaction, when reason itself has nothing to object against this outlay. The public you may flatter, as you do a well-beloved child, to better, to enlighten it; not as you do a pampered child of quality, to perpetuate the error you profit from'.[52] Drama 'should transcend ordinary experience and reveal ideal truths'.[53] Goethe's last major essay on drama (*Nachlass*) focused on the relationship of theatre to morality, especially in regard to catharsis, which he equated with the reconciliation of opposing elements on the stage by the dramatist, rather than the effect on the spectator. Theatre had no direct beneficial effect on the audience either morally or emotionally: 'If the poet has fulfilled his obligation on his side, tying together his knots meaningfully and untying them properly, this same process will be experienced by the spectator – the complications will perplex him, and the solution enlighten him; but he will not go home any the better for it'. If anything, he will just be amazed at himself for *not* being any different.[54] He	form	nature) with the aim of revealing 'ideal truths' and to develop excellence in taste	*playwrighting*; *actors* should see the play as a whole when rehearsing; the aim of both is to *prevent* the audience from using its imagination because this interferes with *empathy*; art is an idealization; it is not life **Showing**: the revelation of universal, eternal truth; reconciliation of opposing elements (which produces catharsis); Goethe was the first to theorise the *symbolic* aspects of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		insisted that the symbolic visual image was central to the theatrical effect[55] and rejected art as a reflection of nature: 'the sole excuse for the existence of works of art is that they are different from the works of nature'.[56] His early play *Goetz von Berlichingen* (1773) is an example of the *Strum und Drang* movement, an important precursor to romanticism.[57] While working with Schiller at the Weimar court theatre, he produced a set of regulations for acting and personal behaviour called 'Rules for Actors' in which he declared that the 'stage and the auditorium, the actors and the spectators together constitute the whole'.[58] [Passow claims Goethe was one of the first theorists to recognize the importance of the audience and that it was not until the 1960s that other theorists took up this recognition].[59] For this reason, actors should address spectators, not each other. He held intensive rehearsals and expected his actors to work as a unified company, and to know the play as a whole: 'A common error is to form a judgment of a drama from a single part in it; and to look upon this part itself in an isolated point of view, not in its connection with the whole'.[60] He also expected their behaviour on stage and off to be constrained, so as to improve their social status. He required them to take their craft and profession seriously, and included in his instructions rules for stage movement, vocal technique and department. His early plays were puppet plays and, according to Gerould, he never really abandoned 'the aesthetic of the marionette theatre'[61] and believed 'that the highest purpose of art is to show human forms that are sensuously and aesthetically as significant and beautiful as possible'.[62] The difference between an epic writer and a dramatic writer lies in the way they must work: 'the epic writer narrates an event as having happened in the past … the dramatist represents an event as happening in the present … the epic writer is by nature a rhapsodist … the dramatic writer an actor. The rhapsodist is surrounded by a quiet group of attentive listeners, whereas the actor's audience is impatient both to watch and hear'. These differences 'determine what is most suitable to each genre, which subject and literary devices'. Epics involve 'man's physical interaction with the world … Tragedy portrays man interacting with himself' (and can therefore be limited in scope). The aim of the epic writer is to reassure his audience, so that they will listen to him 'willingly and patiently' following him back and forth in time and wherever he leads them. However, the actor 'represents a specific individual and wants us to concentrate exclusively on him and his immediate surroundings. His goal is to make us empathize with his mental anguish and his physical suffering, share his difficulties and			**Watching**: no **direct** beneficial effect; audiences needed to be trained to behave with decorum: only either applauding or withholding applause, however, spectators were essential to the whole theatrical event,[67] and could learn taste from the experience.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		forget ourselves … **It is an absolute necessity that the audience be constantly engaged and not be allowed to assume a position of detached contemplation.** The actor wants them to be passionately involved and their imagination completely inactive' whereas the epic writer is content to appeal to the audience's imagination from which they create their own images.[63] He **recognized the signifying aspect of theatre** when he declared that 'nothing is truly suitable to the theater which is not also perceived as symbolic'.[64] He also worked on establishing a uniform 'stage German' rather than the mix of dialects which was common. He established rules of conduct for spectators: the only appropriate response was applause, or the withholding of applause, thereby establishing 'our modern tradition of audience decorum',[65] a tradition which was to come under attack from Brecht. After the death of Schiller, with whom he wrote many of his essays, Goethe seemed to lose interest in theatre and became 'an increasingly remote figure' until his death.[66] **Purpose of Theorist**: polemic –prescriptive **View of Theatre**: functional; aesthetic			
'Of Sympathy' (1778)	James Beattie (1735-1803) Scottish theorist, scholar and Professor of Moral Philosophy at Aberdeen University	Beattie believed that Adam Smith's 'philosophy of Sympathy ought also to form a part of the science of Criticism'.[68] He argued that the best dramatists were capable of entering into the character they are representing through sympathy, as were spectators when characters were represented rather than described. **Purpose of Theorist**: prescriptive **View of Theatre**: functional		To prompt an exercise of the imagination with which we can identify	**Doing**: play-wrighting **Showing**: a representation with which spectators can identify **Watching**: when characters are represented rather than described, we too can sympathetic-ally identify with their passion

[1] Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272. 270
[2] Kames 1762 in Wasserman 1947: 270
[3] See Bate, Walter Jackson. 1945. 'The Sympathetic Imagination in Eighteenth-Century English Criticism'. *ELH* 12 (2) pp. 144-164.156n33
[4] Lord Kames 1762, *Elements of Criticism*, 2. 149-55; in Bate 1945: 156.
[5] Beaumarchais, 1767, *Essai*, Allem, Maurice and Paul Courant (eds) 1973, *Théâtre complet et lettres relatives à son théâtre*, Paris; translated and reprinted in
[5] Excerpts from a number of the essays are reprinted in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press. 128-133.
[6] Beaumarchais 1994/1767: 128
[7] Beaumarchais 1994/1767: 128
[8] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.157
[9] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 319. Beaumarchais worked as a government agent giving aid to American Revolutionaries between 1774 and 1775 and was under scrutiny in France for arms profiteering (Wilson and Goldfarb 2004: 320).
[10] Sticotti 1769, *Garrick ou les acteurs anglais*, Paris, p. 3; in Carlson 1984: 161.
[11] Wasserman 1947: 271
[12] Lessing: excerpts from a number of the essays are reprinted in Sidnell 1994: 107-126, as well as in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 238-247; both use Lessing 1879/1767-9, 'Hamburg Dramaturgy (1767-9)', in *Selected Prose Works*, trans. Helen Zimmern, London, George Bell and Sons.
[13] Carlson 1984: 167
[14] Cheney, Sheldon. 1930. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. 2nd ed. London, New York, Toronto: Longmans, Green and Co. 367
[15] Gerould 2000: 237
[16] Sidnell 1994: 105
[17] Wilson and Goldfarb 2004: 321
[18] Gerould 2000: 237
[19] Carlson 1984: 170-1
[20] Lessing 2000/1767-9: 238
[21] Lessing 1994/1767: 107
[22] Lessing 2000/1767-9: 244
[23] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.11
[24] Lessing 1962/1767-9, *Hamburg Dramaturgy*, (tr.) V. Lange, New York, Dover, pp. 180-181; in Krasner 2008: 11.
[25] Krasner 2008: 11
[26] Lessing 1994/1767-9: 121-3 Essay Number 70
[27] Fried, Michael. 1980. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: California University Press. 77-8
[28] Hiffernan 1770: 87 in Wasserman 1947: 269n30.

[29] Wasserman 1947: 269n30
[30] Hiffernan 1770: 87-90 in Wasserman 1947: 269n30
[31] James Boswell 1770, 'On the Profession of a Player', *London Magazine*, September, pp. 469-470; in Carlson 1984: 140 and in Wasserman 1947: 272.
[32] Boswell in Wasserman 1947: 272
[33] Boswell 1770: 470 in Wasserman 1947: 272n45
[34] Wilson and Goldfarb 2004: 321
[35] Carlson 1984: 171-2
[36] Carlson 1984: 137
[37] Wilson and Goldfarb 2004: 319
[38] Carlson 1994: 158
[39] Carlson 1984: 159
[40] Wasserman 1947: 266
[41] Lloyd 1774: I, 11-12 in Wasserman 1947: 266
[42] In Nardroff, Ellen and Ernest H. (trans) 1986, *Essays on Art and Literature*, (ed) John Gearey, NY, Suhrkamp; excerpt in Sidnell 1994: 135-137 and Gerould 2000: 278-287.
[43] In Nardroff, Ellen and Ernest H. (trans) 1986, *Essays on Art and Literature*, (ed) John Gearey, NY, Suhrkamp; excerpt in Sidnell 1994: 143-145.
[44] Published in *Actors on Acting*, eds. Toby Cole and Helen Krich Chinoy, trans. Arthur Woehl, Crown, New York, 1970; cited in Wilson and Goldfarb 2004: 347.
[45] Nardroff, Ellen and Ernest H. (trans) 1986, *Essays on Art and Literature*, (ed) John Gearey, NY, Suhrkamp; excerpt in Sidnell 1994: 150-152.
[46] Wilson and Goldfarb 2004: 346
[47] Carlson 1984: 174
[48] Sidnell 1994: 134
[49] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 338
[50] Sidnell 1994: 134
[51] Carlson 1984: 181-2
[52] Goethe 1994/1777-85: 143
[53] Wilson and Goldfarb 2004: 347
[54] Goethe 1994/1827: 152
[55] Carlson 1984: 280
[56] Hamilton, Clayton. 1910. *The Theory of the Theatre and Other Principles of Dramatic Criticism*. New York: Henry Holt and Company.185
[57] Wilson and Goldfarb 2004: 321
[58] Goethe c1800: § 82
[59] Passow, Wilfried. 1981. 'The Analysis of Theatrical Performance: The State of the Art'. *Poetics Today* 2 (3) pp. 237-254. 237
[60] Goethe 1994/1777-85: 137
[61] Gerould 2000: 276
[62] Quoted in Gerould 2000: 277.

[63] Goethe 1994/1797: 143-5
[64] Goethe 2000/1815: 285
[65] Wilson and Goldfarb 2004: 348
[66] Wilson and Goldfarb 2004: 347
[67] Goethe c1800
[68] Beattie 1778, *Essays on Poetry and Music, as They Affect the Mind,* p. 194; in Bate 1945: 149.

Table 14/51 Theories of Theatre 1781-1800
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Preface to *Die Räuber* (1781); *The Stage Considered as a Moral Institution* (1784);[1] *Über die tragische Kunst*; *Über das Pathetische* (1793); *Über das Erhabene; Über die ästhetische Erziehung des Menschen* (1793-1794); *Über naïve und sentimentalische Dichtung* (1795-6); Preface to *Wallenstein* (1798); *On the Use of the Chorus in*	Friedrich Schiller (1759-1805) German playwright and theorist	**Essential theorist.** Goethe once said that Schiller's genius was 'made for the theatre; he always thought about actors, stage directions, and listeners, not readers'.[3] Schiller's play *The Robber* was also an example of the new *Sturm und Drang* movement, 'a remarkable first play, written out of his own disaffection as a recruit at a military academy.[4] *The Robbers* had a 'stormy premiere' in Stuttgart, forcing Schiller to flee and go into hiding.[5] As so many dramatist/theorists were forced to do, Schiller used his Preface to apologise for his 1781 play not meeting neoclassic requirements (as developed by Lessing), in particular by mixing both good and bad qualities in his characters. This he found he was obliged to do for the sake of portraying the characters clearly, although it undercut the moral instruction purposes of drama. He claims he intended it to be read as a piece of dramatic literature rather than seen in performance, and initially argued for the use of such a genre in literature.[6] In his 1784 work, Schiller brought together the familiar arguments for the social and political utility of theatre, through 'its championship of virtue and condemnation of vice, its guide to practical wisdom and civil life, its value for steeling man to bear the reversals of fortune, its preaching of tolerance, its harmonizing of national interests'.[7] Thus theatre extends the influence of civil laws because it 'pronounces a terrible verdict on vice'. It extends justice because '[t]here are a thousand vices unnoticed by human justice, but condemned by the stage'. It 'cultivates the ground where religion and law do not think it dignified to stop' by exposing folly, which 'often troubles the world as much as crime'. The stage acts as a mirror, reflecting and turning to ridicule the 'thousand forms of folly', thereby 'chastising us' in a way we find acceptable. The stage is also '**a great school of practical wisdom'**. It shows us the vices and virtues of men, teaches us to bear the strokes of fortune by rehearsal, which helps us develop courage; it teaches us to be more considerate to the unfortunate 'and to judge gently' because it shows man's 'secret motive'. It is also a way by which 'the thoughtful and the worthier section of the people diffuse the light of wisdom over the mass'. The stage can be patriotic, because by encouraging the development of a national stage, we can encourage the formation of a nation like the Greek republic, and finally the stage is useful because it entertains men: 'The stage is an institution combining amusement with instruction, rest with exertion, where no faculty of mind is overstrained, no pleasure	A place to come to watch what is put on the stage	To increase happiness through: a revelation of universal, eternal truth; offering moral instruction, education, guides to moral, civil and political life, inurment, chastisement, entertainment and the opportunity for social cohesion	**Doing**: play-wrighting (literature); the stage - involves a 'play-urge' – an urge to play; it also involves practical considerations: the desire to 'subsist' (producers) and the desire to be seen (actor). **Showing**: idealizations to reveals universal, eternal truths **Watching**: spectators are not to blame for a decline in art. They need only receptivity and this they have.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Tragedy (1803)[2]		enjoyed at the cost of the whole'. The stage 'revives us' and brings us together 'in a **universal sympathy**' which overcomes social differences. It allows 'men of all ranks, zones, and conditions, emancipated from the chains of conventionality and fashion, [to] fraternize here in a universal sympathy'.[8]The aim of tragedy is to arouse pity (as sympathy); the end of poetry is to teach. The techniques of classic drama allow this through the use of distancing devices which ensure that sympathy does not become so strong as to cause pain instead. Schiller's later work is heavily influenced by Kant, whose philosophical work provided important concepts and terminology and enabled a move away from classicism and towards romantic theories of the theatre.[9] Following Kant, Schiller distinguished between feeling and reason, perception and understanding, seeing the sublime, an essential aspect of art, as transcendental, lying in the gap between man's perceptions of the physical facts of the universe and his inability to grasp intellectually their essence. Schiller called this realm the 'supersensuous'. It lay somewhere between the senses and reason, and, through art, gives us access to the sublime.[10] Nevertheless, for Schiller, tragedy still provides an example of stoic endurance, an 'inoculation against unavoidable fate', with the device of the chorus providing the necessary distance needed to prevent being overwhelmed by the emotions. In *Über naïve*, Schiller, discussing poetry, suggests that sentimental poetry (unlike ancient naïve poetry) features a gap between the real and the ideal which marks a distinctly modern self-consciousness over expression. The distinction between naïve and sentimental is taken up by later German writers as they attempt to reconcile the differences between the requirements of classicism and those of romanticism.[11] Schiller also identified what he called a 'play-urge' (*Spieltrieb*), by which to account for delight in an activity for its own sake, an important aspect of later aesthetic theory. Schlegel (see below) takes the idea up as 'spirit of play' as the delight which allows us to overlook human discomfort in comedies. Schiller also defended spectators against charges that they 'debased art': [t]he artist debases the public, and in all eras where art declined, it fell because of the artists. The public needs nothing but receptivity, and this it has. **Audiences come before the curtain with an undefined longing and with a many-sided capacity [and] a capability for highest things**'.[12] Schiller distinguished between theatre as a practical art which had to meet certain practical needs ('[t]he poet … may work toward an ideal, the critic may judge according to ideas, but qualified, limited, practical art rests upon needs. The			They come to the theatre because of the same 'play-urge' which practitioners have. They bring **a longing to play** and to experience something which is both aesthetic and uplifting. Spectators in general just want to be entertained and moved.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		producer wants to subsist, the actor wants to be seen, the spectator wants to be entertained and moved. He seeks pleasure and he is dissatisfied when exertion is expected of him just when he is looking for recreation and entertainment' and *genuine art*, which has a more serious purpose, 'not merely to translate the human being into a momentary dream of freedom, but actually to *make* him free … by awakening a power within him … to transform the sensory world into a free creation of [the] spirit … to control the material world through ideas'. Therefore, the stage aims at both 'the ideal' and 'the real'; to manage this paradox requires the imagination of the spectator, which depends on the stage being a 'purely ideal space'.[13] Early in his career, Schiller saw drama as playing a role in politics, especially in the development of an historical consciousness, but after the French Revolution, he turned to a more apolitical approach. Ultimately, 'drama should increase happiness'.[14] **Purpose of Theorist**: polemic/analysis **View of Theatre**: positive; functional			
Ideas on Mimesis (1785-6)	Johann Jakob Engel (1741-1802) German author, teacher and philosopher	An 'exhaustive and detailed description of all possible gestural signs'.[15] **Purpose of Theorist**: prescriptive **View of Theatre**: practical		To represent	**Doing**: natural acting was an art of gesture
A Commentary Illustrating the Poetics of Aristotle (1788)	Henry James Pye (1745-1813) English translator and critic	Translation from the Greek, largely free of French influence. Pye argues that the power of acting 'raises drama above every other art' – in fact, if Aristotle had seen modern acting by Garrick or Siddons, he might have put more emphasis on the presentation of the drama than he did. Pye's comment provides an indication of how much the art of acting had arisen in critical acclaim during C18th.[16] **Purpose of Theorist**: analysis **View of Theatre**: positive		To transport	**Doing**: poetics (drama as an art) - **acting** has the power to transport, to make 'real'
1789: The most accurate translation of Aristotle from the Greek to date was published by English classical scholar Thomas Twining (1735-1804) under the title *Aristotle's Treatise on Poetry*. Twining not only rejected any French influence, but also the influence of Horace, claiming that Aristotle nowhere supported the idea that 'utility and instruction' were 'the end of poetry'. His version became the long-standing English version. **1789**: one year after English settlement in Australia, desire for theatre was strong enough to allow a performance of George Farquhar's *The Recruiting Officer* (1706) by 'a "party of convicts" … performed in "a convict-built hut" in front of an invited audience of officers and dignitaries'. In **1796**, Australia's 'first purpose-built playhouse', the Sydney Theatre was opened in The Rocks. The first performance was a tragedy by Edward Young, *The Revenge* (1720) on 16th January. In July, a triple bill of a tragedy (*The Tragedy of Jane Shore* (1714) by Nicholas Rowe), a 'theatrical dance called *The Wapping Landlady* and a farce, *The Miraculous Cure* was performed before an audience of				

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about 180. The aim was 'to leave them laughing'. Seats were expensive but could be paid in kind (in food or alcohol) as well as coin. According to Meacham, 'authorities recognised **theatre and entertainment as an important social balm** … a diversion from the ordinary, hard life of the colony' and someone had had the foresight to bring a collection of popular and contemporary scripts out to Australia with them. [17] **1789-1794**: French Revolution: the revolutionary government saw the **theatre as too powerful a tool to leave unregulated**. It issued a series of decrees determining who was permitted to operate and attend the theatre (citizens), what kinds of plays were to be put on (civic performances and neo-classical plays, preferably in verse), how often (three times a week) and under what conditions (the government paid for some performances). Although the use of any kind of linguistic demarcation of class was banned (unless it was used to designate an enemy) and new plays were to be referred to committees for approval, the decrees generally ignored the 'highly topical sensational drama exploiting the current events of the Revolution, and the comedies of the boulevard stage' in favour of legislating for 'ideal moral and linguistic models' rather than any direct representations of the Republic.[18]				
Lectures on the drama, Jena (1789) Vienna (1808) (*Lectures on Dramatic Art and Literature* 1809-11);[19] *Vorlesungen über dramatische Kunst und Literatur* (1819)	August Wilhelm Schlegel (1767-1845) German performer, multi-lingual translator, theorist, chair of Indian studies at the University of Bonn[20]	**Essential theorist**. Schlegel was 'an ideal explicator and mediator of new ideas' and could be considered 'the first international star of theatrical theory'. His lectures were 'politically charged'. They implicitly challenged the Napoleonic cultural hegemony and had to be submitted to police before they could be presented.[21] He, like his friend Mme de Staël, argued that drama was historically contingent: [t]he Greeks neither inherited nor borrowed their dramatic art from any other people; it was original and native, and for that very reason was it able to produce a living and powerful effect'. The same applied to the English and Spanish drama in the age of Shakespeare and Caldèron. Attempting to imitate the drama of other periods or places merely produced insignificant drama. [22] This series of lectures, which codified and disseminated the work of Herder, Kant and Schiller throughout Europe, and can be considered 'the major statement on the drama' of the period[23] was translated into all the major European languages, becoming one of the most widely read works of German romantic theory, and leading to a consideration of dramatic theories from the past as *historical documents* rather than practical aesthetic manuals to be applied contemporarily.[24] Schlegel was also influenced by the thinking of Fichte and Schelling. In his lectures, Schlegel drew a **distinction between the dramatic and the poetic elements in a drama** (long considered the same). To be considered *poetic*, a drama must be 'a coherent whole, complete and satisfactory within itself [and] mirror and bring bodily before us ideas …. Necessary and eternally true thoughts and feelings which soar above this earthly existence'. **To be *dramatic* required the drama to 'produce an impression on an assembled multitude, to fix their attention and to arouse their interest'**.[25] In answer to the question 'what is dramatic', Lecture 2 provides an extended definition: it is dialogical; it involves action; it is embodied: 'each of the characters [is]	An historical institution which is subject to social and political mores	Representation producing 'an impression' on spectators for the purposes of entertainment ; diversion from life; an expression of the human spirit at a particular time and place; a way of approaching **the sublime**	**Doing**: drama - an historical embodied, socially embedded and performative art; effective drama arises out of the culture of its writers and develops its own particular forms **Watching**: aesthetic experience and 'play 'which, through the arousal and focusing of interests creates a

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		represented by a living individual'; it is spatial; it involves visual representation; it can be judged on two levels: as a use of language (how it is written) and as performance; it is designed to 'produce an impression on an assembled multitude: to rivet their attention and excite their interest and sympathy', by drawing their attention to the actor, and therefore allowing their conventional reserve to be broken through so that the multitude can become an audience: 'a visible communion of numbers', which adds intensity to the theatrical experience: 'we feel ourselves strong among so many associates, and all hearts and minds flow together in one great and irresistible stream' for 'good or bad purposes', which then lead to either censorship or freedom, depending on the state and how it perceives it.[26] Schlegel accounted for our enjoyment of human discomfort in comedies through his idea of 'spirit of play'. He considered a number of theories for why we find the spectacle of terrible and painful events associated with tragedy so pleasurable but discounted theories of poetic justice, catharsis, pleasure in the stimulation of emotions and pleasure in the contrast between our own safety and the dangers being presented. Instead he developed Schiller's idea of the 'supersensuous' in relation to moral freedom: 'the moral freedom of man is best displayed when in conflict with the sensuous, and the greater the opposition, the more significant the demonstration'. Tragedies which demonstrated that 'all earthly existence must be held as worthless; all suffering must be endured, and all difficulties overcome' elevated their spectators to the supersensuous region of contemplation, thus putting them in touch with the sublime.[27] According to Crane, Schlegel had a Platonic understanding of tragedy, as being for some higher purpose:[28] 'the basis of tragedy is 'that longing for the infinite which is inherent in our being [and] which is baffled by the limits of our finite existence'. Tragic Poetry results from 'this tragic tone of mind'.[29] Schlegel also pointed to the **distancing** function of the chorus, characterizing the chorus as '**the ideal spectator'**, which 'mitigates the impression of a deeply-moving or distressing representation by bringing to the actual spectator a lyrical and musical expression of his own emotions and elevating him to the region of contemplation'.[30] Schlegel claimed that arguments of the unities had produced 'a whole Iliad of critical wars',[31] and advanced the major concept of *organic unity*, first used by Herder and then developed by Goethe. This 'biological metaphor' provided a suitable substitute for neoclassic ideas of form (called 'mechanical' by contrast) and soon became a major feature of German poetic theory.[32] Schlegel drew a number of			community from an assembled multitude; it does this by drawing the attention of the assembled multitude to the actor, which creates a sense of community amongst spectators. The creation of *distance* through mechanisms such as the chorus removes distress and allows spectators to reach a 'region of contemplation' **Critics**: their task is comparison and

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		distinctions between classical and romantic drama, arguing that poetry manifested itself in different ways at different times and the genres and rules which applied in one era did not necessarily apply in another. Classical poetry, for example, was obsessed with order, whereas romantic poetry was 'the expression of the secret attraction to a chaos which lies concealed in the very bosom of the ordered universe, and is perpetually striving after new and marvellous births'. He suggested that the former be considered as a sculpture while the latter be considered as a painting. The first excels in the representation of figure, while painting 'communicates more life to its imitations'.[33] He insisted upon the distinction between tragedy and comedy based on their 'prevailing mood'.[34] The influence of Fichte's belief that the will could overcome the gulf detected by Schiller (following Kant) between the world of natural phenomena and that of moral freedom influenced Schlegel and his brother Friedrich, suggesting to them that the poet's ability to create a fictive universe paralleled the ego's ability to create the external world, as theorised by Fichte. The *Lectures* also set up a periodization of theatre history, at least with regard to English theatre, based on the closure of the theatre by the Puritans, a theory of dramatic history which Postlewait considers as based uniquely for the time on 'nonaesthetic social causes' rather than changes within the field itself,[35] demonstrating a socially embedded or sociological view of theatre. This suggests that Schlegel believed, 'in opposition to neo-classic principles' that the art of one period could not be understood or adequately judged by the standards of a different period. History modified art.[36] Lecture 1 explains **the role of the critic** in insisting on this understanding, by placing *criticism* between *history* and *theory* as a kind of moderator. History 'informs us what has been accomplished'.[37] It becomes the province of 'the learned', who, 'incapable of distinguishing themselves by works of their own', exercise a 'despotism in taste' which creates a 'monopoly' by turning what are arbitrary rules into universal ones. *Theory* teaches what ought to be accomplished, and can either support history or support the artist. Poets and artists are 'compelled by their independence and originality of mind to strike out a path of their own'.[38] Criticism provides a link between theory and history, elucidating the history and making theory 'fruitful' through 'comparison and assessment' not through 'a certain shrewdness in detecting and exposing the faults of a work of art'.[39] In the process, criticism *expands* our ability to see, especially because it helps to recognize and break up 'despotism in taste'.[40] Schlegel also complained about 'the young			assessment aimed at the *expansion* of our ability to see. Critics are the link between history and theory and ought not to be despotic.

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		men of quality who sat on the stage lay in wait to discover something to laugh at'. They were always likely to find something to laugh at since 'all theatrical effect requires a certain distance, and when viewed too closely appears ludicrous',[41] suggesting an awareness of distance as a necessary condition of the theatrical experience. **Purpose of Theorist**: analysis/anti-prescriptive theory **View of Theatre**: positive; functional			
Critique of the Power of Judgment (1790, 1793)	**Immanuel Kant** (1724-1804) German philosopher	Although Kant did not produce a specific theory of theatre (or the arts in general), Krasner considers him to be '[o]ne of the most (if not *the* most) important figures in Western aesthetic theory', whose influence can be seen particularly in avant-garde theatre theory of the early C20th[42] and one of the five most influential theorists for modern art theories of all kinds, including theatre theory (the remaining four are Plato, Aristotle, Hegel and Nietzsche). Although part of the Enlightenment, Kant seemed to be on the hinge between Enlightenment and Romanticism, especially with regard to his understanding of the role of subjectivity and imagination in judgment, and his theories were enthusiastically taken up by Romantic theorists. Kant theorised a basis on which critical judgment of aesthetic objects could be given universal application and therefore authority over mere subjective experience, thereby shifting the understanding of what could be considered aesthetic 'from the artist … to the audience, who, as critical judges can make determination of art's quality'. In doing so he established the idea of **the critic of 'taste'** 'as one who judges [both] subjectively and universally'.[43] The judgment of a critic or person of taste could be considered authoritative because it universalised a subjective judgment via a process of detachment in which self-interest was relinquished, allowing one to 'avoid the illusion which, from subjective private conditions that could easily be held to be objective [since it is humans who generate and apply objective categories to phenomenon], would have a detrimental influence on judgment'.[44] [Kant argues that the unity of human consciousness 'presupposes orderly experience'.[45] Because of the way our consciousness works, we assume that the world is orderly. In fact, we impose order on the world through our categories, especially those of time and space]. Since aesthetic judgment necessarily had to incorporate subjective feeling because feeling and imagination were our initial responses to aesthetic objects (be they a beautiful sunset or a man-made *objet d'art*), our aesthetic judgment had to be tested before we could consider applying a universal category such as beautiful or sublime. This we did		Affect	**Watching**: Kant moved the onus for critical aesthetic judgment from the artist to the critical observer, in particular the (elite) observer of 'taste' whose judgment could be considered authoritative because his subjective responses to the work of art had been subjected to a test of 'disinterest' using the

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		along four intersecting lines: feeling, non-utility, purposiveness and communal agreement. If the object gave us pleasure, had no utility for us (and therefore we had no particular interest in it or bias towards it) (i.e. it existed in its own right), entailed purposiveness in that to remove it would alter what was around it (in the case of natural objects) or that had been purposively created to be the way it was (i.e. it had autonomy in its form) and we could imagine that others of similar taste would feel the same way about it, then we were justified in applying a universal category (such as beautiful) to the object – which would then bring the object within the purvey of 'normal' or logical reason. Aesthetic judgment is thus both individualistic and intersubjective, as well as relational. Aesthetic objects in themselves are not beautiful or sublime (etc), although we treat them this way. They are these things because they affect us this way i.e. subjective judgments, unlike objective judgments, relate to how the object acts upon us rather than to an application of rules or conventions to the object. The tests of non-utility and purposiveness, however, allow a detachment from our subjective feelings in response to the object in order to allow us to perceive the object *as* an object, while the appeal to a 'collective consensus'[46] works in a similar way to the *categorical imperative* in relation to moral behaviour. According to this principle, we test the morality of our behaviour by a thought experiment in which we imagine that the way we are behaving is to be made a rule of behaviour for everyone: 'act only on that maxim through which you can at the same time will that it should become universal law' (*Grundlegung zur Metaphysik der Sitten* 1785).[47] If we can imagine that others in our community would feel the same way in response to an aesthetic object, then we are justified in our judgment. In this sense then, aesthetic judgment is also moral. Needless to say, critics of all kinds jumped at this theoretical support for their activities at a time when individual opinion was coming to be a dominant force in society (see Habermas for this history in relation to the bourgeois public sphere), despite, or perhaps because Kant failed to 'point to any neutral, uncontestable procedure of identifying successful work'.[48] It allowed critics to make aesthetic judgments on behalf of others, while at the same time maintaining their subjectivity. The consequence was that theorists from wildly differing positions drew on Kant to justify their positions (e.g. Herder, the Romantic Movement in general and the *Sturm und Drang* movement in particular to which Kant was opposed), **for critics constructed their consensual community in their own image** (i.e. Kant's theory was			criteria of: feeling; non-utility; purposiveness and communal agreement [**the triumph of the critic over both the artist and the academic!].** An aesthetic object was anything which affected us (acted upon us). However, Kant did not provide any criteria independent of the critic of taste whereby an aesthetic object could be considered successful. Critics could create their consensual community in their own

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		premised on a homogeneous community). Nietzsche ridiculed Kant's theory in his *Genealogy of Morals*: 'When, forsooth, our aesthetes never get tired of throwing into the scales in Kants' favour the fact that under the magic of beauty men can look at even naked female statues "without interest", we can certainly laugh a little at their expense'.[49] **Purpose of Theorist**: analysis – prescriptive- to provide criteria for authoritative judgment **View of Theatre**: unknown			image, which meant that not only could an object be aesthetic to some but not others, but that those who did not agree could be locked out of any debate over the aesthetic value of the object
Treatise on Theatres (1790)	George Saunders (1762-1839) English architect	Argued for a change in the shape of theatres in order to establish a different relationship between stage and spectator and in particular to get rid of the Elizabethan thrust stage: 'A division is necessary between the theatre and the stage, and should be so characterised as to assist the idea of there being two separate and distinct places … The great advance of the floor of some stages into the body of the theatre is too absurd, I imagine, ever to be again practised'.[50] **Purpose of Theorist**: polemic – anti-existing theatre space **View of Theatre**: positive; practical	A space which contained both performers and spectators		**Doing**: performance **Watching** : modern spectators required a different relationship between performers and spectators
The Rights of Man (1791-2);	**Thomas Paine** (1737-1809) British journalist, pamphleteer,	In theatre 'facts are manufactured for the sake of show, and accommodated to produce … effect', particularly by drawing on our 'weakness of sympathy'. Omitting facts which do not suit the purpose is 'one of the arts of drama', and one of the ways in which it aims to control the effect on spectators: 'If the crimes of men were exhibited with their sufferings, the stage effect would sometimes be lost, and the audience would be inclined	A place where things are shown to spectators	To produce an effect	**Doing**: drama (a contrived art)

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	inventor and radical	to approve where it was intended they should commiserate'.[51] **Purpose of Theorist**: polemic – anti-theatre **View of Theatre**: negative			
A Series of Plays: in which it is attempted to delineate the stronger passions of the mind, each passion being the subject of a tragedy and a comedy, (Vol 1: 1798; Vol. 2 1802; Vol 3: 1812). 'On the Effects of large theatres on plays and action' (1812).[52]	Joanna Baillie (1761-1851) English playwright and poet	Often considered to be a 'closet' dramatist since none of the plays in the first volume of her work had been performed when the book was published. Later productions of her plays received mixed receptions, although generally critical acclaim. Although she recognized flaws in her work, she also argued (as did others) that 'there was a fundamental incompatibility between certain kinds of drama (including her own) and the size of the London theatres',[53] a theme she explores in 'On the Effects…' (1812). Large theatres mean that 'well-written and well-acted plays, the words of which are not heard, or heard but imperfectly by two thirds of the audience' do not do well [and] 'We ought not, then, to find fault with the taste of the public for preferring an inferior species of entertainment [pantomime and spectacle], good of its kind, to a superior one, faintly and imperfectly given' particular as well-known quality plays such as Shakespeare continue to draw full houses, since spectators know them and 'can still understand and follow them pretty closely'.[54] The size of the theatres also means that acting has to be exaggerated 'as can be perceived and have effect at a distance'[55] which then limits not only the kinds of things that can be put on the stage (e.g. soliloquy, which requires 'muttered, imperfect articulation which grows by degrees into words', and other more subtle developments of the passions) but also the range of the actor's skills, especially for women. Large stages also are hard to fill, leading to a tendency towards spectacles which lack depth and variation, which limit rather than expand the imagination, and which dwarf the actors. **Purpose of Theorist**: polemic – anti-existing theatre structure **View of Theatre**: positive; practical	A place in which dramas are enacted before spectators – the shape and size of which determine the staging and reception of plays	Entertainment	**Doing**: play-wrighting - different kinds of plays required different kinds of performance space. The acting space affects what can be achieved. **Watching**: spectators will reject plays of any kind if they cannot hear or see them adequately
'Speech' (1793)	Bertrand Barère (1755-1841) French journalist and revolutionary; member of the Committee for Public Safety	Theatre should support the political regime, especially through the portrayal of current events: 'It is the duty of the national theatres and stages to repeat … what was achieved'.[56] **Purpose of Theorist**: polemic/prescriptive - political **View of Theatre**: functional	An institution of represent-ation	Representatio n	**Doing:** the practices of the theatre
Kritische	Friedrich	To describe the idea of the poetic 'strategy' described above, Friedrich introduced the			**Doing**: poetry

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Fragmente (1797)	Schlegel (1772-1829) German literary critic, philosopher and poet	term ***irony***: a major new concept in critical vocabulary. 'The ironic poet simultaneously revels in the pleasure of creation and recognizes its unreality in relation to the infinite, celebrates the achievement of a work eternally becoming and simultaneously recognizes its failure', a kind of 'transcendental buffoonery'.[57] **Purpose of Theorist**: analysis **View of Theatre**: positive			
Opinion de Portiez (de l'Oise) sur les théâtres (1798)	Louis Portiez (1755-1810) French pamphleteer	An essay on the social and cultural significance of theatre by a deputy of l'Oise à la Convention, which cites Abbé Batteaux: 'man is a born spectator'. Theatres during the French Revolution were scenes of debate and even violent clashes: 'ideas were expressed and values imparted to politicised audiences who in turn accepted, rejected, or transformed those messages as they saw fit':[58] an **active** conception of spectatorship **Purpose of Theorist**: polemic – anti-aesthetic view of theatre **View of Theatre**: functional	A social and cultural institution; a place of interaction	To present the clash of ideas and generate debate (a form of **deliberative democracy**)	**Doing**: expressing ideas **Watching**: spectatorship as an involved activity
Über den Unterschied der Dichtarten (1799)	Friedrich Hölderin (1770-1843) German lyric poet	Tragedy (as part of art) was a means of re-establishing the unity of the self with the world, seen as having been lost. The poet's task is reconciliation, since it is the poet who brings art and nature together.[59] **Purpose of Theorist**: polemic – anti-existing theory **View of Theatre**: functional		Reconciliation between art and nature	**Doing**: poetry (tragedy)
Botanic Garden (1799)	Erasmus Darwin (1731-1802) English physician, philosopher and poet	In the debate over whether the actor's representation was an illusion of reality or reality itself, Erasmus argued that audiences did not expect reality itself on the stage: 'Nature may be seen in the market-place, or at the card-table, but we expect something more than this **in the playhouse** or the picture-room'.[60] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: positive	A playhouse in which to watch plays	To enhance reality	**Doing**: acting artifice
The 1790s saw the **emergence of melodrama** in the *boulevard theatres* in Paris, a genre which was to achieve enormous popularity in C19th England. The whole of C18th theatre was marked by attempts by governments to regulate theatre production, and the ingenious creativity of theatre entrepreneurs in finding ways around the restrictions.[61] The *boulevard theatres* were particularly inventive. Their new forms of theatre proved so popular that the government forced their integration into the *Opéra* in 1784. All French government restrictions were abolished during the French Revolution. However, this led to 'a marked increase in the rowdiness of theatre audiences'. By the 1790s structural and disciplinary measures were introduced to encourage 'restraint and orderliness, both on stage and off'.[62]					
Literature Considered in	**Anne-Louise Germaine**	**Essential theorist.** Mme de Staël was something of a human dynamo, outspoken about her political beliefs, which led to her exile, and staging many theatrical productions, often	An historically	To reveal a nation's	**Doing**: play-wrighting;

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Relation to Its Relation to Social Institutions (1800); *Of the Dramatic Art* (1810);[63] *De l'Allemagne* (1813); *Sulla maniera e l'utilità delle traduzioni* (1816)	**Necker, Mme de Staël** (1766-1817) French political dissident, theatrical theorist, performer, playwright, theatre owner	taking the main role as well. According to the novelist Benjamin Constant, her chateau was a 'fury of spectacles'. She staged the world premier of Werner's famous *The Twenty-Fourth of February* in 1809, with the author and Schlegel playing the principal roles. 'People came from all over Switzerland to attend' her celebrity performances.[64] The *Literature* was the 'first full-blown treatise' after Vico and Montesquieu on the relativity of cultures and the 'historicity of human experience'.[65] This marked **the beginning of the recognition of culture as a unified, but separate field**, out of which a sociology of literature (and ultimately, culture) developed. Her idea of 'national theatres growing out of the distinctive geography, language, and social life of Europe's different peoples' upset the French establishment 'but proved to be a revolutionary idea, enlarging the social function of the stage and liberating the creative energies of writers and artists'.[66] A nation's drama revealed its national character, manners, morals, law and religion. Mme de Staël rejected the French adherence to the classical rules (other than unity of action): 'Nothing in life ought to be stationary; and art is petrified when it refuses to change'. The fact that the 'finest tragedies in France do not interest the people' was an indication that the rules produced drama which did not work. In particular, credit ought to be given to the imagination which, since it was capable of consenting to believe 'that actors separated from ourselves by a few boards are Greek heroes dead three thousand years ago', is obviously capable of imagining changes in place and time. She recommended that playwrights study the publics which they address, and 'the motives, of every description' on which public opinion was founded: '[t]he knowledge of mankind is even equally essential to the dramatic author with imagination itself; he must touch sentiments of general interest without losing sight of the particular relations which influence his spectators'.[67] *De l'Allemagne* was written while Mme de Staël was in exile for opposing Napoleon, as a protest against the suppression of intellectual freedom in France. In it she proposed 'a new Europe of independent cultural and political entities'.[68] Napoleon condemned the book and all 10,000 copies and the printing type were destroyed. Schlegel managed to rescue a set of proofs. He smuggled them to Berne and the book was eventually published in London in 1813 and Paris in 1814. Mme de Staël was hounded by police spies and her friends were threatened to discourage them from visiting her.[69] The *Sulla maniera,* an essay published in the Italian journal *Bibliotheca italiana*, encouraged Italian writers to break with neoclassicism. The debate which this essay provoked is said	specific form of culture which serves a social and political function; a place in which drama is performed	specific culture to itself	performance as an art: performing one's culture; therefore the *playwright* had to have a specific knowledge of his culture and the 'knowledge of mankind' since his task was to combine the particular and the general; public opinion was based on motivation; a playwright who studies this in his public will interest his public **Showing**: a nation's drama showed its culture **Watching**:

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		to have begun the romantic movement in Italy.[70] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; functional			distance allowed the imagination to operate
By the end of C18th, a body of acting theory was established which contained two distinct positions on the art: 1. 'that acting was essentially a rationalistic process, a study of the technical means for obtaining a graceful depiction of idealized reality' (represented by Diderot and Boswell) and 2. that emotional insight and sympathetic imagination were the key, and actors had to 'go beyond reason to tap the inner springs of feeling'.[71] Actors also engaged in this debate, some coming down on one side, some on the other. See, for example, the debate between Hyppolite Clairon (1723-1803) who supported Diderot (*Mémoires* 1798) and Marie-Françoise Dumesnil (1713-1803) who championed 'a sense of pathos' (*Mémoires* 1800: 59).[72]This **interest in what was apparently being expressed in contrast to what was actually being felt by the actor was part of a wider social concern about the gap between appearance and reality being expressed by users of the theatre as a metaphor in a much wider field than theatre theory, in particular with regard to what a spectator could or could not perceive** (see Appendix C History of the theatre metaphor, Tables 5/17 and 6/17). This concern also led into the development of theories in aesthetics which often included or overlapped theories of the theatre. Although the origins of the kinds of questions which concerned Aesthetics can be found in Plato, modern theories of aesthetics began to emerge in the work of Hume, Kant, Lessing and Hutcheson. Kant in particular confronted the question of how objective aesthetic judgments could be made of what are essentially subjective responses unable to be tied to rules (*Critique of Judgment* 1790). His answer, that the pleasure of aesthetic experience lies in the consciousness of a harmony produced between understanding and imagination, and was therefore rational and consequently a judgment of *taste* shared by others,[73] produced a dualism which greatly influenced subsequent theorising (especially in Germany) regarding how the connections between individual experience and 'universal' rationality might be made through art, including the art of acting,[74] for, as Kant recognized, 'we cannot be persuaded that something is beautiful on the say so of others, but insist on submitting it to the verdict of our own experience'.[75] The concept of *taste* with relation to aesthetics is said to have arisen with the use by Dominique Bouhour in 1687 of the expression 'le délicatesse' (literally *delicacy* or *daintiness*) with regard to the importance of emotion in aesthetic appreciation. The idea was taken up by Hutcheson in relation to perception. Hume and then Kant appropriated it for their discussions of aesthetic *judgment*.[76] Edmund Burke, a theatre critic and politician, took exception to this conception of taste, producing a brief theory of his own, as well as a more substantial consideration of the difference between the sublime and the beautiful. By the late C18th, theories of theatre had once again begun to move out of the hands of theatre practitioners and into philosophy.				

[1] Schiller 1902/1784, 'The Stage as a Moral Institution', in *Complete Works*, Vol VIII, translator anonymous, NY, P.F. Collier and Son, excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 250-254; reprinted in full in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press.155-162.
[2] Schiller 1967/1803, 'On the Use of the Chorus in Tragedy', in *The Bride of Messina, William Tell, Demetrius*, trans. Charles E. Passage, NY, Frederick Ungar; reprinted in Gerould 2000: 255-261 and in Sidnell 1994: 164-170.
[3] Gerould 2000: 249
[4] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 321

[5] Gerould 2000: 249
[6] Sidnell 1994: 154n6
[7] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.174
[8] Schiller 1902/1784, in Gerould 2000: 250-4, and Carlson 1984: 174. These kinds of sentiments are reiterated as late as 2006: see Tables 50 and 51, especially Armfield.
[9] Kant is said to have exerted enormous influence on German philosophy in particular and then Western philosophy in general for the publication of his first *Critique of Pure Reason* in 1781. Not all of this influence was of a positive kind, especially in Anglo-Saxon philosophy. See Graham Bird's article on 'Kantianism' in *The Oxford Companion to Philosophy*, (ed) Ted Honderich, Oxford, 1995, pp. 439-441.
[10] This idea is further developed by Fichte (1794)
[11] Carlson 1984: 177
[12] Schiller 2000/1803: 255
[13] Schiller 2000/1803: 255-7
[14] Mondot, J. 2005, 'Schiller's theatre and public moral, between political influence and anti-political ideas', *Etudes Germaniques* 60(4), pp. 681-694, p. 681.
[15] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 33
[16] Carlson 1984: 138
[17] Meacham, Steve. 2007. 'Rough and ready colony had theatrical flair'. *The Sydney Morning Herald*, 24th September 2007, p. 13.
[18] Sidnell 1994: 172
[19] Excerpts from Lectures 1-5, 17, 18 and 25 are reprinted in Sidnell 1994: 189-205 from Black, John (trans) 1973, *Course of Lectures on the Dramatic Art and Literature*, New York; excerpt from Lecture 12 'The English and Spanish Drama' from an 1871 edition also translated by Black is reprinted in Gerould 2000: 270-275.
[20] Schlegel had a working knowledge of Sanskrit, as well as a number of other languages (Gerould 2000: 268).
[21] Gerould 2000: 269
[22] Schlegel 1871/1809-11, 'Lecture XXII: The English and Spanish Drama', in *A Course of Lectures on Dramatic Art and Literature*, trans. John Black, London, Bell and Daldy; excerpt in Gerould 2000: 270-275, pp. 271-2.
[23] Sidnell 1994: 188
[24] Sidnell 1991: 2
[25] Shlegel 1994/1809-11: 194: Lecture 2
[26] Shlegel 1994/1809-11: 1942-5 Lecture 2
[27] Schlegel 1994/1809-11: 200-1; Lecture 5
[28] Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.228
[29] Quoted in Crane 1967: 228
[30] Schlegel 1994/1809-11: 201; Lecture 5
[31] Schlegel 1994/1809-11: 201; Lecture 17
[32] Carlson 1984: 180

[33] Schlegel 1871/1809-11, ‘Lecture XXII: The English and Spanish Drama’, in *A Course of Lectures on Dramatic Art and Literature*, trans. John Black, London, Bell and Daldy; excerpt in Gerould 2000: 270-275, p. 274.
[34] Carlson 1984: 184
[35] Postlewait, Thomas. 1988. 'The Criteria for Periodization in Theatre History'. *Theatre Journal* 40 (3) pp. 299-318. 300-2
[36] Postlewait 1988: 302
[37] Schlegel 1994/1809-11: 185
[38] Schlegel 1994/1809-11: 190
[39] Schlegel 1994/1809-11: 185
[40] Schlegel 1994/1809-11: 195-191
[41] Schlegel 1808 in Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press. 84n10
[42] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing.12
[43] Krasner 2008: 17
[44] Kant, Immanuel. 2000/1790. *Critique of the Power of Judgment*. Translated by P. Guyer and E. Matthews. Cambridge UK: Cambridge University Press.173-4
[45] Blackburn, Simon 1994 *The Oxford Dictionary of Philosophy*, Oxford University Press: 205
[46] Krasner 2008: 16
[47] See Blackburn 1994: 56-7.
[48] Richard Eldridge 2003, *An Introduction to the Philosophy of Art*, Cambridge MA, Cambridge University Press, p. 55; cited in Krasner 2008: 19.
[49] Quoted in Ben Chaim 1984: 2
[50] Saunders 1790 in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. 9
[51] Paine, Thomas. 1961/1791-2. 'The Rights of Man'. In *Reflections on the Revolution in France and The Rights of Man: Edmund Burke and Thomas Paine*. Garden City, New York: Dolphin Books, Doubleday and Company, pp. 267-515. 286, 297.
[52] From ‘To the Reader’ in Baillie, Joanna 1812, *A Series of Plays in which it is attempted to delineate the stronger passions of the mind …*, Vol. III, London; reprinted in Sidnell 1994: 178-182.
[53] Sidnell 1994: 177
[54] Baillie 1994/1812: 178
[55] Baillie 1994/1812: 179
[56] Barère 1793, in J. Mavido and E. Laurent (eds) 1862-1913, *Archives parlementaires de 1787 à 1860*, Paris, Librairie Administrative de P. Dupont; quoted in McClellan, Michael E. 2004. 'The Revolution on Stage: Opera and Politics in France, 1789-1800'. Harold White Fellowship Paper: National Library of Australia http://www.nla.gov.au/grants/haroldwhite/papers/mcclellan.html accessed 29 May 2007.
[57] Carlson 1984: 183
[58] McClellan, Michael E. 2005. 'Staging the Revolution: Traces of Theatrical Culture in French Revolutionary Pamphlets'. *NLA News*, May 2005 National Library of Australia http://www.nla.gov.au/pub/nlanews/2005/may05/article4.htm; accessed 28 May 2007.
[59] Carlson 1984: 187-8, 366

[60] Darwin 1799: 72 in Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272. 271
[61] Wilson and Goldfarb 2004: 323
[62] McClelland 2005
[63] Mme de Staël 1871/1810, 'Of Dramatic Art', in *Germany*, translation anonymous, NY, Hurd and Houghton; excerpt in Gerould 2000: 265-267, and Sidnell 1994: 184-187.
[64] Gerould 2000: 263-4
[65] Jameson, Fredric. 1972. 'The Linguistic Model'. In *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*. Princeton: Princeton University Press, pp. 3-42.5
[66] Gerould 2000: 263
[67] De Staël 2000/1810: 265-7
[68] Gerould 2000: 263
[69] Gerould 2000: 263
[70] Carlson 1984: 198
[71] Carlson 1984: 162
[72] Carlson 1984: 162
[73] Blackburn 1994: 8,205
[74] Carlson 1984: 191
[75] Gaiger, Jason. 2000. 'The True Judge of Beauty and the Paradox of Taste'. *European Journal of Philosophy* 8 (1) pp. 1-19.12
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Table 15/51 Theories of Theatre 1801-1824

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The theatre of 1800 to at least 1875 'directly reflected contemporary social and industrial developments' in which **urbanization brought larger audiences**, allowing longer runs of popular shows, and **technology brought marked changes** in theatre architecture, scene design, and presentation,[1] and huge increases in size such that playwright Richard Cumberland could complain in 1806 that 'The splendour of the scenes, the ingenuity of the machinist, and the rich display of dresses, aided by the captivating charms of the music, now in a great degree supercede the labours of the poet. There can be nothing very gratifying in watching the movements of an actor's lips, when we cannot hear the words that proceed from them'.[2] Increasingly during the century 'theatrical performance existed in many forms catering to distinct audiences'.[3] It was a period when 'a rich tapestry' of theatrical entertainments was available to 'a rambunctious, enthusiastic audience' and an increase in touring theatre, including complete productions.[4] The beginning of C19th also saw the rise of a rival to French neo-classicism (and French dominance in theory) in German romanticism. The **rise of nationalism**, however, meant that resistance to the influence of German romanticism became entangled with French patriotism: support for French neoclassicism was seen as a 'patriotic act', endorsed by Napoleon, and romanticism took some time to take hold in France. Even then, it was 'neither unqualified nor long-lasting'.[5] As late as 1822, a troupe of English actors performing Shakespeare was shouted off the stage in France.[6] However, in Italy, which had also followed a neoclassic direction with its support of the unities, strict separation of genres, use of elevated language for tragedy and concern for decorum and moral instruction, the growing desire for a free Italian state saw a political connection forged with the romantic movement and opposed to what had come to be considered 'French' neoclassicism. This process was encouraged by the Austrian occupation in northern Italy, which aided in the promotion of German romantic ideas,[7] which had built on Kant's valorization of the imagination thereby allowing a rejection of 'the Enlightenment's self-determining individual exchanging ideas in the public sphere' in favour of '**self-discovery through introspection and imagination**.[8] Meanwhile, English criticism and theory tended to be focused around Shakespeare; with most ideas being expressed during the course of a commentary on one of his plays (e.g. Coleridge, Hazlitt, Lamb and De Quincey): 'much of the romantic theoretical writing tended to become divorced from the theatre' and, as the nineteenth century advanced 'the flood of books and serious articles of dramatic and theatrical subjects increased'.[9] The **rise of naturalism** saw theory expand to consider costuming and setting as well. A primary influence on this move was the work of Hippolyte Taine (1828-1893), who argued that literature was affected by its environment, particularly by the three 'primordial' elements of *race, moment* and *milieu. Race* comprised 'the innate and hereditary dispositions which man brings with him into the world' and could often be tied to physiology. *Milieu* was the external surroundings of a people (climate, geography, social and cultural assumptions). *Moment* was the 'acquired momentum' of what *race* and *milieu* together had produced at a specific point in time.[10] The products of all human endeavour could be explained in terms of these variables. Zola cites Taine in his essay on costume in *Le naturalisme au theatre* (1881).[11] After Schlegel's *Lectures in Dramatic Poetry* (1812), interest in dramatic theory came to be considered in terms of **history**, as historical documents.[12] Fischer-Lichte argues that from the end of C18th until the beginning of C20th, the focus of theatre theory was centred on the **communication between the characters on stage**, rather than on the communication between stage and spectator, a focus which was enhanced by the architectural and spatial conditions of the typical European theatre (box set and raised stage).[13] This is consistent with Diderot's demand for absorption between the characters, so that the spectator could watch in peace. This focus was to begin to change by the end of the century, with attention being paid to the relationship between stage and auditorium, brought about by the change of focus from language to the body and the new knowledge about theatre of other cultures, especially Japanese theatre. However, Crane argues that the **recognition of drama as a performed art before an audience 'flourished' during the period 1800-1950**. It was 'probably the most widely accepted frame of reference for writers on the dramatic arts' and can be seen in the work of Schlegel, Freytag, Sarcey, Brunetiére, Brander Matthews, William Archer and George Pierce Baker, to name a few. All of these exhibited 'a preoccupation, in a thoroughly practical spirit, with questions of dramatic manner in Aristotle's sense, as determined by the common requirements of literary composition for the stage' and addressing the question of '[h]ow should **plays**, of						

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
whatever kind, be written if they are to be actable **in theaters** to the satisfaction of spectators?'.[14] In other words, **theatre** remained **a place** in which drama was enacted, and what were actually produced were theories of drama/poetry. This focus produced '**a large body of more or less useful advice to playwrights concerning a great variety of technical topics** … validated … by arguments' based on precedent and on spectator response. These kinds of questions would not have arisen, according to Crane, without the **radical redefinition during the period of both *drama* and *poetry*, as two separate entities**, and the re-definition of poetry as 'a certain quality of expression', usually in verse, rather than Aristotle's meaning of an imitation constructed by artists.[15] This redefinition then brought about the necessity for critics to explain the relationship *between* drama and poetry, a question which could not have arisen for Aristotle: 'critics "are free to lay down their own sets of principles, but once this is done, they can no longer think as they wish – they think as they can"'.[16]				
Philosophie der Kunst (written 1802-3, published 1809)	F.W.J. Schelling (1775-1854) German philosopher	Presents an historically developed dialectic theory of genres in which reaction against the first poetic form, the epic, produces lyric poetry , with the final synthesis between the two being drama. The driving force is the conflict between necessity and freedom. In tragedy, freedom in the person of the hero is in conflict with objective necessity; in comedy, subjective necessity is in conflict with objective freedom. The end of both tragedy and comedy is the condition of stasis: the restoration of the moral order. Unity of action is the only required unity as it reflects the inner unity of the work. The chorus is an instrument for 'elevating the spectator … to the higher sphere of true art and symbolic representation'.[17] Modern drama represents the naivety of the epic, mixing comic and tragic elements and therefore unable to represent the conflict between freedom and necessity. Instead it depends on character, which itself becomes a kind of destiny or nemesis. Tragedy based on character confronts not freedom with necessity, but freedom with freedom. (This conception of character was to be very influential in the romantic movement). Schelling concludes his consideration of drama with a call for the rediscovery of a lost universality, in which the arts of music, poetry, dance and painting are reunited, replacing the current 'realistic external drama' by an 'internal, ideal drama'[18] which would unify its spectators 'as a people'.[19] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional		To unify the spectators as a people	**Doing**: drama
Memoirs (1806)	Richard Cumberland (1732-1811) sentimental dramatist	It was the duty of the comic dramatist 'to reserve his brightest coloring for the best characters, to give no false attractions to vie and immorality, but to endeavour, as far as is consistent with that contrast, which is the very essence of his art, to turn the fairer side of human nature to the public'.[20] Cumberland complained in his book that theatre had been overtaken by spectacle. They had become 'so enlarged in the dimensions as to be henceforward theatres for spectators rather than playhouses for **hearers** … The splendour of the scenes, the ingenuity of the machinist, and the rich display of dresses, aided by the	A place – now for spectacle rather than for listening (because of its size)	To show something about human life	**Doing**: play-wrighting as an art **Showing**: the fairer side of human nature **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		captivating charms of the music, now in a great degree supercede the labours of the poet. There can be nothing very gratifying in watching the movements of an actor's lips, when we cannot hear the words that proceed from them'.[21] **Purpose of Theorist**: polemic – anti-spectacle **View of Theatre**: functional			hearers were now spectators rather than listeners
Über die dramatische Kunst (1806)	Adam Müller (1779-1829) German Romantic Critic, political economist and publicist	Attempted to avoid the classic versus modern dualism prevalent at the time. Although all poetry 'belongs to one great organism', it will vary according to the 'scientific, economic and religious concerns' of the time, since each work is part of the social system of its own era. This approach allowed a tolerance for a wide variety of work, and allowed Müller to defend both French classicism and romantic drama as appropriate for the particular social systems and times in which they were embedded. They should therefore be judged by different standards. Drama was a mirror 'not of nature but of the political, economic, and religious concerns of a specific community'.[22] Müller proposed that the theatre should stand 'between the marketplace and the church' so that it could 'serve as a link between the concerns of everyday life and those of eternity'. Both comedy and tragedy were seen as affirmative: comedy stresses joy and life, while tragedy demonstrated the conquering of death. He was very critical of contemporary drama, 'divided in half by the proscenium, on one side of which are those on the stage who are only seen and on the other those in the audience who only see', arguing that the original, and ideal, form of drama was as 'a communal celebration, not a one-sided spectacle, a cold representation, or a petty mirror of manners'.[23] **Purpose of Theorist**: polemic – anti-contemporary drama **View of Theatre**: functional	A place; a social institution between the market and the church	To reflect a community's political, economic and religious concerns; to affirm the community; to celebrate the community	**Doing**: drama – part of its social system **Watching**: concern about the separation between performers and spectators; advocated a collapse of the gap between the two in communal celebration
Critical Essays on the Performers of the London Theatres (1807)	Leigh Hunt (1784-1859) English essayist	Drama is 'the most perfect imitation of human life'. It 'teaches us in the most impressive way the knowledge of ourselves'. Hunt takes a neoclassic line with regard to the two major genres, but argues that 'passion is the essence of tragedy', and it is from passion that good acting flows.[24] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	A place in which drama is performed	The imitation of life in order to teach	**Doing**: drama; acting **Showing**: knowledge of ourselves
'Shakes-peare's Judgment Equal to His	Samuel Taylor Coleridge (1772-1834) English poet,	Coleridge expressed ideas very similar to the German romantics, especially the Schlegels. He was unhappy with contemporary drama and saw his dramatic criticism as an effort 'to reform the theatre and through it the political life of the nation' both of which were (post-French Revolution) 'too open to the influence of vulgar, levelling (or democratic)	A place of entertain-ment and amusement	Imitation or representation of reality for the purposes	**Doing**: poesy (drama; plays): 'the stage' – the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Genius' (1808-1819); 'On Poesy or Art'; The Drama Generally and Public Taste'; *Biographia Literaria* (III.6); 'Progress of the Drama'; various Notes and fragments; 'On "what the drama should be" (c1808); 'Desultory Remarks on the Stage and the present state of the Higher Drama' (1808)[25]	playwright and critic	views'.[26] He also shared with other Romantic critics 'a fundamental distrust of scenic aspects of performance' and, like many of his contemporaries, was 'fixated' on Shakespeare.[27] He introduced into English criticism the romantic idea that a play possessed its own internal unity. Each drama grew from a single organizing idea, involving an imbalance or opposition which the play must resolve. The dynamic of art is reconciliation (based on Kant's opposition of reason and understanding, reconciled by imagination). The 'one great principle' common to all the arts was an 'ever-varying balance, or balancing, of images, notions, or feelings, conceived as in opposition to each other' ('The Drama'). The stage is a harmonious combination of all the arts with the aim of 'imitating reality … under a semblance of reality' ('Progress'). *Semblance* requires a contribution from the spectator: a '**willing suspension of disbelief**' – 'a sort of temporary half-faith, which the spectator encourages in himself' so that 'We *choose* to be deceived': 'Not only are we never deluded, or anything like it; but the highest possible degree of delusion to beings in their senses **sitting in a theatre** is a gross fault, incident only to low minds, who feeling unconsciously that they cannot affect the heart or head permanently, endeavour to call forth the momentary affections – pain no more than what is compatible with co-existing pleasure and to be amply repaid by thought – else onions, or shaving the upper lip'.[28] Also **drama is 'not a *copy* of nature; but it is an imitation**. This is the universal principle of the fine arts [and] what we delight in'.[29] **Theatre, on the other hand, 'is the general term for all places of amusement through the ear or eye in which men assemble in order to be amused by some entertainment presented to all at the same time'**.[30] The fact that Coleridge felt the need to spell this out reflects the struggle over the definition of the word which was occurring during this period.[31] The 'STAGE (*res theatralis* histrionic)' is 'the most important and dignified of this genus' and can be 'characterized … as a combination of several, or of all the fine arts to an harmonious whole having a distinct end of its own, to which the peculiar end of each of the component arts … is made subordinate and subservient; that, namely, of imitating reality … under a s*emblance* of reality … stage presentations are to produce a sort of temporary half-faith, which the spectator encourages in himself and supports by a voluntary contribution on his own part, because he knows that it is at all times in his power to see the thing as it really it … this suspension of the act of comparison [e.g. between a forest and a representation of a forest], which permits this sort of negative		of reconciliation ; aesthetics – a play was an aesthetic object while theatre was **a place** of entertainment	performance aspects of drama **Watching**: the spectator chooses to be deceived (willing suspension of disbelief)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		belief, is … assisted by the will'. It is neither 'actual delusion' nor the denial of it altogether.[32] **English contemporaries of Coleridge had little tolerance for what they saw as 'abstract speculation'**.[33] **Purpose of Theorist**: polemic/analysis **View of Theatre**: positive; functional			
1810: first gaslight and then limelight is introduced into theatre. An enormous increase in the range of lighting effects available both for the stage and in the auditorium which fostered spectacular productions, and also encouraged actors to move behind the proscenium arch since they could now be seen. The introduction of electric lighting in 1880 increased this tendency enormously, a move which 'weakened' the actor/spectator bond, according to Blackadder,[34] but perhaps protected the actor from spectators.					
'On the Marionette Theatre' (1810)[35]	Heinrich von Kleist (1777-1811) German playwright	Kleist wrote seven plays, none of which he saw performed, partly because Goethe thought they were 'waiting for a theatre yet to come'.[36] His work has since been recognized as 'of uniquely dramatic genius'. The idea of the actor as puppet for the playwright foreshadows the concerns of Craig, Maeterlinck, Appia and others. A marionette would 'never act *affectedly* … [they] have the advantage of *antigravity*', lack vanity and self-consciousness and refuse to deceive or be deceived. A human re-learning these things would regain their innocence.[37] **Purpose of Theorist**: polemic – anti-existing theatre **View of Theatre**: functional	A practice	Re-education	**Doing**: play-wrighting
'Schlegel on the Drama'; *Lectures on the English Poets; The Characters of Shakespeare's Plays* (1817); 'On Modern Comedy'; 'On Actors and Acting' (1817);[38] *A View of the English Stage* (1818); *Lectures on*	William Hazlitt (1778-1830) English theatre critic and reviewer; teacher	Great poets (such as Shakespeare) exhibit a sympathetic identification 'with human nature in all its shapes, degrees, depressions, and elevations'. The effect of dramatic poetry is also based on **sympathy**: the audience is moved by the work as the poet was moved by nature.[39] Sympathy overcomes selfishness, giving 'a high and permanent interest, beyond ourselves, in humanity as such', teaching us 'that there are and have been others like himself … It opens the chambers of the human heart'.[40] Hazlitt considers comedy inferior to tragedy because it elicits detachment rather than sympathy, appealing 'to our indolence, our vanity, our weakness and insensibility'. For this reason he condemns plays which combine tragedy with comedy (even Shakespeare's). Despite his negative view of comedy, he sees it as having a moral purpose: by exposing vices and follies it encourages its audience to correct or at least hide these faults in themselves. However, both genres end up exhausting their material: comedy leaves nothing to laugh at, while tragedy disengages men from the world so that they 'learn to exist, not in [themselves], but in books'. This creates a barrier between man and nature and dooms drama, eventually, to extinction.[41] Actors were 'the only honest hypocrites … The height of their ambition is to be *beside themselves* … They … hold up a glass to humanity … We see ourselves at second-hand in them: they show us all that we are, all that we wish to	A place for public exhibitions	The generation of sympathy in order to teach , provide models for imitation and refinement and to amuse and provide an occasion for interaction between different groups and classes	**Doing**: dramatic poetry - good playwrighting and acting is based on sympathy and attempts to elicit sympathy from spectators. **The Stage**: the term referring to all the activities involved in the performance

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the English Comic Writers (1819); *Lectures Chiefly on the Dramatic Literature of the Age of Elizabeth* (1820)		be, and all that we dread to be. The stage is an epitome, a bettered likeness of the world, with the dull part left out' and we imitate actors as they imitate us … They teach us when to laugh and when to weep, when to love and when to hate, upon principle, and with a good grace! Wherever there is **a playhouse**, the world will go on not amiss. **The stage** not only refines the manners, but is it the best teacher of morals, for it is the truest and most intelligible picture of life[42] … the acting of *the Beggar's Opera* … has done more towards putting down the practice of highway robbery than all the gibbets that ever were erected' or any sermon. 'If the stage is useful as a school of instruction, it is no less so as a source of amusement … and a never-failing fund of agreeable reflection afterwards … public exhibitions contribute to refine and humanize mankind … by supplying them with ideas and subjects of conversation and interest in common… the stage thus introduces us familiarly to our contemporaries' as well as teaches us about history and other cultures and the profession of acting provides us with an example of how to cross class barriers since 'there is no class of society whom so many persons regard with affection as actors'.[43] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			of drama **Showing**: vice, folly and tragedy **Watching**: the effects of dramatic poetry are based on **s**ympathy
'My First Play'; 'On the Tragedies of Shakespeare …' (1811); 'On the Artificial Comedy of the Last Century' (1822); 'Stage Illusion' (1825);	Charles Lamb (1775-1834) English essayist	Theatre is 'the most delightful of recreations'.[44] Lamb, like Hazlitt, contrasts tragedy and comedy on the basis of **sympathy** and detachment.[45] Dramatic delight requires 'a judicious understanding … between the ladies and gentlemen on both sides of the curtain'. There is no such thing as the perfect illusion on stage. A certain **distancing** is both inevitable because of the physical reality of the stage and useful for it not only prevents the spectator losing himself in the play, but also removes the play from any moral consideration. Plays are 'a world of themselves almost as much as fairyland … a passing pageant , where we should sit as unconcerned at the issues … as at the battle of the frogs and mice'. Perhaps for this reason, Lamb famously declared that Shakespeare was better read than acted, for it allowed the reader to lose himself in the play without being distracted by 'body and bodily action'.[46] Lamb argued that 'acting was in itself so artificial as to preclude any performer – even the most celebrated – from feeling the passion of a character or scene during the acting'.[47]	A place of recreation	To create 'a world' in itself, a recreation	**Doing**: plays **acting**: all acting is artifice **the stage**: the place of performance **Watching**: requires a 'judicious understanding' between spectators and performers; distancing is inevitable

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis **View of Theatre**: positive; functional			(although morally regrettable) because of the physical reality of the stage
'Essay on the Drama' (1814)	Sir Walter Scott (1771-1832) English novelist	The aim of every artist is to bring to his spectators 'the same sublime sensations that had dictated his own compositions'. Drama has a better chance of doing this because it uses physical representation. Nevertheless, he agrees with Lamb that Shakespeare might provide 'a more lively impression' when read.[48] **Purpose of Theorist**: analysis **View of Theatre**: positive		Generating an impression through representation	**Doing**: drama (an embodied art)
Lettera semiseria di Grisostomo a suo figiuolo (1816)	Giovanni Berchet (1783-1851) Italian poet and patriot	Drew a distinction between classicism and romanticism as 'the poetry of the dead' and 'the poetry of the living' with regard to the subjects treated and methods employed:[49] 'the romantic writer deals with his own culture, speaks to the common man, and imitates nature; the classic author deals with the cultures of the past, writes for scholars, and creates "an imitation of imitations"'.[50] He considered the strict division of drama into tragedy and comedy as well insistence on the unities of time and place as unnatural restrictions on the freedom of the poet, scoffing at precise calculations of time which suggested that 'an additional minute will overburden the poor human mind'. He also scoffed at the idea that spectators would be so deluded in the theatre that they would think a stage setting reality, and so not be able to accept scene changes.[51] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		Different forms have different aims	**Doing**: poetry (drama) **Watching**: spectators were not deluded by what they saw on stage
'Due articoli sulla Vera idea della tragedy di V. Alfieri' (1818)[52]	Silvio Pellico (1789-1854) Italian dramatist and essayist	Dramatic forms must change as theatrical conditions change. So should the subject matter of drama.[53] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		Reflection of social conditions	**Doing**: drama
Idee elementary sulla poesia	Ermes Visconti (1784-1841) Italian author	Argued that the unity of time confused two sorts of time operating in the theatre: the time required for the development of the events portrayed and the attention span of the spectator.[54]	A place in which drama is watched	Dual : a concern for the internal	**Doing**: poetry (drama)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
romantica (1818); *Dialogo sulla unità drammatiche di luogo e di tempo* (1819)	and philosopher	**Purpose of Theorist**: polemic - anti-prescriptive theory **View of Theatre**: positive	by spectators	relations within the play (aesthetic) and the physical comfort of the spectator (practical)	
Die Welt als Wille und Vorstellung (The World as Will and Idea) (1819); *Parerga; Paralipomena*	**Arthur Schopenhauer** (1788-1860) German philosopher	**Essential theorist.** 'The end of drama in general is to show us in example what is the nature and existence of man'.[55] Art under certain circumstances can provide temporary relief from the ceaseless striving of the Will (Kant's *Ding-an-sich* or 'unknowable essence'). Tragedy, in particular, by emphasising the futility of struggle takes us to a point of 'disinterested contemplation of the process', thereby producing a momentary *quietus*. Modern tragedies of everyday life are best for this since they remind us of our own situations. Comedies, by contrast, offer only an accidental and transient view of life, which disguises the reality of suffering. They are of little interest to the 'reflective spectator'. While actors can never completely efface their own individuality, the best give 'equal truth and naturalness to every character' they present.[56] A 'work of art must be perceptual' before it can carry any other value, 'and to be perceived the work must be particular'.[57] "Great poets transform themselves into each of the persons to be represented, and speak out of each … like ventriloquists … Poets of the second rank transform the principal person to be represented into themselves' leaving the other characters lifeless.[58] Schopenhauer 'became **a superbly qualified spectator'** of the theatre while on a grand tour with his parents in 1803 and '[b]y the time he was in his twenties, [he] was intimately acquainted with the theatre of five nations in their native languages' as well as knowing *commedia*, Sanskrit drama and the classics and romantics. He had a strong interest in popular arts and 'frequented the theatre and opera regularly all his life'.[59] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional		To show examples from which we can learn; to produce *quietus*	**Doing**: poetry **(**drama) - a perceptual art **acting**: actors can never efface themselves completely **Showing**: 'in example … the nature and existence of man' **Watching**: we learn to accept the futility of struggle Schopenhauer acknowledges himself as a spectator
Über das Wesen des	Franz Grillparzer	The essence of drama lies in strong causality, thereby emphasising necessity at the expense of freedom. The theatre 'does not and should not' offer spectators 'pleasant	A place; an activity	Elevation of the spirit	**Doing**: drama - a way of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Drama (1820)	(1791-1872) Austrian dramatist	entertainment or trite morals' – it should provide 'a kind of exhilaration':[60] 'an elevation of the spirit, an exaltation of the whole existence' which comes through 'an overview over the totality of life; insight into oneself; the meshing together of one's sufferings and those of others'.[61] (A similar view is expressed by Grillparzer's contemporary, Schopenhauer). **Purpose of Theorist**: polemic – anti-popular theatre **View of Theatre**: functional			viewing the whole **Showing**: a view of the whole
Preface to *Il conte di Carmagnola* (1820); *Lettre à M. C—sur l'unité de temps et de lieu dans la tragédie* (1823)	Alessandro Manzini (1785-1873) Italian romantic author	Theatre should improve mankind. Application of arbitrary rules such as the unities tended to reduce its effectiveness. The *Lettre* was an extended response to French criticism regarding this position. In it Manzini claimed that French neoclassicism misunderstood the unities, severely restricting the freedom of their poets. Unity of action, for instance, did not require a single event, only that a series of events be closely related. Theatre, particularly tragedy, 'can help us learn the habit to fixing our thoughts on those calm and great ideas which overpower and dissolve everyday realities and which … will unquestionably improve our wisdom and dignity'.[62] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: functional		To improve mankind	**Doing**: poetry (tragedy) **Showing**: the transcendence of everyday realities
Defense of Poetry (c1821, published 1840)[63]	Percy Bysshe Shelley (1792-1822) English Romantic poet	Poetry is 'a product of the imagination that synthesizes things known into eternal truths, giving both pleasure and moral improvement'.[64] Shelley believed that the Greeks possessed the only true theatre, which 'employed language, action, music, painting, the dance, and religious institution, to produce a common effect in the representation of the highest idealism of passion and power'. The modern period had separated and weakened the arts. Drama was now 'in thrall' to social conditions, decaying as society decayed (as in the Restoration). Poets must rescue drama and restore it as the mirror of the best in man. For this reason, poets should be the 'legislators of the world'.[65]Shelley argued that the emancipation of women was an illustration of the legislative power of the poet: 'if the error which confounded diversity with inequality …. has been partially recognized … we owe this great benefit to the worship of which chivalry was the law, and poets the prophets'.[66] **Purpose of Theorist**: polemic – anti-existing theatre **View of Theatre**: positive	A multi-faceted art	To mirror the best in man	**Doing**: poetry (drama) **Showing**: the best in man
1820-21: the first formal black theatre in America, the African Grove, founded by William Brown (an African American) and James Hewlett (a West Indian actor). The black actor Ira Aldridge (1806-1867) performed at the African Grove before becoming a touring star, one of the leading Shakespearean actors of the century in Europe where he had gone because he could not gain acceptance in America. James Hewlett was the first black man to play Othello. Racial tension led the police to close the theatre around 1820.[67]					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'On the Knocking at the Gate in Macbeth' (1823); 'Theory of Greek Tragedy' (1840); 'The *Antigone* of Sophocles as Represented on the Edinburgh Stage' (1846).	Thomas De Quincey (1785-1859) English author and intellectual	The effect of tragedy comes from the juxtaposition of opposites. Comedy tends to be a universal form; the form of tragedy varies enormously from one place or time to another.[68] **Purpose of Theorist**: analysis **View of Theatre**: positive		Affect	**Doing**: drama
Racine et Shakespeare: Chapters 1-3 (1823);[69] *Racine et Shakespeare II* (1825)	Henri Beyle (Stendhal) (1783-1842) French writer	One of the first to use the term ***romanticism***. Pleasure is the purpose of tragedy, a pleasure of reflection rather than admiration. It occurs in the brief moments of 'perfect illusion' which are achieved in the theatre. Stendhal draws a famous distinction between classicism and romanticism: 'Romanticism is the art of offering the public literary works which, given their present habits and beliefs, are capable of giving them the greatest possible pleasure. Classicism, on the other hand, offers them the literature which gave the greatest possible pleasure to their grandparents'.[70] Hence it is imitation which defines classicism. Comedy in particular is conditioned by its social circumstance. A 'light-hearted' society will produce comedy of universal amusement; a rigid society will produce comedy which is limited in its ability to amuse. Stendhal's comments provoked an intense debate in Paris. Romanticism was officially condemned by the Académie Française in 1824. It was declared by the Grand Master of the University of Paris 'an attack on the monarchy and organized religion'. In his 1825 response, Stendhal repeated his claim that classicism was mere imitation of great romanticists of the past. He called for an end to 'epic and official language' as well as the artificial support given classicism by the church and state through censorship.[71] **Purpose of Theorist**: polemic – anti-prescriptive (classical) theory **View of Theatre**:		Pleasure	**Doing**: drama (comedy and tragedy) - an art which is conditioned by its society **Showing**: moments of 'perfect illusion'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		positive			
Mémoires en response aux mémoires d'Hippolyte Clairon (1823)[72]	Mlle Dumesnil (Marie-Francoise Marchand) (1713-1803) French actress	Dumesnil was 'one of the outstanding players of her time'.[73] She distinguished between the illusion created by the playwright, and that created by the actor: 'The distance between the art of composition and that of recitation is incommensurable'.[74] She believed that spectators would be reached 'through emotions rather than intellect', however the performer 'should always be conscious of the effect she is making as a performer on the spectators, rather than confining her attention to the supposed reactions of the imaginary character' as Diderot proposed. Diderot was particularly critical of Dumesnil for this 'theatricality'. Her 'whole treatise on the principles of the art of the theatre' entailed five questions applied to every one on the stage: 'Who am I *with respect to every other character*? Who am I in each scene? Where am I? What have I done? And what am I going to do? **Purpose of Theorist**: polemic – anti-prescriptive acting theory (Diderot) **View of Theatre**: positive	A place of performance	To reach spectators through their emotions	**Doing**: *acting* – involved artifice, and performing with an awareness of the effect being made on the spectator as well as the relationships between characters

[1] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.355
[2] Cited in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.9
[3] Blackadder 2003: xiii
[4] Wilson and Goldfarb 2004: 352
[5] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 270
[6] Carlson 1984: 203
[7] Carlson 1984: 198
[8] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing. 19
[9] Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers. 208
[10] Hippolyte Taine 1866-71, *Histoire de la literature anglaise*, Paris, 5 vols., Vol 1, pp. xxiii-xxx, xlii-xliii; in Carlson 1984: 278.
[11] Carlson 1984: 277
[12] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press. 2
[13] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 41, 65
[14] Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.229-230

[15] Crane 1967: 230, 233-4
[16] Crane, quoting philosopher Etienne Gilson, 1967: 217
[17] Schelling 1839, *Sämmtliche Werke*, Stuttgart, Vol 5, p. 705; in Carlson 1984: 186.
[18] Schelling 1839, *Sämmtliche Werke*, Stuttgart, Vol 5, p. 736; in Carlson 1984: 187.
[19] Carlson 1984: 187
[20] Richard Cumberland 1806, *Memoirs*, London, p. 141; in Carlson 1984: 137.
[21] Cited in Blackadder 2003: 9
[22] Carlson 1984: 189
[23] Müller, 1806, 'Vorlesungen über die deutsche Wissenschaft und Literatur', in *Kritische, aesthetische, und philosophische Schriften*, Berlin, Vol. 1, p. 129-30; in Carlson 1984: 189.
[24] Carlson 1984: 227
[25] Excerpts from these two 1808 texts reprinted from T.M. Raysor, 1930 *Coleridge's Shakespearean Criticism*, 2 vols., Cambridge MA; in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press. 221-225.
[26] Sidnell 1994: 219
[27] Sidnell 1994: 220
[28] Coleridge 1994/c1808: 222. Also cited in Carlson 1984: 219-221. Coleridge's remarks on drama are fragmentary and scattered, often untitled.
[29] Coleridge 1994/c1808: 222
[30] Coleridge 1994/c1808: 224
[31] See discussion in Chapter 3.
[32] Coleridge 1994/c1808: 225
[33] Carlson 1984: 221
[34] Blackadder 2003: 11
[35] Reprinted from Sembder, Helmut (ed) 1982, *Samtliche Werke und Briefe in Vier Banden*, 4 vols., Munich in Sidnell 1994: 235-240.
[36] Cited in Sidnell 1994: 234
[37] Kleist 1994/1810: 235-240
[38] Reprinted in Sidnell 1994: 242-248 from Howe, P.P. (ed) 1930-34, *The Complete Works of William Hazlitt,* London.
[39] Carlson 1984: 222
[40] Hazlitt 1930-34, 'Characters of Shakespeare's Plays' in *Collected Works*, ed. P.P. Howe, London, Vol 4, pp. 200, 346-47; in Carlson 1984: 222.
[41] Carlson 1984: 223
[42] Hazlitt 1994/1817: 242
[43] Hazlitt 1994/1817: 242-4
[44] Lamb 1965, 'My First Play' in (ed.) A.S. Cairncross, *Eight Essayists*, London, Macmillan & Co Ltd, p. 124.
[45] Carlson 1984: 224
[46] Charles and Mary Lamb 1903, *Works*, (ed.) E.V. Lucas, New York, Vol. 1, p. 108; Vol 2., p. 144, 165; in Carlson 1984: 224-5.

[47] Lamb in Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272.272
[48] Scott 1827, *Miscellaneous Prose Works*, Edinburgh, Vol. 6, pp. 368-9; in Carlson 1984: 225.
[49] Berchet 1972, *Opere*, Naples, p. 463; in Carlson 1984: 198.
[50] Carlson 1984: 198. Berchet recognized that this definition meant that Greek poets like Homer and Sophocles were 'romantics' in their own time, in some respects (Carlson 1984: 198).
[51] Carlson 1984: 199
[52] Published in the journal Pellico compiled, *Il conciliatore*, September 6, 1818, and reprinted in Egidio Bellorini (ed) 1943, *Discussioni e polemiche sul romanticismo*, Bari, Vol. 1, p. 408; in Carlson 1984: 199.
[53] Carlson 1984: 199
[54] Carlson 1984: 2000
[55] Schopenhauer 1883-6/1819/1844, *The World as Will and Idea*, trans. R.B. Haldane and J. Kemp, London, Trubner and Co; excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 290-297. 292.
[56] Schopenhauer 1888, *Sämmtliche Werke*, Vol. 3, p. 500; Vol 6, pp. 469-70; in Carlson 1984: 193.
[57] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press. 31
[58] Schopenhauer 1883-6/1819/1844, in Gerould 2000: 293.
[59] Gerould 2000: 288-9
[60] Carlson 1984: 190
[61] Grillparzer 1909-48, *Sämmtliche Werke*, Vol. 14, part 1, page 31 and Vol. 7, part 2, page 332; in Carlson 1984: 190-1.
[62] Manzoni 1957-1974, *Tutte le opera*, Milan, Vol. 2, p. 1710; in Carlson 1984: 202.
[63] Shelley 1948/1840, *A Defence of Poetry and A Letter to Lord Ellenborough*, London; excerpt in Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371.370.
[64] Carlson 1984: 227
[65] Shelley 1880, *Works*, London, Vol. 7, pp. 114, 144; in Carlson 1984: 228.
[66] Shelley 1948/1840: 35-37
[67] Wilson and Goldfarb 2004: 375
[68] Carlson 1984: 225-6, 228
[69] Chapters 1, 2 and 3 were published separately in the *Paris Monthly Review of British and Continental Literature* (Carlson 1984: 203).
[70] Beyle 1927-37, *Oeuvres complètes*, Paris, Vol. 13, p. 43; in Carlson 1984: 203.
[71] Carlson 1984: 204-5
[72] Republished in Geneva I968; excerpt translated and reprinted in Sidnell 1994: 95-101; Hippolyte Clairon was a rival actress, whose approach to acting was along the line approved of by Diderot.
[73] Sidnell 1994: 94
[74] Dumesnil 1994/1823: 95

Table 16/51 Theories of Theatre 1825-1835
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Blackadder argues that the period increasingly saw '**the rise of the visual**', with the spectator taking precedence over the 'auditor', a term which had been used interchangeably with spectator by Colley Cibber in 1740 but now disappeared from use. The 1830s included a number of records reflecting that 'the pleasures of the stage had migrated from the ears almost entirely'. [1]					
Reflections of the Actor's Art (1825)	François-Joseph Talma (1763-1826) Great French actor	The comic actor represents everyday persons, for which he must draw on his own nature. The tragic actor must preserve the ideal forms created by the poet, which requires technical skill as well. Nevertheless, contrary to Diderot, sensibility is more important than intelligence in acting in producing a deeply moving performance. There are 'three phases in the functioning of sensibility. The first reflects merely the traditional demand that the actor be truly moved by the emotions of his part and that his sensibility be sincere enough to affect his body and voice. It is now that the creative, artistic insight of the imagination takes place – not … the imagination which vividly recalls objects formerly perceived, "but that imagination which, creative, active and powerful, consists in collecting in one single fictitious object, the qualities of several real objects, which associates the actor with the inspirations of the poet, transports him back to the past, and enables him to look on at the lives of historical personages or the impassioned figures created by genius, - which reveals to him, as tho by magic, their physiognomy, their heroic stature, their language, their habits, all the shades of their character, all the movements of their soul, and even their singularities"', allowing the actor to identify with his role.[2] Wasserman considers this **the most complete expression of the theory of the sympathetic imagination in acting.** **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; practical		To move the spectator	**Doing**:acting (different skills for different genres) requires imagination in order to identify with the role
1825 Pierre Rémond de Sainte-Albine's book *Le comédien* (1749), an extended treatise on acting which took the position of Luigi Riccoboni (1738) that actors should feel the emotions they were expressing, is republished.					
Théorie de l'art du comédien (1826)	Aristippe Bernier de Maligny (d. 1864) Well-known French actor	Distinguished between 'actors by imitation' (neither outstandingly good nor outstandingly bad); 'actors by nature' (relied on genius and were therefore highly erratic); and 'sublime actors' (they 'coldly observed human nature' then 'rendered it with spirit and energy').[3] **Purpose of Theorist**: polemic – anti sympathetic imagination theory of acting **View**		Representation of human nature	**Doing**: acting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	and teacher	**of Theatre**: positive; practical			
Nachgelas-sene Schriften und Briefwechsel (1826)	Karl Wilhelm Ferdinand Solger (1780-1819) German philosopher	Influenced by Schelling. **Irony** was the basis of all art, including drama. It is in art that the 'temporary union of the absolute and the accidental, of the world of essence and that of phenomena, can be achieved'.[4] Although his conception of irony is similar to Friedrich Schlegel's, Solger is considered to have provided the first serious, philosophic development of the concept. Where he differed was in his interpretation of tragedy and comedy. Since both were based on irony, both must provide at least a momentary glimpse of eternal order. In tragedy the universal is affirmed over the individual. Solger influenced the views of Hegel and Hebel. **Purpose of Theorist**: analysis **View of Theatre**: positive; functional		A glimpse of eternal order; irony	**Showing**: drama (art) - a glimpse of eternal order **Watching**: the recognition of a higher order through art
Preface to *Cromwell* (1827);[5] Preface to *Hernani* (1830); revised preface to *Marion de Lorme* (1831); Preface to *Le roi s'amuse* (1831); *Lucrèce Borgia* (1833)	Victor Hugo (1802-1885) French poet, playwright, political dissident[6]	**Essential theorist.** Hugo launched the major period of romantic theory in France with the success of *Hernani*. Its 'tumultuous premiere' resulted in fist fights between the supporters of romanticism and the defenders of classicism.[7] Inspired by the melodramas of Pixérécourt, Hugo introduced the idea of the grotesque as the driving force which pushes poetry from lyric to epic to dramatic phases in each historical era. The grotesque was associated with Christianity, which 'forces the poet to deal with the full truth of reality'.[8] The poetry born of Christianity was the drama, 'the only poetic form that seeks the real' by 'combining the sublime and the grotesque' in order to achieve 'a harmony of contraries'.[9] The classical rules are in fact undercut by verisimilitude, since they do not match reality. Drama is not an ordinary mirror, which reflects poorly, but 'a focusing mirror which … collects and condenses the rays of light … from a glimmer it must make light; from light, a flame'.[10] **The theatre was 'an optical point' a 'point of view'**: '[a]ll that is found in the world, in history, in life, in man, can and ought to be reflected in it, but under the magic wand of art … which arouses the enthusiasm of the spectator, and of the poet'.[11] The lifting of censorship with the revolution of 1830 brought an enthusiastic review of the role of the poet: it was the poet's responsibility 'to create a theatre in its entirety, a vast yet simple theatre, one varied, national in its historical subjects, popular in its truth, human, natural, and universal in its passions'. Hugo specifically linked romanticism in literature with liberalism in politics, but claimed that both classicism and romanticism were outmoded and should be 'swallowed up in the united consciousness of the masses, upon which the art of the future must be based'.[12] Theatre had a moral function, 'a natural mission, a social mission, a humane mission [to leave its spectators	A cultural institution; an 'optical point'; a point of view; a focusing mirror; a practice	To hold up a concentrating mirror before different classes of spectators to arouse enthusiasm and provide moral instruction	**Doing**: playwrighting: action with passion is the prime essential for a play in order to arouse enthusiasm in the spectator **Showing**: 'The real', accessed through contradiction; the connection between the arts and politics; **Watching**: there are three classes of spectator: a great play

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		with] some austere and profound morality' best achieved by touching 'upon everything without being stained by anything'.[13] The genre of *drame* is 'the third great form of art' because it contains and merges comedy and tragedy. The genre of *melodrama*, on the other hand does not combine the best features of comedy and tragedy, and is 'vulgar and inferior'. **Each genre appeals to different kinds of spectators:** women are interested in tragedy (because of the passions and emotions); the general crowd in melodrama (because of its action-filled plot and sensational effects). Thinkers enjoy comedy because of their interest in human beings and their motives.[14] **Thinkers demand characterisation in plays; women demand passion and the mob demand action**. Every great play must appeal to all three at once. Hamilton argues that Hugo's successful play *Ruy Blas* applies these rules, but not evenly, indicating that appeal to the mob is more important than appeal to women, which is more important than appeal to thinkers. Hamilton puts this down to the fact that more of the first two attend plays than the third[15] [an economic consideration!] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; functional			appeals to all three.
This period saw considerable debate over the relationship between melodrama and the romantic drama (a relationship which continues to be debated). Few theorists of classicism or romanticism bothered with the genre, classicism often conflating it with romantic drama. According to neoclassic critic Jean-Louis Geoffroy, 'the determining characteristics of melodrama are the abuse of pantomime and machines, combats, dances, the mixing of tragedy and low comedy, declamation and bombast'.[16] Spectators might see 'a snow-storm, a conflagration, a shipwreck, trap-doors of all sorts, disguises, songs, dances, thunder in a variety of forms, abductions, escape-ladders, combustible hogsheads, forests, dressing rooms, caverns, every imaginable alteration of the seasons and all possible degrees of light and darkness, from sunrise to midnight'.[17] A feature was the 'tableaux vivant' in which action came to a halt and characters were arranged as if in a portrait. **Melodrama was seen as the theatre of the proletariat** in contrast to the classic theatre and the 'well-made play' (introduced by Eugene Scribe). It has nevertheless proved 'a popular and durable form'.[18] Much of the debate over the two forms (melodrama and romantic drama) took place in prefaces and introductions attached to plays either by critics or the playwrights themselves.					
'Réflexions sur la verite dans l'art' – preface to *Cinq-Mars* (1827); 'Lettre' (1829);	Alfred de Vigny (1797-1863) French novelist and translator	Draws a distinction between the True (*le Vrai*) 'which is the totality of objective facts and events' (the historian's province) and Truth (*la Vérité*), 'which is an attempt to explain and understand these facts in terms of human imagination' (the poet's province).[19] Truth is 'an ideal ensemble of [the True's] principal forms … the sum total of all its values' created from the 'choosing and grouping [of the True] 'around an invented center'. It is Truth which is the goal of dramatic art.[20] The goal of the dramatist is threefold: to offer 'a sweeping picture of life … 'characters, not roles' and a mixture of the comic, tragic and epic.[21] A work should be related to its historical setting: 'To present a tragedy is nothing		The creation of an 'evening' or 'occasion' in which a view of Truth and of life might be seen	**Doing**: poetry (dramatic art); producing an 'occasion' **Showing**: a momentary view of Truth

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Dernière nuit de travail (1835)		else than to prepare an evening, and the most accurate title ought to be the date of the performance',[22] an anticipation of C20th theorists who 'regard drama as occasion'.[23] In 1835 Vigny claimed that '[t]he most vain of vanities is perhaps that of literary theories, which have their moment of popularity and are soon ridiculed and forgotten'. What he was acknowledging was a change in public taste, away from grand effects towards simpler more serious drama, which he called 'the drama of thought', the kind of theatre which he had condemned in 1829. **Purpose of Theorist**: analysis **View of Theatre**: positive			
Tableau de la poédie française au XVIe siécle (1828)	Charles Augustin Sainte-Beuve (1804-1869) French literary historian and critic	A significant defence of romanticism, recommending that the French look back to the Renaissance for inspiration rather than to the classicism of the C17th.[24] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive			**Doing**: poetry - an art which changes over time
Preface to *Etudes française et étrangères* (1828)	Emile Deschamps (1797-1871) French poet	True romantic drama is to be found 'in the individualized painting of characters, in the continual replacement of recitation by action, in the simplicity of the poetic language or the coloring'[25] Deschamps recommended that the French translate Shakespeare as a way of overcoming their classicist restraints.[26] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To present in action	**Doing**: drama (a performed art - action not recitation)
Preface to *Henri III et sa tour* (1829); Preface to *Napoléon Bonaparte*; *Antony* (1831)	Alexandre Dumas (1802-1870) French novelist and playwright	Claimed the only rules he followed were 'to amuse and to interest'.[27] His play *Antony* (1831) contains a discussion of the difficulty of writing plays in a democratic era such as the Revolution had ushered in. In comedies 'the painting of manners' is impossible for 'all social classes have been confounded'. Drama, on the other hand, deals with the passions and if an attempt is made to portray these in a modern setting, the writer is accused of exaggeration. The play nevertheless attempts to present a dramatization of a personal emotional crisis, in what Dumas calls a 'scene of love, jealousy, and wrath in five acts'.[28] It was attacked for its immorality. Dumas claimed that this was because the spectators recognized themselves 'as in a mirror'. The moral function of *drame* was rendered ambiguous in *Antony*, anticipating the popular 'shocking' drama of the C19th.[29] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive		To amuse and to interest; to explore modern reality	**Doing**: playwrighting **Showing**: a dramatization of a personal emotional crisis **Watching**: the audience recognizes itself
De la Guerre	Benjamín	Called for flexibility and a regulatory system for both theatre and society which united			**Doing**: tragedy

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
de Trente Ans (1829);[30] *Réflexions sur la tragédie* (1829)	Constant (1767-1830) Franco-Swiss novelist and political writer	'order and liberty'.[31] There are three possible bases for tragedy: passion (as in French classic tragedy), character (as in Shakespeare and German and romantic theatre) and (one which so far had not been explored) the individual in conflict with society. Constant recommended the third for tragedies of the future because its possibilities were 'inexhaustible'.[32] His novel *Adolphe* was a forerunner of the modern psychological novel. **Purpose of Theorist**: prescriptive **View of Theatre**: positive			
Preface to *Boris Godunov* (1829); 'On National Drama and on *Marfa Posadnitsa* (1830)	Alexander Pushkin (1799-1837) Russian dramatist	Found the traditional idea of verisimilitude ridiculous: 'what kind of verisimilitude is there is a room divided into two parts, one of which is occupied by two thousand people supposedly not visible to those who are on the stage?'[33] Pushkin considered drama to be the most unrealistic of all genres 'because for the most part the spectator must forget time, place, and language'. The only important verisimilitude was 'truth of passions, verisimilitude of feelings in the proffered circumstances.'[34] He felt that Shakespeare had managed this, while Racine had not, partly because of their respective use of language. The problem was, as he saw it, 'to find an idiom … accessible to the common people'.[35] **Purpose of Theorist**: polemic – anti-prescriptive **View of Theatre**: positive			**Doing**: playwrighting (a genre of poetry) **Showing**: truth of feelings in the circumstances **Watching**: spectators must put aside reality in order to enjoy drama
Aesthetik (1832-1833)	Friedrich Schleiermacher (1768-1834) German theologian	Included a consideration of the art of acting. Art was essentially the expression of emotion, modified and transfigured by deliberation (*Besonnenheit*), an internal process which imposed order and harmony, producing a unique emotional experience in which the individual was united with the absolute or infinite and the gap between human perception and the higher world defined by Kant was bridged. Communication with an audience was incidental to this. The value of the work lay in itself.[36] **Purpose of Theorist**: analysis **View of Theatre**: aesthetic		The **expression** of emotion	**Doing**: acting as an aesthetic practice, an art.
Fischer-Lichte argues that the application of theories of relativity to perception had considerable effect on theatre theory during the C19th. It was recognized that 'the act of observation itself directly affects the observed'. This undermined the idea of the beholder 'as a fixed eternal observer' who could be largely taken for granted, and instigated **an interest in spectators**, at least **in relation to how they affected performers**. This problem was acutely reflected in Diderot's demand that performers appear to be absorbed in what they were doing. Fischer-Lichte argues that in this recognition of the impact of observation on the observed lay the beginnings of an interest in performance, and language's loss of domination of theatre theory[37] – although it took until the late C20th for its overthrow to be complete.					
Vorlesungen	**Georg Wilhelm**	**Essential theorist.** Hegel was an 'inveterate theatre-goer and connoisseur of acting' who	A place to	The sensuous	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
über die Aesthetik (The Philosophy of Fine Art) (1835 from lectures during 1820s) including 'Art in Relation to the Public'; 'Supremacy of Drama'; 'Modern Comedy and the Dissolution of Art';[38] 'Tragedy as a Dramatic Art';[39] 'The Relation of the Dramatic Composition to the General Public'.[40]	**Friedrich Hegel** (1770-1831) German philosopher	believed that the *performance* of drama 'was an essential aspect of the genre'. Plays were to be judged as they appeared on the stage.[41] His lectures on aesthetics drew large audiences, and his writings virtually summarise the entire German philosophical and aesthetic tradition, providing a profound and detailed treatment of drama, especially tragedy.[42] His treatment of tragedy was said to be 'both searching and original'.[43] Hegel proposed three historical stages for aesthetics, as part of the 'unfolding of the Absolute Mind': a *symbolic age* (roughly corresponding to Egyptian culture), a *mimetic age* (the Greek and Roman classical period) and a *romantic age* (the Christian period) and argued that 'the art of each period manifests the age's cultural heritage and values'. Each period thus 'embodies and expresses a dominant, controlling *Weltanschauung* or world view.[44] For Hegel dramatic poetry represented the culmination of classical art,[45] 'the most perfect totality of content and form',[46] epitomised by Sophocles' *Antigone*.[47] **Drama was 'the presentation of human actions and relations in their actually visible form to the imaginative consciousness, that is to say, in the uttered speech of living persons who … give expression to their action'**. It includes 'definite ends individualized in living personalities and situations pregnant with conflict [and brought to a] tranquill resolution'.[48] In his 'highly questionable' reading of *Antigone* Hegel suggests that 'art is an attempt, which necessarily falls short, at the sensuous realization of spirit. This attempt is manifested in terms of the content of the artistic representation and … its striving for an enabling form … that form, in its highest development, is dramatic and its medium is the theatre'. Drama thus provides 'ways of apprehending spirit' or 'knowing' in ways which manifests the 'interpenetration of the knower and the known' (something scientific or objective knowledge pretends not to occur).[49] Drama, according to Hegel, was 'only possible in the intermediate and later epochs of a nation's development'.[50] Hegel considered the parts of the drama, diction and dialogue as well as the three unities, of which he considered, in line with his belief that a play could only be properly judged in performance and should be written with performance in mind, that unity of action to be the only essential one. Action must be dramatic, involving a quest for a remote goal, resistance to the quest, and a resolution (an application of 'dialectic'). In a section concerning aspects of drama as a performed work of art, Hegel touches on music and scenery, but focuses on the art of the actor, contrasting his 'responsibilities' in ancient and modern theatre. Modern drama stresses individual personality and thus demands	watch a performance	realization of spirit to spectators: a work of art, 'however far [it] may form a world inherently harmonious and complete … exists not for *itself*, but for *us*, for a public which sees and enjoys the work of art. **Art is a compensation for hard work in the world** and the bitter labor for knowledge	– a performed art (an aesthetic practice): What makes drama dramatical 'is the display of action' but performers must generate **a dialogue** with the spectators **Showing**: Harmony through resolution of conflict; the revelation of universal, eternal truth, of 'wholeness' **Watching**: it is the 'beholder' of the dialectical struggle who holds the colliding forces in thought

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		more of the actor, who must not only 'assimilate profoundly the spirit of the poet and the part [but also] supplement the part with his own creative insight, to fill in gaps, to discover modes of transition and generally, by his performance, to interpret the poet'.[51] Hegel's extensive analysis of tragedy in particular indicates a belief that the purpose of dramatic poetry is reconciliation or the achievement of harmony with the universe. Consequently, he found modern tragedy and comedy inadequate, although he recognized that they had their own power and richness. He deplored the subjectivity and chance which they demonstrated, fearing the creation of characters 'so essentially diverse that they are incapable of all homogeneous relation'.[52]Despite a concern with the role of destiny or fate in Greek tragedy, he believed that 'what we see before us are the definite ends of individualized purposes in living personalities and conflictual situations' (*Vorlesungen*). Krasner says that '**what we see'** is a 'key term' for Hegel: 'Tragedy… is dialectical and external, its themes being moral forces of "ethical substances" colliding'. The ensuing conflict 'is held together in thought' by the beholder, 'who weighs equally the colliding wills'.[53] This external conflict is what made Greek tragedy preferable to modern dramas such as *Hamlet*, which featured an internal struggle within the protagonist, a struggle which might produce sympathy for the character, but would not be seen as tragic. Tragedy arose in the conflict between two opposing but equally valid views. A work of art, 'however far [it] may form a world inherently harmonious and complete … exists not for *itself*, but for *us*, for a public which sees and enjoys the work of art. The actors, for example, in the performance of a drama do not speak merely to one another, but to us, and they should be intelligible in both these respects … every work of art is a dialogue with everyone who confronts it'.[54] 'Art is the most beautiful side of [world-] history and it is the best compensation for hard work in the world and the bitter labor for knowledge'.[55] Dramatic art is different in that it must consider its spectators: 'It is on account of … visual presence and nearness of approach' that drama has a more direct relation to the public than either literature or painting: 'Here we have a distinct public for which the author has to cater, and he is under certain obligations towards it. Such a public possesses the right of applause no less than expressed displeasure … A public of this sort, as in the case of any other public jury, is of a very varied character … to ensure complete success … a relative shame-facedness in regard to the finest demand of genuine art, may be necessary. No doubt the dramatic poet has always the alternative			(although it is not clear whether this watcher is the author, others on stage or the spectator, or all three); the spectators are the final tribunal of a work of drama, varied in its responses and background as any public 'jury'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		left him to despise his public. But in that case he obviously fails to secure the very object for which dramatic writing exists'.[56] Hegel is particularly critical of the Schlegels for this scorn of spectators. 'Inasmuch … as it is an essential part of the definition of the dramatic composition that it should possess the vitality able to command a favourable popular reception, the dramatic poet should submit to the conditions … which are likely to secure this result in an artistic form'. One way to do this is to have the ends 'either possess a general human interest, or … have at bottom a pathos, which is of a valid and substantive character for the people for whom the poet creates his work', although if the work does not have some universal qualities, it will not last or be exportable. Drama must also 'offer a living actual presence of situations, conditions, characters, and actions [which is] either so thoroughly poetical, vital and rich with interest that we can discount what is alien to our senses … or it should not pretend to do more than present such particular (local) characteristics as external form'.[57] He rejected caricatures as well as allegorical abstract 'characters' (e.g. Reason). Characterizations should be 'vital and self-identical throughout, a complete whole' as in Goethe or Shakespeare. And there must be 'real emphasis laid on the collision of the *ultimate ends* involved … there must be action'. **What makes drama dramatical 'is the display of action'**.[58] Finally, we should acknowledge the work of the playwright as an art, although not to be read: 'I go to the length of maintaining that no dramatic work ought to be printed' other than as a manuscript for performers.[59] Dramas should 'always keep the audience in view, and throughout address themselves to it'.[60] **Purpose of Theorist**: idealist; prescriptive **View of Theatre**: positive; functional			
Letter in *Danton's Tod* (28 July, 1835)[61]	**Georg Büchner** (1813-1837) German revolutionary activist and playwright	Büchner refused to accept the dominant view of art in Germany at the time: art as idealization, as the revelation of universal, eternal truth. The duty of the dramatist was to re-create history in a direct, living form. Drama should offer 'people of flesh and blood', capable of arousing our emotions. Büchner's work was largely ignored until the appearance of naturalism half a century later.[62] **Purpose of Theorist**: polemic – anti-idealism **View of Theatre**: positive; historical		To arouse the spectators' emotions	**Doing**: playwrighting - a direct, living, historical form **Showing**: 'people of flesh and blood'
'Some	**Alexis de**	A theory of both the relationship between theatre and its political regime, and of	A place in	To 'show' or	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Observations on the Drama Amongst Democratic Nations' (Ch XIX *Democracy in America*) (1835)[63]	**Tocqueville** (1805-1859) French political and social theorist	audiences, especially democratic audiences. Changes in regimes can first be detected **in the theatres**: 'revolution … first manifests itself in the drama'. Different kinds of regimes demand and propel different kinds of drama. Court theatre (e.g. Louis XIV) was concerned with rules of appropriateness and decorum. Democratic theatre is more interested in the emotions of the heart, and in having curiosity and sympathy awakened. 'The principal object of a dramatic piece is to be performed, and its chief merit is to affect the audience … You may be sure that if you succeed in bringing your [democratic] audience into the presence of something that affects them, they will not care by what road you brought them there; and they will never reproach you for having excited their emotions in spite of dramatic rules.'.[64] Tocqueville also acknowledges the effects of religion on theatre when he considers the position of drama in democratic America: 'The Puritans … were not only enemies to amusements, but they professed an especial abhorrence for the stage … These opinions … have left very deep marks on the minds of their descendents. The extreme regularity of habits and the great strictness of manners … opposed additional obstacles to the growth of dramatic art. There are [also] no dramatic subjects in a country which has witnessed no great political catastrophes, and in which love invariably leads by a straight and easy road to matrimony. People who spend every day in the week in making money, and the Sunday in going to church, have nothing to invite the muse of Comedy.' As well, despite their commitment to freedom of speech, drama is censored. Consequently 'a very small number of them go to theatres'.[65] Tocqueville insisted that theatre was *performative*: 'the principal object of a dramatic piece is to be performed, and its chief merit is to affect the audience … They do not expect to hear a fine literary work, but to see a play' and they do not care much about 'dramatic rules'.[66] **Purpose of Theorist**: polemic – anti-prescriptive theory **View of Theatre**: positive; sociological	which drama is staged	express a society in order to affect spectators	(plays) is *enacted*; **the stage** is the practice **Showing**: Political, cultural and sociological: 'the present condition of a society' is closely connected with its drama; an observation of its drama can reveal a great deal about the society and what might be about to change in it. **Watching**: the 'chief merit' of a dramatic piece is to *affect* spectators

[1] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. 10

[2] Talma 1825 in Wasserman, Eric. 1947. 'The Sympathetic Imagination in Eighteenth-Century Theories of Acting'. *Journal of English and Germanic Philology* 46 pp. 264-272. 270
[3] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.218
[4] Carlson 1984: 184
[5] Excerpt translated and reprinted in Sidnell, Michael, ed. 1994. *Sources of Dramatic Theory*. 2 vols. Vol. 2: Voltaire to Hugo. Cambridge UK: Cambridge University Press. 257-265, from Souriau, Maurice (ed) 1897, *La Préface de Cromwell*, Paris. Also reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 300-313, from Hugo 1983/1827, 'Preface to *Cromwell*, in *Revolution in the Theatre*, ed. And trans. Barry V. Daniels, Westport, Conn., Greenwood Press; excerpt in Gerould 2000: 300-313
[6] Hugo was forced to flee France in 1852 over his opposition to the political coup by Louis Napoleon (Gerould 2000: 299).
[7] Gerould 2000: 299
[8] Carlson 1984: 205
[9] Hugo 1967-70, *Oeuvres complètes*, Paris, Vol. 3, p. 60; in Carlson 1984: 206.
[10] Hugo 1994/1827: 263
[11] Hugo 2000/1827: 312-3
[12] Carlson 1984: 211
[13] Hugo 1967-70, *Oeuvres complètes*, Paris, Vol. 4, p. 656; in Carlson 1984: 212.
[14] Carlson 1984: 213
[15] Hamilton, Clayton. 1910. *The Theory of the Theatre and Other Principles of Dramatic Criticism*. New York: Henry Holt and Company. 52
[16] Carlson 1984: 214-5
[17] Dublin drama critic Robert Bell, 1837, 'Modern English Drama', *Dublin Review* 2, p. 378; quoted in Schoch 1999: 48.
[18] Carlson 1984: 215
[19] Carlson 1984: 207
[20] Vigny 1914-1935, *Oeuvres complètes*, Paris, Vol. 5, p. viii; in Carlson 1984: 207.
[21] Vigny 1914-1935, *Oeuvres complètes*, Paris, Vol. 3, p. xiv; in Carlson 1984: 208.
[22] Vigny 1914-1935, *Oeuvres complètes*, Paris, Vol. 3, p. xii-xiii; in Carlson 1984: 208.
[23] Carlson 1984: 208
[24] Carlson 1984: 207
[25] Deschamps 1872-74, *Oeuvres completes*, Paris, Vol. 2, pp. 285-6; in Carlson 1984: 208.
[26] Carlson 1984: 208
[27] Dumas 1863-74, *Théâtre complet*, Paris, Vol. 1, p. 115; in Carlson 1984: 210.
[28] Dumas 1954-67, *Mes mémoires*, Paris, Vol. 4, p. 302; in Carlson 1984: 212.
[29] Carlson 1984: 212
[30] A substantial reworking of the preface to his 1809 translation of Schiller's *Wallerstein*, entitled *Quelques reflexions sur la tragédie de Wallestein et sur le théâtre allemand* in which he argued that the French playwrights were in need of their rules, despite their limitations (Carlson 1984: 209)

[31] Constant 1957, *Oeuvres*, Paris, p. 918; in Carlson 1984: 209.
[32] Carlson 1984: 210
[33] Pushkin, *The Critical Prose*, trans. Carl Proffer, Bloomington, 1969, pp. 66-67; in Carlson 1984: 241.
[34] Pushkin, *The Critical Prose*, trans. Carl Proffer, Bloomington, 1969, pp. 40, 131; in Carlson 1984: 241.
[35] Carlson 1984: 242
[36] Carlson 1984: 191
[37] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.4, 7
[38] From Knox, T.M. (trans) 1975, *Aesthetic: Lectures on Fine Art*, 2 vols., Oxford; excerpt reprinted in Sidnell 1994: 209-218.
[39] In Hegel, 1962, *The Philosophy of Fine Art* , Anne Henry Paolucci (ed), New York, Harper Torchbooks, Harper and Row, pp. 1-96.
[40] In Hegel, 1962, *The Philosophy of Fine Art* , Anne Henry Paolucci (ed), New York, Harper Torchbooks, Harper and Row, pp. 22-30.
[41] Gerould 2000: 314
[42] Carlson 1984: 193
[43] A.C. Bradley 1950, *Oxford Lectures on Poetry*, London, p. 69; in Carlson 1984: 193.
[44] Postlewait, Thomas. 1988. 'The Criteria for Periodization in Theatre History'. *Theatre Journal* 40 (3) pp. 299-318. 303
[45] Bernard Bosanquet 1949, *A History of Aesthetic*, London, p. 352; in Carlson 1984: 193.
[46] Hegel 1994/1835: 209
[47] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing. 21
[48] Hegel 1962/1835: 3
[49] Sidnell 1994: 206-8
[50] Hegel 1962/1835: 3
[51] Hegel 1920, *The Philosophy of Fine Art*, Trans. F.P.B. Osmaston, London, Vol. 4, p. 248; in Carlson 1984: 194.
[52] Hegel 1920, *The Philosophy of Fine Art*, Vol. 4, p. 324-25; in Carlson 1984: 196.
[53] Krasner 2008: 22
[54] Hegel 1994/1835: 209
[55] Hegel 1994/1835: 218
[56] Hegel 1962/1835: 23
[57] Hegel 1962/1835: 24-5
[58] Hegel 1962/1835: 35
[59] Hegel 1962/1835: 34-5
[60] Hegel 1962/1835: 42
[61] Büchner 1967-71, *Sämmtliche Werke und Briefe*, Hamburg, Vol. 2, pp. 443-4; in Carlson 1984: 248.
[62] Carlson 1984: 248-9
[63] Republished in Eric Bentley (ed) 1978, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*, Penguin Books, England, pp. 479-484.

[64] de Tocqueville, Alexis. 1978/1835. 'Some Observations on the Drama amongst Democratic Nations'. In *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*, edited by E. Bentley. England: Penguin Books, 479-484. 483
[65] Tocqueville 1978/1835: 483-4
[66] Tocqueville 1978/1835: 482-3

Table 17/51 Theories of Theatre 1836-1860
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Reception speech to the Académie Française (1836)	Eugène Scribe (1791-1861) French dramatist	Successful dramatist who introduced the idea of the 'well-made play', with its techniques of careful construction and preparation of effects, a model which continues to exert its influence on play construction. Scribe took issue with the idea that comedy reflects the manners of its own society. On the contrary, spectators go to the theatre 'not for instruction or improvement but for diversion and distraction, and that which diverts them most is not truth but fiction. To see again what you have before your eyes daily will not please you, but that which is not available to you in everyday life – the extraordinary and the romantic'.[1] **Purpose of Theorist**: polemic – anti-idealist and didactic theatre **View of Theatre**: positive	A place spectators go to see plays	Diversion and distraction	**Doing**: playwrighting **Showing**: fiction (something different) **Watching**: for diversion and distraction
'The Petersburg Stage in 1835-36' - written in 1836, published posthumously 'After the Play' (1836); 'On the Theatre' (1845); 'The Conclusion of *The Government Inspector* (1846)[2]	Nikolai Gogol (1809-1852) Russian dramatist and performer	Argued for a combination of classicism and romanticism in a socially oriented drama which aimed to expose the ills of contemporary society, using laughter as its major weapon. Gogol considered laughter as 'the great poetic force for the elevation and ennoblement of mankind'. This gave poetry and drama a 'noble mission'.[3] Theatre should 'teach 'a whole crowd a living lesson" with the aid of "unanimous laughter" and "universal sympathy"'.[4] Gogol rejected arguments which condemned all theatre as corrupt. Theatre at its best could be 'an instrument for the service of God' which, by giving living representations of noble deeds, could renew and revitalise the spectator.[5] **Purpose of Theorist**: polemic – pro-theatre; idealist **View of Theatre**: positive; functional	An institution; 'an instrument for the service of God', a noble mission	Renewing and revitalising the spectator through laughter	**Doing**: playwrighting; performance **Showing**: exposing the ills of contemporary society
Über das Erhabene und Komische	Friedrich Vischer (1807-1887)	Vischer was widely read in the late C19th. He demonstrates a clear Hegelian approach both in his historical analysis of the development of tragedy and in what constitutes tragedy, seeing both in a triadic form: the conflict between opposites which results in a		The revelation of universal,	**Doing**: drama (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1837); *Ästhetik* (1847-58)	German aesthetician	synthesis or 'higher unity in the absolute spirit'.[6] **Purpose of Theorist**: idealist **View of Theatre**: positive; aesthetic		eternal truth through a conflict of opposites	
1838: the enormous success of the actress Rachel brought new life to the French classic tradition.[7]					
'De la tragédie à propos des débuts de Mlle Rachel (1838)	Alfred de Musset (1810-1857) French poet, dramatist and novelist	Inspired by Mlle Rachel's performances to take a fresh look at the tragic genre, he concluded that both classic and romantic approaches should form part of the French tradition, in a new modern form of tragedy which drew on French history. The unities and other rules of classicism were not arbitrary, but essential components of the art of poetry: 'An architect uses wheels, pulleys, framework; a poet uses rules, and the more precisely these are observed, the greater will be the effect and the more solid the result'.[8] Ponsard's 1843 play *Lucréce* was considered the beginning of this new school, which came to be known as the *école de bon sens*.[9] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Doing**: poetry: playwrighting – a rule-governed art
Cours d'esthétique appliqué (begun 1839; unfinished)	François Delsarte (1811-1871) French acting theorist and teacher	Delsarte advocated 'a scientific approach' to acting.[10] It was the 'most notorious' theory of acting of the period. In a reaction against the mechanistic and formalized actor training of the time, Delsarte carefully recorded 'natural' expressions and gestures produced by instinct and emotion. However, codified by his students, this produced a rigorous formal system which became synonymous with the mechanistic system it was intended to break.[11] His system did however require that actors' movements and gestures be based on observations of everyday life.[12] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; practical		Representatio n	**Doing**: acting as a scientific technique
1840's: audiences in **Cuban** theatre were prohibited 'from calling out any actor or actress, or for repetition of any piece, under penalties of fifteen days in prison'.[13] Whitman felt this was a breach of an audience's 'inalienable rights' to actively participate in a performance. Such participation encouraged the best in the performer.					
Dramatur-gische Aphorismen (1840-60); *Shakespeare-Studien* (1871)	Otto Ludwig (1813-1865) German dramatist	Rejected socially engaged drama (as promoted by Hebbel and Hettner) and the pragmatic approach of Freytag whom he thought lacked passion and therefore didn't understand the essence of drama. The essence of tragedy was emotional conflict, but this occurred within the hero rather than between man and fate or man and society. Ludwig's analysis and view of tragedy is Hegelian. He advocated a 'poetic realism' tragedy: a synthesis of naturalism and idealism. Passion, however, was 'the chief motive, not reflection'.[14] **Purpose of Theorist**: polemic – idealist **View of Theatre**: positive		The demonstratio n of emotional conflict and passion within a character	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Woe from Wit' (1840); 'The Division of Poetry into Kinds and Genres' (1841); 'The Russian Theatre in Petersburg' (1841); 'A Survey of Russian Literature' (1847);	Vissarion Belinsky (1811-1848) Russian literary critic	First major Russian literary critic, credited with establishing the emphasis on social and political concerns characteristic of the Russian critical tradition.[15] He sought to maintain art's aesthetic integrity, while also retaining its social function: 'art must be, first and foremost art – and then only can it be an expression of the spirit and direction of social life during a given period' ('A Survey'). Followed Hegel in arguing that tragedy portrays 'the conflict of opposing principles' in a world of necessity, while comedy portrays a world of chance and illusion.[16] After Belinsky, Russian theory split into two strands. The first continued his emphasis on the social importance of poetry (the 'civic or democratic critics'). The second reacted against this emphasis, focusing on formal concerns (the aesthetic or conservative school). The first group were favoured by subsequent Soviet thought. Consequently, the second 'faded into relative obscurity'.[17] **Purpose of Theorist**: polemic - idealism **View of Theatre**: positive; aesthetic	A national cultural institution	Aesthetic - art has a social function only in as much as it is art	**Doing**: poetry **Showing**: art expresses the spirit and direction of social life in a given period
Introduction to Pixérecourt's *Théâtre Choisi* (1841)	Charles Nodier (1780-1844) French author of fantastic tales	An extended defence of the genre of melodrama. The essence of melodrama is its morality: 'virtue is always rewarded and crime is never without punishment' (thus it embodies 'the morality of the Revolution'). Although its language is often exaggerated and affected, it serves its purpose: to instruct and delight, and demonstrate about poetic justice.[18] **Purpose of Theorist**: polemic – pro-melodrama **View of Theatre**: functional		Moral instruction	**Doing**: playwrighting **Showing**: poetic justice
Dernières reflexions de l'auteur sur le melodrama (1843)	Guilbert de Pixérecourt (1773-1844) French playwright	The 'founding father of melodrama', according to Carlson.[19] A dramatic work should always exhibit 'complete unity': through the representation of the three unities 'as much as possible', plus unity of vision between writing and production, best achieved by having both writing and production under the care of a single person. Pixérecourt condemned romantic drama for its disregard of the unities, but most of all for its lack of morality in subject matter. **Purpose of Theorist**: prescriptive **View of Theatre**: functional			**Doing**: drama **Showing**: morality
'Slavic Drama' (1843)	Adam Mickiewicz (1798-1855)	Like Mme de Staël, Mickiewicz saw theatre as a historically contingent form, and argued for the development of a national form of theatre for Poland. He travelled widely in Europe, was friendly with James Fenimore Cooper and translated Emerson's essays on	A place on earth for drama – a	To animate the masses	**Doing:** drama (an historical form of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	Polish poet, theorist, gifted improviser, political dissident and academic	transcendentalism into French. He believed that drama was not only 'the most powerful artistic realization of poetry', it 'almost always' announced 'the end of one era and the beginning of another' in its attempts to 'animate' the masses. There were two aspects of the drama: 'the *creation* and the *execution*'. In creating drama, poets drew on the poetic imagination of their people. This varied from people to people, as could be seen in the different ways of conceiving the supernatural world, but all drama must have some aspect of the *marvellous* 'like a breath from a higher region'. But drama also needed 'a place on the earth: it requires a building and actors; it needs the support of all the arts'.[20] Poetic improvisations were a popular form of entertainment in Italy in the period, but Mickiewicz appeared to be the only major European poet to cultivate the art. He was apparently charismatic, and able to astonish spectators. He saw the ability as a gift, and 'evidence of his credentials as a prophet'. He was arrested by the Tsarist secret police in 1823, and his books were banned. He spent the rest of his life in exile.[21] **Purpose of Theorist**: polemic – idealist **View of Theatre**: positive	building		poetry); a performed art **Showing**: a sense of spirit; the marvellous
'The Ancient Tragical Motif as Reflected in the Modern' in *Either/Or* (1843);[22] 'The Crisis and a Crisis in the Life of an Actress' (1848); 'Herr Phisto as Captain Scipio' (1848)[23]	Søren Kierkegaard (1813-1855) Danish philosopher and writer	Rejected Hegel's rationalistic emphasis on universals and the striving for ultimate harmony. Kierkegaard presented a romantic reaction, 'emotional and individualistic, preaching not harmony but paradox, and seeking the ultimate not by logic but by individual religious insight', what Carlson calls 'the aesthetic consciousness'. Both comedy and tragedy 'are manifestations of contradictions arising from partial perspectives, and will disappear when the transcendent religious stage is reached'. Modern tragedy differs from ancient tragedy in its focus on the individual. Art is a transparent medium 'through which shine ideal forms'. The problem for the actor is how best to realise this. Reflection appears to be the key, for both performer and spectator or critic, who should 'observe and understand the performance with a reflection no less detailed and circumstantial'.[24] **Purpose of Theorist**: polemic - romantic idealism **View of Theatre**: positive; aesthetic		The expression of the ideal through reflection	**Doing**: drama (art) - a 'transparent medium through which the ideal shines; acting – required reflection **Showing**: manifestations of contradiction **Watching**: required reflection
My Word about Drama	Friedrich Hebbel	Hebbel also rejected Hegel's rationalistic approach. Art is 'realized philosophy'; drama ('the summit of all art'), not philosophy, mediates 'between the Idea and the condition of	A place; an institution:	(Possibly): to illustrate 'the	**Doing**: drama playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1843); *Tagebücher* (1903); 'The Relationship of Dramatic Art to its Age and Allied Matters: *The Preface to Mary Magdalene* (1844)	(1813-1863) German dramatist	man and the world', when it reflects the historical process and the 'spirit of its own age'.[25] Hebbel constructed a theory of tragedy based on the distinction between Being (*Sein* – the 'original nexus' or mean) and Becoming (*Werden* – individual manifestations), as part of the process of individualization, a process which inevitably destroys the individual: '[a]ll action, when confronted with fate … dissolves into suffering'.[26] What was revealed by this was 'a clear view of the individual's relation to the whole'.[27] Unresolved and unresolvable conflict lies at the centre of the universe; art can look at this symbolically, and provide a temporary resolution. The function of drama, 'assuming that it has any function at all' is to illustrate 'the existing state of the world and man in their relationship to the Idea' (the whole), and 'to help bring it [the world-historical process of introducing a new form of humanity] to a conclusion'.[28] Great drama occurs when some significant change is occurring in this relationship. Hebbel claimed that there had been three such situations in the history of drama. The first occurred during the period of Greek tragedy, with the challenging of the naïve conception of the gods by the new concept of *fate*. The second period occurred at the time of Shakespeare: rising Protestant consciousness shifted attention to the individual, changing the conflict between man and fate to a conflict *within* the individual. The third period was occurring in Hebbel's own age: '[t]he existing institutions of human society, political, religious and moral' had become problematic, constituting a conflict within the Idea of the whole, and producing a drama of social criticism. The essence of all tragedy is the portrayal of universal conflict through individual cases and deals 'with the basic tensions of the human condition'.[29] **Hebbel urged dramatists to 'ignore the mobs of aesthetics who only wish to have good health demonstrated in the very disease'**.[30] The artist had no choice but to show the full picture. Not all drama achieved epoch-making status, however **all drama was about action**: 'there is no place for thought and emotions in drama but only to the extent that they translate directly into action' but this action had to be historically and culturally contextualised, because theatre was 'the intermediary organ between poetry and the public'. Art was 'philosophy realized'. Bourgeois tragedies were possible, but only if their action is based on necessity and can not be circumvented.[31] **Purpose of Theorist**: polemic – anti-aesthetic theory **View of Theatre**: positive	'the intermediary organ between poetry and the public'	existing state of the world and man in their relationship to the Idea' via symbolic means and using action	- realized philosophy - plays are 'artistic offerings to the age' in which they are written **Showing**: art not philosophy provides the highest interpretation of life and a temporary resolution of its conflict; the portrayal of universal conflict through individual cases
Gegen die speculative	Hermann Hettner	Hettner criticized the metaphysical approach to art which dominated German theory. His 1852 book displays a 'spirit of social revolution'. The drama of the future can 'only be		To reflect the social and	**Doing**: drama (art)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Aesthetik (1845); *Das moderne Drama* (1852)	(1821-1882) German literary theorist and historian	social and historical' rather than political[32] and reflect 'both the social and emotional needs of its audience'.[33] Bourgeois social drama is best suited for this. There are three kinds of tragedy: tragedy of condition (the individual against fate); tragedy of passion (the hero in conflict with himself) and the tragedy of idea (the conflict of ideas and obligations such as in Sophocles' *Antigone*). The third is the 'highest' and should be the goal of serious drama in the future. Hettner's ideas strongly influenced Ibsen. **Purpose of Theorist**: polemic – anti-metaphysics **View of Theatre**: positive		emotional needs of spectators	
Drama criticism (1846); *Democratic Vistas* (c1892)	**Walt Whitman** (1819-1892) American poet, critic and writer	'The drama of this country *can* be the mouth-piece of freedom, refinement, liberal philanthropy, beautiful love for all our brethren, polished manners and an elevated good taste. It can wield potent sway to destroy any attempt at despotism'.[34] Whitman believed spectators had 'inalienable rights' and when participating intelligently, could bring out the best in the performer and thus generate 'an electric' feeling which created a collective out of the many different individuals present. In other words, an 'audience' was created through the course of the performance. He based this largely on his experiences at the Bowery Theatre when a youth, where spectators were participatory in this way – but were also almost totally male. Whitman saw theatre as a metaphor for American democratic life, a way of overcoming the tension between individualism and collectivity. Unfortunately this conception of democracy was based on the exclusion of much of the population – not just women but also the more refined. **Purpose of Theorist**: polemic – pro-democratic theatre **View of Theatre**: positive; functional	A place; a moral institution	Moral instruction; the development of a sense of collectivity	**Doing**: drama – a performed art **Watching**: participatory: spectators have rights, and 'call out' the best in the performers; critical: the 'penetrating eye' sees below or through 'the sham'
'A propos' to *Agnès de Méranie* (1847); 'Discours de réception à l'Académie Française' (1856)	François Ponsard (1814-18670 French lawyer and dramatist	Leader of the *école de bon sens*, a school of drama which reflected the concerns and ideals of the new bourgeois society: written in simple and direct verse, featuring reason and moderation, and focused on duty to family and society. Ponsard called for the rejection of formulas and doctrines and the concern over innovation or imitation: all art was simply good or bad, 'the only sovereignty to be admitted [was] good sense … all doctrines, ancient or modern, should be continually submitted to this supreme judge.[35] The goal should be simplicity and truth.[36] Dramas and tragedies are primarily concerned with 'the representation of character, the development of passions, or the re-creation of the spirit and manners of a period', subordinating the plot to this dominant idea. 'Any		The representation of character, the development of passions, or the re-creation of the spirit and	**Doing**: playwrighting (art) **Watching**: 'good sense' (reason) as the only judge of whether art was good or

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		play, on the contrary, which seeks only to astonish and move the spectator by a rapid succession of adventures and unexpected turns would be a melodrama'. Each has their own particular 'laws'.[37] **Purpose of Theorist**: polemic – anti-prescriptive theatre **View of Theatre**: positive		manners of a period	bad.
1848-49: revolutionary upheavals affected most of Western Europe. Involvement in riots in Dresden forced Wagner into a ten-year exile in Zurich.[38] **1849**: in England, the **advent of gaslight** allowed the lights of auditoriums of theatres to be extinguished, shutting the spectator off from the actor 'by a curtain of darkness'.[39] According to Styan, this was to have a profound effect on the relationship between actor and spectators, bringing to an end the interplay between actor and spectators and between spectators and spectators which had been a feature of theatre until then. Wagner is credited with being the first to use this effect, which he did to help the spectators focus on the stage.					
Die Kunst und die Revolution (Art and Revolution) (1849); *Das Kunstwerk der Zukunft* (The Work of Art of the Future) (1849);[40] *Oper und Drama* (1851); *Gesammelte Schriften* (1872);	Richard Wagner (1813-1883) German composer	Wagner's ideas 'profoundly influenced the course of modern theatre'.[41] He wanted to create a 'communal' theatre like the Greeks. He urges architects to design theatre so that spectators could be 'classless', but able to see and hear perfectly so that they could become absorbed in the work of art and forget themselves in the auditorium.[42] Art itself had a history: Greek drama was a political and spiritual creation through which the whole people came to understand themselves as a unity. The decline of Athens saw this common spirit shatter along with the drama. The Romans rejected drama because they rejected its spirituality; the Christians rejected it because they rejected sensual pleasure. It was revived during the Renaissance as a corruption: 'an amusement for the rich and powerful'.[43] Art needed to become revolutionary in order to overcome the influence of modern society,[44] which was suffused with 'blubbery, debased *sentimentality* … in order to hire for itself a private little paradise'.[45] The 'only conceivable and valuable artwork of the future' was musical drama, viewed as an autonomous art work:[46] 'All artistic creativity becomes universally intelligible, wholly understood and justified to the extent that it passes over into drama, that it is … illuminated by drama'. Drama was the only universal form of art, 'the only real, free, that is to say the only *intelligible,* work of art'.[47] The source of this new art lies in the *Volk*, 'the sum total of all those who feel a common need'. The *Volk* can reunify the arts (which had become separated and corrupted) by responding to this felt need.[48] *Oper und Drama* was Wagner's major theoretical work. It continues the line discussed above. He complained that in opera, 'a means of expression (music) has been made the end, and the end of the expression (drama) the means', and urged a reunification of poetry and music as an expression of the total being of the *Volk*. Wagner's works were popular with spectators although critics disapproved of the idea of	A place of experience; the experience itself (NB: Wagner distinguish-ed between theatre and 'common' performative -ity	Expression; the focusing of attention	**Doing**: Art (drama was the only universal form) **Showing**: using all forms of art **Watching**: spectators were to behave with decorum; through the efforts of the performer, **audiences came into being as spectators became absorbed in what was on stage**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'total theatre' and some of Wagner's other techniques.[49] His insistence on a total stage illusion led to the requirement that musicians tune their instruments outside the orchestra pit and that spectators not applaud until the end of the presentation. **He is credited with being the first director to extinguish the auditorium lights in order to focus the spectators' attention on the stage**.[50] Wagner is said to have 'invented' **theatricality** (which he called *Gebärde* or 'gesture') as a value.[51] From Wagner onwards, theatricality was not just a mode of a particular art form, but was a value attached to that art form (either positively or negatively). Many subsequent theorists objected to the notion of theatricality but not its status as a value (negative in its association with inauthenticity; positive in its being seen as 'the essence' of theatre). He claims to have had a nightmare about a theatre in which 'a reading of a Goethe novel and the performance of a Beethoven symphony taking place in an art gallery among various statues' occurred.[52] His nightmare was of the common 'performativity' of theatre, a condition which had existed since the Middle Ages, and against which Wagner rebelled. His ideas of a total theatre were to influence theatre up until the 1950s when 'the performative function' was rediscovered.[53] Nevertheless, he recognized the crucial nature of the audience: ''the performer becomes an artist only be being completely absorbed into the audience. Everything that breathes and moves upon the stage, breathes and moves only from an eloquent desire to communicate, to be seen and heard' while the audience only becomes an audience as it 'lives and breathes in the work of art … upon the stage which seems to it to be the universe'.[54] However, the audience was not to interfere either with the stage or with other spectators: 'Wagner is venerated as the first to remove all of the distractions inherent in the multi-tier auditorium with the aim of concentrating attention of the stage picture contained within the proscenium arch'.[55] Blackadder sees this as a distinct change in the 'social contract' with the audience/spectators: spectators are 'given a specific role to play' *as spectators* rather than participants in a social event.[56] **Purpose of Theorist**: polemic – pro-'total theatre' – theatre as a complex, multifaceted experience **View of Theatre**: positive			
1850's: amateur theatricals became 'a vogue' in American middle-class homes, and manuals such as Tony Denier's *Amateur's Handbook and Guide to Home or Drawing-Room Theatricals* (1866) and O.A. Roorbach's *Practical Guide to Amateur Theatricals* (1881) began to appear to help turn the family into 'the primary theater of private life'[57] and plays were especially written for domestic theatricals.[58] **1851**: the first of the 'so-called World Exhibitions … where Western culture proudly displayed the achievements of its civilization'.[59] By 1850, 'the primacy of the visual' had					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
become an obligation. In 1863, William Bodham Donne declared that 'All must be made palpable to sight'.[60] Blackadder claims that this emphasis on the visual 'necessarily brings with it a decline in the intellectual substance of the performance [and] an emphasis on entertainment rather than on the communication of ideas'[61] – although the 'communication of ideas' does not seem to be a preoccupation of theorists to date.					
'Criticism' (1851); 'Recent Novels: French and English' (1847);[62] *On Actors and the Art of Acting* (1875); 'The Old and Modern Dramatists' (1850); 'Shakes-peare's Critics: English and Foreign' (1849)[63]	George Henry Lewes (1817-1896) Leading English critic of literature and theatre; philosopher	Introduced the concept of *realism* to English criticism: 'What we most heartily enjoy and applaud is truth in the delineation of life and character: incidents however wonderful, adventures however perilous, are almost as naught when compared with the deep and lasting interest excited by anything like a correct representation of life'. The art of acting is one of representation, not illusion. Actors convert natural expression into art by a process of purification, and represent these in such a way that the spectators recognize them and 'are thrown into a state of sympathy'.[64] Plays reflect their historical conditions, and acting must take account of this. The veneration of past plays as models was 'the greatest injury yet sustained by the English drama'. Also injurious was the focus on Shakespeare's poetry, leading to the mistaken view that they were works to be read (as by Lamb and Scott) rather than plays to be performed. **Purpose of Theorist**: polemic – pro-modern theatre; anti-the view of drama as literature **View of Theatre**: positive		A delineation of life	**Doing**: **acting** as an art of representation **Showing**: recognizable representations **Watching**: spectators are 'thrown' into a state of sympathy through the actors' representations
The Aesthetic Relation of Art to Reality (1855)	Nikolai Chernyshevsky (c1828-1889) Russian critic	The best known of the Russian 'civic' critics; championed scientific materialism, utilitarianism and social progress; was highly regarded by Marx and Lenin. Art is inferior to reality: its primary goal is not to imitate but to reproduce reality 'to compensate man in case of absence of opportunity to enjoy the full aesthetic pleasure afforded by reality'. Art also 'will present, or solve, the problems that arise out of life **for the man who thinks**'. Real life was the standard by which artistic success was to be measured. Consequently, Chernyshevsky argued against transcendental ideas such as destiny, fate or necessity: '[t]he tragic is a man's suffering or death [whether accidental or not] – this is quite enough to fill us with horror or sympathy'.[65]		A reproduction of reality as **compensatio n**	**Doing**: Art (tragedy) **Showing**: presentation and resolution of problems **Watching**: aesthetic pleasure

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-idealist theory **View of Theatre**: functional			
1856: Tableaux vivant became a feature of performances (as well as exhibitions), including performances of Shakespeare. The prompt book for an 1856 production of *The Winter's Tale* featured the following stage-directions: 'The gaslights go up full and before the audience hears a word, it sees a picture of Leontes, Polixenes and Hermione "reclining on couches … after the manner of the Ancient Greeks. Hermione seated at the extremity of Leontes' couch … Cup bearers, slaves, female water carriers, and boys, variously employed"'.[66]					
'On the Modern Element in Literature' (1857); 'Culture and Anarchy' (1869); 'The French Play in London' (1879)[67]	**Matthew Arnold** (1822-1888) English poet and cultural critic; inspector of schools	**Drama is the most lasting and enjoyable form of literature**. Arnold argued that 'the state should become involved in the support and encouragement of the drama'.[68] Arnold saw culture in general as valuable to the state. **Purpose of Theorist**: polemic – utility of art **View of Theatre**: functional		Civilising	**Doing**: drama (literature)
Preface to *Le fils naturel* (1858); Preface to *Un père prodigue* (1859); Preface to *L'etrangère* (1879)	Alexandre Dumas *fils* (1824-1895) French author and dramatist	Helped establish social drama as the first major postromantic school in France (along with Augier). **The dramatist is an observer, a spectator: someone who passes by, who regards, who sees, who feels, who reflects, who hopes and who says or writes down whatever strikes him in the form which is the clearest, the quickest, the most suitable for what he wishes to say'.** The dramatist has no need of imaginations: [w]e have only to observe, to remember, to feel, to coordinate and to restore … what every spectator should at once recall having seen or felt without taking note of it before. Reality as a base, possibility in facts, ingenuity in means that is all that ought to be asked of us.' Nevertheless, Dumas recognized the importance of style and of artistic form, considering that 'the ideal drama must excel in both technique and observation'.[69] Drama had a moral purpose; it was didactic: 'All literature which is not concerned with perfectibility, morality, the ideal, the useful, is in a word an unhealthy and rickety literature, dead at birth'.[70] Dumas claimed that Zola, in attempting to place an exact replica of life on stage, had lost sight of both the methods and purpose of art, denying the conventions which defined dramatic art. The artist's task is 'to discover and reveal to us that which we do not see in what we daily observe, [to give] a soul to material things, a form to the things		Moral instruction	**Doing**: playwrighting **dramatist**: an observer, a spectator **Showing**: the revelation of things which we do not see in what we daily observe

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of the soul, and in a word, to idealize the real that is seen and make real the ideal that is felt'.[71] Dumas marks the beginning of an idealist reaction against naturalism, on the basis that it did not present a true picture of the human condition, but only a picture of the base side of man.[72] **Purpose of Theorist**: polemic – anti-naturalist theatre **View of Theatre**: functional			
Letters to Lasalle (1859);	**Karl Marx** (1818-1883) German political philosopher	'A significant body of modern theatre criticism acknowledges Marx as its intellectual father'.[73] Although remarks are scattered, key documents for Marx's views on drama are letters to Ferdinand Lassalle (1825-1864) responding to his request for opinions on his historical drama *Franz von Sickingen*. Marx clearly shows a preference for realism over abstraction, suggesting Shakespeare rather than Schiller as a model, and rejected the use of drama as a vehicle for promoting abstract ideas at the expense of characterisation. Tragedy involves an element of conflict between the individual and his historical position.[74] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		The promotion of ideas	**Doing**: playwrighting
Letters to Lasalle(1859); Letter to Paul Ernst (1890)	Friedrich Engels (1820-1895)	Engels was also asked for his opinions by Lassalle. In general, his views on drama were similar to those of Marx. He also recommended Shakespeare as a model. In his letter to Ernst, he was critical of the latter's interpretation of Ibsen because it was not flexible enough to take account of cultural differences between German and Scandinavian cultures:[75] 'the materialist method is converted into its direct opposite if, instead of being used as a guiding thread in historical research, it becomes a ready-made pattern by which one tailors historical facts'.[76] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Doing**: playwrighting
1859 saw the deaths of both De Quincey and Hunt, effectively ending romantic criticism in England. During the Victorian era, **drama was generally considered frivolous**, a perspective which did not encourage speculation. **Lord Macaulay (1800-1859), for instance, declared all theory 'useless' – it 'filled the world with long words and long beards; and … left it as wicked and as ignorant as they found it'**.[77] It was not until the 1880s that theatrical theory again began to develop in England, with an initial focus on the art of acting.[78] Capon argues that 'there is virtually no written aesthetic of the theatre' after Aristotle, most classic statements being more concerned with literature than theatre, or concerned with the practical aspects of staging.[79]					

[1] Scribe 1854, *Oeuvres complètes*, Vol. 1, p. 6; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 216.
[2] Gogol 1966, *Oeuvres completes*, Paris, pp. 1058-9, 1061-2; 1556; in Carlson 1984: 242-3.

[3] Carlson 1984: 243
[4] Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371.353
[5] Carlson 1984: 243
[6] Carlson 1984: 249
[7] Carlson 1984: 270
[8] Musset 1866, *Oeuvres completes*, Paris, Vol. 9, p. 325; in Carlson 1984: 271.
[9] Carlson 1984: 271
[10] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 374
[11] Carlson 1984: 218
[12] Wilson and Goldfarb 2004: 374
[13] Walt Whitman cited in Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press. 83
[14] Ludwig 1891, *Gesammelte Schriften*, Leipzig, Vol. 5, p. 163; in Carlson 1984: 260.
[15] Carlson 1984: 240
[16] Carlson 1984: 240-1
[17] Carlson 1984: 244
[18] Pixérecourt 1841-43, *Théâtre choisi*, Paris, Vol. 1, p. iii; in Carlson 1984: 214.
[19] Carlson 1984: 215
[20] Mickiewicz 1986/1843, 'Slavic Drama', from 'Lectures on Slavic Literature: Lesson 16 (4 April 1843)', trans. Daniel Gerould, *TDR* (T111), Fall, excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books.330-335.330.
[21] Gerould 2000: 327-8
[22] Kierkegaard 1959, *Either/Or*, trans. David and Lillian Swenson, Garden City New York.
[23] Kierkegaard 1967, *Crisis in the Life of an* Actress, trans. Stephen Crites, London.
[24] Carlson 1984: 249-251
[25] Hebbel 1901-7, *Sämmtliche Werke*, Berlin, Vol. 11, pp. 56-7; in Carlson 1984: 251; substantial excerpt translated by Brandt in Brandt 1998: 71-79.
[26] Hebbel 1901-7, *Sämmtliche Werke*, Berlin, Vol. 11, pp. 52; in Carlson 1984: 252.
[27] Hebbel 1903, *Tagebücher*, Berlin, Vol. 2, p. 269; in Carlson 1984: 252.
[28] Hebbel 1844 cited in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.72
[29] Carlson 1984: 253
[30] Hebbel 1844 in Brandt 1998: 73
[31] Hebbel 1844/Brandt 1998: 76-8
[32] Hettner 1924, *Das moderne Drama*, Berlin, p. 9; in Carlson 1984: 257.
[33] Carlson 1984: 256-7

[34] Quoted in Ackerman 1999: 43-4
[35] Ponsard 1865-76, *Oeuvres completes*, Paris, Vol. 3, p. 352; in Carlson 1984: 272.
[36] Carlson 1984: 272
[37] Ponsard 1865-76, *Oeuvres complètes*, Vol. 3, pp. 372-3; in Carlson 1984: 214.
[38] Carlson 1984: 253
[39] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.170
[40] Excerpt published in Brandt 1998: 4-11.
[41] Carlson 1984: 254
[42] Wagner 1998/1849: 5
[43] Carlson 1984: 254
[44] Wagner 1871-72, *Gesammelte Schriften und Dichtungen*, Leipzig, Vol. 3, pp. 11-12, 21; in Carlson 1984: 254.
[45] Wagner 1998/1849: 7
[46] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 338
[47] Wagner 1998/1849: 7-11
[48] Wagner 1871-72, 'Das Kunstwerk der Zukunft', *Gesammelte Schriften und Dichtungen*, Leipzig, Vol. 3, p. 48; in Carlson 1984: 255.
[49] Wilson and Goldfarb 2004: 381
[50] Wilson and Goldfarb 2004: 382
[51] McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008].18
[52] Quoted in Fischer-Lichte 1997: 234
[53] Fischer-Lichte 1997: 234
[54] Wagner 1998/1849: 6
[55] Iain Macintosh 1993, *Architecture, Actors and Audience*, London and New York, Routledge, p. 41; quoted in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.11.
[56] Blackadder 2003: 11
[57] Michelle Perrot (ed) 1990, *A History of Private Life IV: From the Fires of Revolution to the Great War*, trans. A. Goldhammer, Cambridge, Harvard University Press, p. 97; cited in Ackerman 1999: 155-6.
[58] Ackerman 1999: 160
[59] Fischer-Lichte 1997: 225
[60] Quoted in Blackadder 2003: 10
[61] Blackadder 2003: 10
[62] 'Criticism' was published in the *Leader* Vol 2 (71), August 2 1851; 'Recent Novels …' was published in *Fraser's Magazine* No. 36, December 1847.
[63] 'The Old and Modern Dramatists', published in the *Leader*, Vol 1(19), August 1850; 'Shakespeare's Critics' in the *Edinburgh Review* No. 90, 1849.
[64] Lewes 1875, *On Actors and the Art of Acting*, London, pp. 112-3; in Carlson 1984: 230.

[65] Chernyshevsky 1953, *Selected Philosophical Essays*, pp. 373, 375, 311; in Carlson 1984: 244.
[66] Schoch, Richard W. 1999. '"We Do Nothing but Enact History": Thomas Carlyle Stages the Past'. *Nineteenth-Century Literature* 54 (1) pp. 27-52.41n31
[67] Arnold 1960-77, *The Complete Prose Works*, Vol. 1, p. 34; Vol 9, p. 69; in Carlson 1984: 231-2.
[68] Carlson 1984: 232
[69] Carlson1984: 273
[70] Dumas *fils* 1890-98, *Théâtre complet*, Paris, Vol. 3, 10, 31, 211-12, 219; in Carlson 1984: 273.
[71] Dumas *fils* 1890-98, *Théâtre complet*, Paris, Vol. 6, p. 178; in Carlson 1984: 285.
[72] Carlson 1984: 285-6
[73] Carlson 1984: 255
[74] Carlson 1984: 256
[75] Carlson 1984: 256
[76] Karl Marx and Friedrich Engels 1956-69, *Werke*, Berlin, Vol. 37, p. 411.
[77] Carlson 1984: 229
[78] Carlson 1984: 232
[79] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269.261

Table 18/51 Theories of Theatre 1861-1880
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The Technique of Drama (1863) (published in English 1894)	Gustav Freytag (1816-1895) German dramatist and novelist	An empiricist/pragmatist who promoted an aesthetic view of drama: considered the drama as an aesthetic artefact. Freytag analysed the work of five 'masters' (Sophocles, Shakespeare, Lessing, Goethe and Schiller) to discover 'the fundamental laws of dramatic construction'.[1] He set down the basic rules of drama in a structure similar to the French idea of a well-made play. Perhaps not unexpectedly, 'the general basis of his system is Aristotelian. Action is primary' and '[u]nity, probability and magnitude' are considered important enough to warrant a full chapter.[2] However, his view of tragedy was not Aristotelian. He argued for tragedies which reflected contemporary concerns in which 'strong characters' were involved in a 'significant struggle', although he agreed with the idea of catharsis: the aim was 'beautiful transparence and joyous elevation'. The most effective drama had a 'pyramidal structure' consisting of five parts (*introduction, rising movement, climax, falling movement, catastrophe*) and three crises (the first initiates the rising movement; the second ends the climax and the third is 'the moment of final tension before the catastrophe). His book was also a practical manual of theatre operation and practice, with specific suggestions on all aspects of theatre practice, from the construction of plays to how to manage them on the stage, to the role of the playwright in the rehearsal process. The book was translated into English in 1894, and became the standard manual for young playwrights until well into the C20th, despite its mechanistic approach.[3] He considered that the '**most important thing for the poet is the aesthetic effect of his own invention, for the sake of which he plays around with and changes the real facts however it suits him**'.[4] He believed people of the lower classes could not be heroes of a drama because they were generally inarticulate. The dominance of this aesthetic position was to be challenged by Naturalism, which argued that 'truth' was the most important thing to be conveyed. **Purpose of Theorist**: prescriptive **View of Theatre**: aesthetic		Aesthetic: 'beautiful transparence and joyous elevation' through catharsis	**Doing**: drama (an art of poetry); a practice **Showing**: effect not Truth
Review (1863); *Experience and Poetry* (1905); 'Die	**Wilhelm Dilthey** (1833-1911) German philosopher,	Critical review of Freytag's book which dismissed Freytag's interpretation of catharsis. The function of tragedy was the 'lifting of man to a higher consciousness, to the free realm of the universal'.[5] Dilthey also questioned the significance of Freytag's theory of dramatic structure, arguing it ignored the essence of art and encouraged a focus on codified rules: '[a]esthetics, like ethics, is not concerned with the rules of nature, but with	An autonomous art form	To lift man's consciousness to a higher world; meaning	**Doing**: poetry(art) **Watching** (specialised): theatre as an

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Typen der Weltanschau-ungslehre' (1911)	psychologist, historian, aesthetician and literary critic	masterpieces'.[6] The true organizing principle of a great work was like the 'inner form' of the romantics, 'the secret soul of the drama' which dictates the placement of every character and every scene as well as the general course of the action. It derives from the artist's psychic reaction to the world, which becomes symbolised in the work of art. 'Die Typen' postulates three types of world view: positivism, objective realism and dualistic idealism. Each 'places its stamp' on the philosophical, social, and artistic products of its era. Positivism sees nature as 'a blind purposeless creative force' and this view is reflected in *naturalism* in art. Objective realism is pantheistic, 'seeking a unified spirit that can organize man, nature, and society in a coherent whole'. The work of Shakespeare and Goethe reflect this view. Dualistic idealism 'sees the human spirit independent of nature and creating its own order and meaning'. This idea emerged with Kant and is reflected in the work of Corneille and Schiller. This approach, which tried 'to relate artistic and intellectual manifestations within a particular period on the basis of a presumed common psychic ground' was extremely popular in Germany in the first half of C20th.[7] Dilthey was instrumental in devising 'a systematic foundation for the humanities'.[8] He argued that the social world could only be understood 'in terms of the meaning given to it by the people who participate in it'.[9] In *Experience and Poetry* he proposed that 'scholars in the field of humanities should focus on the individual artwork' which could only be understood by experiencing it. 'Thus, he singled out the individual work, the unique event, as the only object deserving the attention of a scholar in the humanities' and, according to Fischer-Lichte, thereby promoted the idea of theatre as an autonomous art-form experienced in performance.[10] **Purpose of Theorist**: polemic – idealist; analysis **View of Theatre**: aesthetic		through performance	artwork could only be experienced through performance
L'art théâtral (1863)	Joseph Samson (1793-1871) Acting teacher	The major acting text of the period in France. As befitted his neoclassical leanings, Samson's text was written in verse. Actors should not rely on inspirations but: 'Meditate, plan, and test all in advance. Such careful work will give you confidence' [then] Add to effects learned with deliberation The tones and movements drawn from inspiration.'[11] Zola (1873) found this training deplorably artificial. **Purpose of Theorist**: prescriptive **View of Theatre**: practical	A place; a practice		**Doing**: acting as an art
Essays on the	William	Drama was about the visual: 'All must be made palpable to sight'.[12]		Creating a	**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Drama and on Popular Amusements (1863)	Bodham Donne (1807-1882) English essayist	**Purpose of Theorist**: prescriptive **View of Theatre**: practical		visual experience	drama: a visual art
Russian Theatre (1864); *Sobranie sočinenij*; *Vospominanij a* (1930).	Apollon Grigoriev (1822-1864) Russian critic	The 'conservative' critic most concerned with drama. His criticism reflected both the influence of German romanticism (the idea of art as an organic process) and the Russian 'native soul' movement which encouraged a distinctive Russian culture. For this reason he considered Ostrovsky's plays a 'mirror of the national consciousness'. Grigoriev believed that the greatest theatre must arise from the people (the masses), and express 'collective need'. Art was not about giving instruction on current social questions but should give insight into popular consciousness and general historical development. The dramatist must be 'a priest who believes in his god and … never gives the masses the least hint of insincerity … who instructs the masses, [and] puts before them the summit of their own world view'. The actor was a major creator, almost as important as the poet, a view which led him to favour actors who relied on emotion and inspiration (such as Mochalov and Shchepkin, who saw acting as a search for inner truth) over those who subordinated themselves to the intent of the text.[13] **Purpose of Theorist**: polemic - romanticism **View of Theatre**: functional	A national cultural and artistic practice	To give insight; to instruct	**Doing**: drama (art) - art as an organic creative process ; acting – as creative as playwrighting **Showing**: the masses' own world view
1865: the Bancrofts introduce *realism* or *naturalism* (what Capon calls 'surface reality') to English theatre: 'characters were dressed in current fashion and … the stage doors had real handles and opened and shut like real doors'. It was a reaction to the 'unreal theatricality' of the theatre of the early C19th, with its restricted social content and avoidance of any serious subject. Capon claims that spectators were 'stunned'. However, the movement was short-lived, the last plays of its main playwright, Ibsen, already showing a move away from surface reality to more expressionistic theatre.[14]					
Essays (1869-1881)[15]	Théodore de Banville (1823-1891) French poet	A rejection of the concrete realism of the naturalists. Poetry was 'the great evoker' and needed no assistance from 'real silk, real cloth of gold … propos, furnishings, projected electric lights' (1873), which only served to distract the spectator from 'the ideal harmony aroused … by the genius of the poet' (1879). The stage should be a neutral playing space (as in Shakespeare) (1877). Although Banville's play *Le forgeron* (1887) could have been staged in this way, he wrote it only for reading. Mallarmé considered this 'spectacle in an armchair' the best kind of theatre, 'a theatre of the mind'.[16] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: ambivalent			**Doing**: poetry (literature) **Staging**: a neutral play-space was required so that the poetry could be heard
Contribution	Mark Twain	Twain complained of a church minister who refused a Christian burial to the actor		Moral	**Doing**: actor

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
to the *Galaxy* (1871)	(1835-1910) American writer	George Holland. Theatre had the capacity to combine amusement with instruction and 'for fifty years it was George Holland's business, on the stage, to *make* his audience go and do right, and be just, merciful, and charitable – because by his living, breathing, feeling pictures he showed them what it *was* to do these things, and *how* to do them'.[17] In other words, the actor was in the same business as the clergy. **Purpose of Theorist**: polemic – pro-theatre **View of Theatre**: functional		instruction; amusement	as teacher **Showing**: actors showed and thereby instructed spectators in how to be moral
Die Geburt der Tragödie aus dem Geiste der Musik (The Birth of Tragedy from the Spirit of Music) (1872)	**Friedrich Nietzsche** (1844-1900) German Romantic philosopher	**Essential theorist.** Nietzsche is said to have 'invented a theatrical philosophy [which] managed to produce a host of followers'. This philosophy featured a focus on and fascination with the theatre, a reliance on functional characters and masks as a vehicle for philosophy and an 'elusive theory of forces' which could be seen as based on theatricality as a 'primary condition of reality'. Nietzsche's philosophy was thus anti-essentialist and anti-foundational.[18] *Die Geburt* was 'the most influential theoretical statement on the drama in German' of the late C19th, and inspired a wide range of modern critics.[19] It considered the conditions under which tragedy arose in ancient Greece, its decline and death, and how tragedy might be revived in modern times. The book reflects the general romantic tendency to see the world in terms of opposites (classic/romantic; ancient/modern, naïve/sentimental) with its distinction between Apollonian and Dionysian modes. The Apollonian mode represents dreams, illusions and the principle of individuation. The Dionysian mode represents intoxication and the loss of self in 'primordial unity' and 'life-giving' chaos. Nietzsche saw tragedy as 'the great life-affirming response' to the vision of the purposelessness of the universe. Through great art, as in the Greek period, these two modes were balanced against each other, and life was affirmed rather than negated. Since Euripides, however, there had been an imbalance in favour of the Apollonian mode, with its focus on morality and rationalism. However, with the realization that 'human logic cannot penetrate the deepest mysteries of the universe or correct all contradictions,' a new tragic vision will arise in which both modes are again put in balance. Nietzsche suggested Wagner as a pioneer in this regard, although he was later to withdraw his support for his work in favour of Strindberg.[20] *Die Geburt* was generally received in silence at the time, or dismissed for 'faulty scholarship',	A seeing-place	A momentary unification of two 'perpetual antagonisms: the *apollonian* and the *dionysian*	**Doing**: drama (tragedy) – a response to the purposeless of life **Showing**: a 'universal' vision **Watching**: spectatorship is an external relationship, a *separate* concept.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		although it has since been recognized as 'a work of major poetic insight'.[21] Nietzsche dismissed suggestions that the chorus of Greek tragedy was either an 'ideal spectator' or a representation of the common people. The latter was a 'blasphemous' explanation by later democrats who enjoyed seeing kings levelled by commoners. Such an explanation might exist in Aristotle, but that kind of relationship between kings and people did not exist at the time of the first tragedies. Nietzsche, as well as other theorists, believed that the great age of Greek tragedy was over some one hundred years before Aristotle's analysis of tragedy. Tragedy 'died when music fled', and when character ceased to be expanded into a universal type, but reduced to individuality. Nietzsche considered this 'the victory of phenomenon over the Universal'. It was marked by the rise of Socrates.[22] Nor could the chorus have been an 'ideal spectator' in the sense of representing spectators in the theatre, since they actually participate in the performance. Schlegel, who had put this argument, was simply applying 'the deep Germanic bias in favour of anything called "ideal"', as well as using this ideal to draw disparaging comparisons with contemporary German spectators. Nietzsche supported Schiller's explanation of the chorus as a 'living barrier' between spectators and the drama, designed to preserve the domain and the freedom of the 'vision' which was being generated by the chorus: 'a decisive step by which war is declared against naturalism'. The chorus was the barrier which, through the use of music, dance and rhythm, protected the play as a play, thereby allowing it to generate the cathartic response in the audience in which the gulf between man and man, state and society was 'neutralized'. **The spectator could not be *within* the play. The spectator as a concept only exists in a position of externality, as 'a separate concept'. The whole point of drama, to overcome the gap between man and man, is lost if the spectator is part of the drama**, as is the cathartic effect.[23] Nietzsche found attending theatre 'exhilarating'. He did some performing himself, wrote a six-act play along Greek tragedy lines, wrote some songs and sang in choirs. As a professor, he obtained press credentials so he could attend the theatre as a critic.[24] **Purpose of Theorist**: polemic – anti-naturalism **View of Theatre**: positive			
Preface to *Thérèse Raquin* (1873); *Le*	Emile Zola (1840-1902) French novelist, playwright, art	**Essential theorist.** Zola campaigned to revitalize theatre through naturalism: drama was 'slipping towards extinction' because it was failing to come to terms with the new age of naturalism.[26] It needed to adhere closely to the laws of nature as understood at the time.[27] The Preface was a 'kind of manifesto of naturalism'.[28] Zola rejected didacticism in	A place where drama is performed as if there	To show Truth	**Doing**: drama – a science; the artist as scientist

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
naturalisme au théâtre (1873);[25] *Nos auteurs dramatiques* (1881); *Le roman experimental* (1881);	critic	theatre, regarding it responsible for Dumas *fils* lack of success. Zola believed the artist should emulate the scientist in method (the careful study of objective phenomena) and aim ('an exact analysis of man'), rather than 'play the role of moralist and legislator'.[29] The scientific metaphor appears frequently in Zola's theory in relation to the novelist whose work he describes as 'experimental'. He also believed that 'the experimental and scientific spirit of the century will prevail in the theatre, and that there lies the only renewal possible for our stage'. Naturalism would eventually triumph over both classicism and romanticism in all aspects of the theatre, including settings, costuming and acting styles.[30] The artist's temperament has a role to play in this, but the artist should never 'distort or falsify to suit either his own concerns, the conventions of the form, or the tastes of his public'.[31] Zola rejected the 'deplorable tradition' of acting as taught by Samson (1863). He promoted '**natural' acting**, as if spectators did not exist for the performers (similar to Diderot but for different reasons). He argued that the provision of appropriate settings and costumes would assist this naturalist performance since people 'act as they do in real life in part *because* of the clothing they wear and the surroundings in which they live'.[32] He was significantly influenced by the historicism of Taine, considering naturalism 'the inevitable literature of the Republic of 1870', although he had little to say about the negative aspects of 'a government based on positivist thought and a scientific analysis of the needs of the nation'.[33] He had a significant influence on the theatre of Antoine, Jullien and Strindberg. 'Every epoch has its own formula, and our formula certainly isn't that of 1830. We live in an age of method, of experimental science, what we need is exact analysis' and a drama which accepts nature instead of seeing it as something 'to be cleaned up and elevated': 'truth has no need for dressing up; it can walk naked'.[34] What was needed was a truly great dramatist whose work was good enough to 'win the crowd over' to this new drama'. 'In the face of a truly strong man the spectators would give in', as they had to Victor Hugo.[35] **Purpose of Theorist**: polemic – pro-naturalism **View of Theatre**: positive	were no spectators		under the influence of his environment (*milieu*). **Actors**: should act as if there was no spectator **Showing**: life **Watching**: 'The public in the mass do not like to have their customs interfered with and their judgments are as brutal as the death sentence',[36] however, they can be won over to new ideas by a strong dramatist.
1874: the first travelling exhibit of a non-European/indigenous culture (from Lapland). These kinds of exhibits proved so popular that they continued until 1931. 'Colonial exhibitions all over western Europe attracted an extremely broad range of spectators right up to World War I. In 1910, Meyerhold saw the Samoa exhibition in Hamburg and was impressed by the dances and chants. Similarly, Artaud was greatly influenced by the Balinese dancers at the Colonial Exhibition in Paris in 1931'.[37] Attending such exhibitions was seen as affordable education, and spectators from all strata of society came to view them. Often 'special rates' were offered on Sundays to allow working					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
people to attend.[38] **1875**: Wilson and Goldfarb consider that ***modern* theatre began from this point**, arguing that there was sometimes 'a delay before written drama reflects social changes'. The ideas of Marx and Darwin, for instance, were not particularly apparent in drama until the late C19th and early C20th.[39] After 1875, however, a theatre developed which had 'characteristics and a shape all its own' and which reflected the 'drastic shift in the way people regarded themselves and the world around them' which was one of the marks of the modern period.[40] This move was assisted by the opening of Japan to the west in 1868 and the appearance of articles and books on Japanese theatre. In 1899 the Otojiro Kawakami troupe toured American and Europe, introducing European and American spectators to a modernized version of *kabuki*. Although critics considered it naïve, spectators 'were captivated'.[41] The appearance of other cultures at the various world exhibitions also introduced new ideas of theatre and performance not tied to language which were to have a profound effect on the theatre of the early C20th, providing initially a 'counter-model' to European naturalistic theatre, and then a comparison of performance technique.[42]					
Essai d'esthétique de theatre (1876)	Francisque Sarcey (1827-1899) French theatre critic	Dramatic art is 'the ensemble of universal or local, eternal or temporary conventions by the aid of which one represents human life on a stage so as to give **to the public** the illusion of truth'.[43] The effect on the public is central to drama. The question is not what happens in real life (e.g. a mix of comedy and tragedy) but whether 'twelve hundred persons gathered in a theatre auditorium can easily move from tears to laughter and from laughter to tears'.[44] The audience should be the point of departure for any consideration of theatre: 'It is an indisputable fact that **a dramatic work, whatever it may be, is designed to be listened to** by a number of persons united and forming an audience … **no audience, no play**. The audience is the necessary and inevitable condition to which dramatic art must accommodate its means. I emphasise this point because it is the point of departure, because **from this simple fact we can drive all the laws of the theatre without a single exception'**.[45]Public taste changes, so the content of plays will change to please contemporary taste. For this reason, Sarcey championed well-made plays which pleased the public over revolutionary new forms which try to overthrow the rules. Clarity and logic of structure were vital. The keystone of structure was the *scène à faire* (the obligatory scene), a term which became a central concept in the analysis of play construction. The careful arrangement of *anticipation* (the setting up of an obligatory scene) and *fulfilment* (the playing out of the obligatory scene) was the essence of theatrical experience.[46] One of the few critics who considered *farce*, he claimed that 'All farces congeal when they are transferred from the stage to a cold description of them'.[47] **Purpose of Theorist**: polemic – the well-made play **View of Theatre**: positive	A place where people gather to listen	Representation on stage before an audience	**Doing**: drama (a conventional art); a performed art; playwrighting as craft **Showing**: a combination of anticipation and fulfilment **Watching**: the effect on the audience is central; all drama must accommodate itself to the presence of *listeners*

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'On the Idea of Comedy' (1877)	George Meredith (1828-1909)	One of the few English essays of the period to consider abstract literary and dramatic theory.[48] Comedies can be divided into satire, irony and humour, according to the degree of sympathy with the object of laughter. The test of true comedy is 'that it shall awaken thoughtful laughter' when shown follies that depart from common-sense. **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To arouse sympathy	**Doing**: the stimulation of sympathy; self-awareness **Showing**: follies
1877: English translation of François-Joseph Talma's *Quelques reflexions sur Lekain et sur l'art théâtral.* Translation was arranged by Henry Irving in order to counteract the influence of Diderot and Coquelin.[49] The comic actor represents everyday persons, for which he must draw on his own nature. The tragic actor must preserve the ideal forms created by the poet, which requires technical skill as well. Nevertheless, contrary to Diderot, sensibility is more important than intelligence in acting in producing a deeply moving performance.					
Introduction to *Henriette Maréchal* (1879); preface to *Henriette Maréchal* (1885)	Edmond de Goncourt (1822-1896) German dramatist	Goncourt rejected the realist tradition entirely. Drama as an art form was 'a box of conventions, a pasteboard creation' ... 'a pasteboard temple of convention'. Instead of the 'learned verbal displays of the romantics or the flat banalities of the naturalists', theatre should develop a 'literary spoken language' which would allow the portrayal of 'sentiments in the characters which are in accord with nature'.[50] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		The portrayal of sentiments through language	**Doing**: playwrighting ; a conventional art form **Showing**: the sentiments of characters
1880s: the emergence of a new **naturalist movement** in Germany and France, which rejected 'engaged social drama' such as was being promoted by Hebbel, Freytag and Ludwig.[51] The German Naturalism movement was far more systematic than in other countries, albeit belated. Its 'explicit objective was to completely remove the barrier separating theatre from life … [to] render the theatrical medium absolutely transparent', a 'stunning example of **"anti-theatrical" theatricality**'.[52] The public had become 'obsessed with naturalism and with cinematograph'.[53] Theatre had picked up on this idea, as it picked up everything, but Meyerhold believed the obsession was obstructive to the theatrical art. The German critic Heinrich Hart called for 'an overcoming of the prosaic and commonplace which now rules' in favour of a 'deep, internal, emotional poetry, which bears profound thoughts on its wings and joins heaven and earth with its vision' as a counter to **the impact of film**.[54] Despite this, realist theatre ruled, aided by the introduction during the 1880s of the proscenium arch and the use of **electric lighting**, which 'fixed and framed' the action and the actors.[55] From 1878 to 1902, scenery and actors became more and more integrated; actors ceased to *be* 'the stage picture' and became inserted into a scene as **pictorialism** became a theatrical convention.[56] Also new was the rise of **serious discussion of comedy** as well as '**a steady emphasis upon technique**' with the appearance of practical guides to playwrighting, suggesting that good plays could be produced to a formula.[57] However, also on the rise were complaints about **spectator passivity and 'stolid indifference in the stalls'**.[58]					
Pariser Theatereindrü	Otto Brahm (1856-1912)	A founder of the Berlin Freie Bühne, a pioneer 'members-only' theatre for presenting modern ideas of staging and dramaturgy, modelled on Antoine's Théâtre Libre. By being	A place for the	To show nature in 'her	**Doing**: drama (art);

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
cke (1880); 'Der Naturalismus und das Theater' (1891); Review of Ibsen's *Ghosts* (1887); *Freie Bühne für modernes Leben* (1890); 'Von alter und neuer Schauspiel-kunst' (1892)	German critic and founder of Freie Bühne	a subscription organization, the Freie Bühne aimed to circumvent both convention and the censorship which prevented naturalist plays from being presented. Brahm condemned the reliance on convention rather than naturalism: the theatre could 'recover its great spiritual power over the life of the Germans only by walking the path of naturalism'.[59] This was a naturalism which was still tempered by metaphysical idealism. The 'pure' work of art was one in which the influence of temperament (subjectivity) was mastered so that it did not dominate. The ideal, however, was not an immutable absolute, but a process, 'a dynamic of change and constant organic growth'. Theory must change to 'accommodate the ever-changing rules of art'.[60] The 'battle cry' of new art was truth, as revealed in the struggles of actual existence.[61] This was not an argument for imitating nature. The actor must not just be a keen observer but an individual who experiences life deeply, so that he can present nature 'in her entirety, her fullness of soul'.[62] Brahm's Freie Bühne theatre championed the work of naturalist dramatist Gerhart Hauptmann (1862-1946), whose work dealt with 'significant social questions in a strikingly realistic manner'.[63] The first production of Hauptmann's *Beyond Sunrise* in 1889 provoked a 'theater scandal', a battle between spectators, and between spectators and stage.[64] Brahm's work later inspired the formation of a similar theatre for the proletariat, championed by Bruno Wille (1890). **Purpose of Theorist**: polemic – anti-conventional theatre/pro-naturalism **View of Theatre**: positive	presentation of plays	fullness of soul', Truth	**acting**: keen observation and deep experience required for the actor **Showing**: actual existence **Watching**: spectators should be challenged and shocked out of their complacency (even if they were subscribers)
L'art et le comédien (1880; translated into English as 'Art and the Actor' 1880); 'L'art du comédien' (1887);[65] 'A Reply to Mr Henry Irving'	Constant Coquelin (1841-1909) French actor	The actor is an independent artist who uses the creation of the dramatist to make his own creation. The only reason acting can be considered an art is because of the paradox pointed to by Diderot: that the best acting of emotion is one which is done 'on condition of complete self-mastery' and an ability to express feelings which have never been experienced. Naturalism cannot be effective on stage. 'The theatre must heighten and select with wisdom and taste'.[67] The essay provoked a debate between Coquelin and Kemble, Irving, Jenkin, Boucicault and Archer, and instigated a response from Coquelin in his 1887 essay. **The actor has a dual personality**. 'The "first self" conceives the character to be created in terms of the "second self", his instrument', which must be kept under the control of the first to avoid the actor's individuality from eclipsing the role and thus losing the characterization. In his 'Reply', Coquelin suggested that the differences between his view and Irving's may be cultural, the French favouring tradition while the		The effective use of emotion	**Doing**: drama – a performed art; acting as an art of **doubling**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1887)[66]		English favour originality and spontaneity. Nevertheless, he maintained that unless the actor is well studied in his part, he will not be able to use emotion effectively and theatrically.[68] **Purpose of Theorist**: polemic – anti-naturalistic acting **View of Theatre**: positive			
Etudes critiques sur l'histoire de la literature française (1880); *Le roman naturaliste* (1882); *Nouvelles questions de critique* (1890); *Les époques du théâtre français* (1892); 'La loi du théâtre' (1893) (translated as *The Law of the Drama* 1894)[69]	Ferdinand Brunetière (1849-1906) Influential French literary theorist and critic	A critic of Zola's naturalism, claiming it distorted realism as severely as the romantics, but in the opposite direction, producing characters which were either puppets or mere animals and a focus on 'the crude and gross'.[70] 'The great error of the century has been to mingle and confuse man with nature, never stopping to consider that in art, in science, and in morality, man is man only to the extent that he distinguishes himself from nature and becomes an exception to it'.[71] Naturalism required idealism to provide a complete and balanced depiction of reality. **Drama was 'the conflict of opposing duties and desires'. He preached 'No struggle, no drama'**.[72] Brunetière was influenced by Darwin, and attempted to apply the doctrine of evolution to literary history. He accepted the forces of race and environment suggested by Taine, however he argued that works in one era influenced subsequent works, a theory associated more with Hegel. Changes of taste could best be explained by a kind of dialectic process driven by a desire to do 'something different'. Darwinian natural selection determines who will become great, and affects those who come after. In this way 'A genre is born, grows, attains its perfection, declines, and finally dies'.[73] Brunetière proposed three 'general laws' of the drama: the first 'connects the theatre with other genres and with life itself in that it requires that the action turn upon 'some question of general interest' i.e. it is a case of conscience or a social question. The third law, which is also common to all genres, is that as art evolves, it 'employs the debris of what it has overthrown', thus retaining something from previous forms. The second law, the only one specific to drama and later advanced by Brunetière as drama's only law, is that 'A theatrical action must be conducted by wills, which, whether they are free or not, are at least always conscious of themselves'.[74] This 'formula' of a will seeking some goal and conscious of the means it employs operates in all dramatic genres. It also allows the differentiation of genres (*species*) according to the kind of obstacle against which the will is directed (laws of nature, fate, internal passion, prejudice, social convention etc.). The greatest drama is produced 'when an entire people is engaged in a project of the will', such as occurred during the Peloponnesian Wars, Spanish and English imperial expansion, the unification of the	A place	Communic-ation; 'self-definition'	**Doing**: drama (an historically evolving genre of literary art which reaches its peak during periods of conflict and struggle); a **self-conscious** art **Showing**: struggle **Watching**: communic-ation on the basis of *emotional sympathy*

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		French nation. The influence of Schopenhauer can be heard in Brunetière's use of the will, although the will, for Brunetière, leads to deeper involvement rather than distance. 'If will is common to all men, then upon it understanding and communication can be postulated. It provides between us and the dramatic hero a base for the *emotional sympathy* sought by the English critics', which is 'in danger of being lost by the objectivity of the naturalists and the subjectivity of the impressionists. A recognition of will as the basis of existence leads to a commitment to *action as self-definition*, both for individuals and nations:[75] 'The belief in determinism is more favourable to the progress of the novel, but the belief in free will is more favourable to the progress of dramatic art. **Men of action … have always been fond of the theatre**'.[76] Carlson sees in this a hint of existentialism. **Purpose of Theorist**: polemic – anti-naturalism **View of Theatre**: positive			

[1] Freytag 1965, *Die Technik des Dramas*, Darmstadt, p. 7; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 257.
[2] Carlson 1984: 257-8
[3] Carlson 1984: 258-9
[4] Freytag 1863 quoted in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. 35
[5] Carlson 1984: 259
[6] Dilthey 1914-82, *Gesammelte Schriften*, Leipzig, Vol. 8, p. 110-112; in Carlson 1984: 259). Dilthey's review was first published in *Berliner Allgemeinen Zeitung* in 1863.
[7] Carlson 1984: 259
[8] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 338
[9] Johnson, Allan G. 2000. *The Blackwell Dictionary of Sociology: A User's Guide to Sociological Language*. 2 ed. Massachusetts and Oxford: Blackwell. 364
[10] Fischer-Lichte 1997: 338
[11] Samson 1863, *L'art théâtral*, Paris, p. 56; in Carlson 1984: 276.
[12] Donne 1863 cited in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.10
[13] Carlson 1984: 244-5
[14] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269.262-3
[15] De Banville's essays were published in the *National*, December 22, 1873, April 14, 1879 and September 24, 1877.

[16] Carlson 1984: 289
[17] Twain 1871 in Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press. xiv
[18] Puchner, Martin. 2006. 'Kenneth Burke: Theater, Philosophy, and the Limits of Performance'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 41-56. 42
[19] Carlson 1984: 261
[20] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 342
[21] Carlson 1984: 263
[22] Nietzsche 1872, in Gerould 2000: 349
[23] Nietzsche 1872, 'The Birth of Tragedy from the Spirit of Music', in *Ecce Homo and The Birth of Tragedy*, trans. Clifton P. Fadiman, N.Y., The Modern Library, 1927; excerpt in Gerould 2000: 339-350.
[24] Gerould 2000: 337
[25] Zola 1966/1873, 'Preface to *Thérèse Raquin*', in *From the Modern Repertoire*, Series Three, trans. Kathleen Boutall, ed. Eric Bentley, Bloomington, Indiana University Press, reprinted in Gerould 2000: 353-357, p. 354; also translated by and reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 80-88.
[26] Zola 1881 in Brandt 1998: 86
[27] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 179
[28] Carlson 1984: 275
[29] Zola 1927-29, *Oeuvres completes*, Paris, Vol. 43, p. 133; in Carlson 1984: 274.
[30] Zola 1927-29, *Oeuvres completes*, Paris, Vol. 38, p. iii; in Carlson 1984: 275.
[31] Carlson 1984: 275
[32] Carlson 1984: 277
[33] Carlson 1984: 282
[34] Zola 1881 in Brandt 1998: 86
[35] Zola 1881 in Brandt 1998: 87
[36] Zola 1881 in Gerould 2000: 354
[37] Fischer-Lichte 1997: 75, 358n3
[38] Fischer-Lichte 1997: 226. Fischer-Lichte saw what she considered a similar 'colonial' exhibition in Seattle in 1993 when she visited a Native American settlement as a tourist. They all shared the aim of comparing 'civilized' (western) society with some 'primitive' society. They were satirized by performance artists Fusco and Gomez-Peña in their *Two Undiscovered Amerindians Visit …* during the 1990s, in which the artists 'lived' in a cage as an exhibit of a newly discovered primitive people. This performance produced very mixed responses in audiences, from direct sexual challenges to the performers by white Europeans to extreme discomfort with the whole idea by indigenous and black viewers. Some viewers appeared to believe the characters were real while others appeared to resent the duplicity. Often the irony was lost (Fischer-Lichte 1997: 229-230). The reactions of the white European and Americans 'betray[ed] a continuation of a colonial mentality … still conditioned and governed by former stereotypes

[and] brought to light how colonial mentality is still deeply rooted in Western culture' and revealed that the apparently privileged spectators were themselves the subject of a gaze, that of the performers (Fischer-Lichte 1997: 230-1), something not at all recognized in the C19th.

[39] Wilson and Goldfarb 2004: 355

[40] Wilson and Goldfarb 2004: 398

[41] Fischer-Lichte 1997: 117

[42] Fischer-Lichte 1997: 130-1

[43] Sarcey 1900-1902, *Quarante ans de théâtre*, Paris, Vol. 1, p. 132, in Carlson 1984: 282-3.

[44] Sarcey 1900-1902, *Quarante ans de théâtre*, Paris, Vol. 1, p. 140, in Carlson 1984: 282-3.

[45] Sarcey 1876, quoted in Mazrui 1975: 176, and in Crane 1967: 230.

[46] Carlson 1984: 283-4

[47] Cited in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.77

[48] Carlson 1984: 232

[49] Carlson 1984: 233

[50] Edmond and Jules de Goncourt 1888, *Préfaces et manifestes littéraires*, Paris, pp. 112-3, 136; in Carlson 1984: 278-9.

[51] Carlson 1984: 263

[52] Williams, Kirk. 2001. 'Anti-theatricality and the Limits of Naturalism'. *Modern Drama* 44 (3) pp. 284-381.285

[53] Meyerhold, Vsevolod Vaslov. 1998/1913. 'On the theatre: The Fairground Booth'. In *Modern Theories of the Drama: A Selection of Writings on Drama and Theatre 1850-1990*, edited by G. Brandt. Oxford: Clarendon Press.133

[54] Heinrich Hart 1882-84, *Kritische Waffengänge*, Vol. 2, p. 28; in Carlson 1984: 264.

[55] Schoch, Richard W. 1999. '"We Do Nothing but Enact History": Thomas Carlyle Stages the Past'. *Nineteenth-Century Literature* 54 (1) pp. 27-52. 42

[56] Schoch 1999: 43-4

[57] Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers.209

[58] Booth, Michael 1975. 'The Theatre and its Audience'. In *The Revels History of Drama in English VI: 1750-1880*, edited by M. Booth, et al,. London: Methuen.

[59] Brahm 1964, *Kritiken und Essays*, Zurich, p. 418; in Carlson 1984: 264.

[60] Brahm 1964, *Kritiken und Essays*, Zurich, p. 103; in Carlson 1984: 265.

[61] Carlson 1984: 265

[62] Brahm 1964, *Kritiken und Essays*, Zurich, p. 473; in Carlson 1984: 265.

[63] Carlson 1984: 266

[64] Blackadder 2003

[65] Published in *Harper's*, No. 74, May 1887, p. 894.

[66] Translated by Theodore Child and published in *Harper's Weekly* Vol. 31(1612), November 12, 1887.

[67] Carlson 1984: 232-3

[68] Carlson 1984: 234-5

[69] This elision of theatre and drama is endemic in 'theatre' theory.

[70] Carlson 1984: 284-5
[71] Brunetiére 1890, *Nouvelles questions de critique*, Paris, p. 393; in Carlson 1984: 286.
[72] Hamilton, Clayton. 1910. *The Theory of the Theatre and Other Principles of Dramatic Criticism*. New York: Henry Holt and Company. 35
[73] Brunetiére 1880, *Etudes critiques*, Paris, p. 23; in Carlson 1984: 298.
[74] Brunetiére 1892, *Les époques du théâtre français*, Paris, pp. 8-9, 367; in Carlson 1984: 298.
[75] Carlson 1984: 299
[76] Brunetière 1894 in Brandt 1998: 24

Table 19/51 Theories of Theatre 1881-1891
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1880s: a fascination with Japanese theatre. Articles and books about it were widely read and ideas were taken up into theatre practices, especially in Europe. Stage designer Emil Orlik spent 1900-1901 in Japan studying and brought back information about theatre practices which influenced Reinhardt. A continuing concern with acting: how much the performer showed through the character; which came first – technique or passion; the balance between the two.					
'On the Stage', preface to *Notes upon Some of Shakespeare's Plays* (1882)	Frances Kemble (1809-1893) poet, dramatist, diarist and actress	Drew a distinction between *the dramatic* and *the theatrical*. The dramatic is the 'passionate, emotional, humorous element' in human nature; it has 'a power of apprehension quicker than the disintegrating process of critical analysis.' The theatrical 'is the conscious, artificial reproduction of this' element, and therefore has an analytic quality. Great actors have a talent for both, but rely most strongly on their dramatic talent, using the theatrical only as far as they need to to meet the physical demands of the theatre.[1] **Purpose of Theorist**: analysis – acting **View of Theatre**: positive	A place of performance	Representation through artifice	**Doing**: acting as an art
'Das 'deutsche Theater' des Herrn L'Arronge (1882); 'Für und gegen Zola' (1885)	Heinrich Hart (1855-1906) German critic and naturalist	Drama was 'the summit of all art'. The stage 'opens to us the pure world of ideas, free of any restrictions or chance occurrences; it shows us man in his essence, in the full range of his deeds and actions; it is a mirror of mankind, and brings man into consciousness of his feelings and drives'.[2] The neglect of the poetic dimension of drama by both writers and theatre practitioners had brought drama into decline. Hart urged the dramatist to oversee the production of his work to protect his original vision: the purpose of presentation was simply to give this vision 'a greater effect on the senses'.[3] 'We need to dispel the disastrous delusion that the stage is nothing more than an institution of pleasure … We need to turn the theatre back into a reflection of the times.[4] Hart wanted 'a theater of truthfulness', a 'representation of life' not convention and artifice. **Purpose of Theorist**: polemic – idealist; anti-popular theatre (theatre for pleasure) **View of Theatre**: ambivalent	An institution; a practice; a place where drama is staged	Presentation: the mirror of mankind; Truth	**Doing**: drama (a performed poetic art enacted on the stage **Showing**: a vision of mankind **Watching:** man comes into a consciousness of his own feelings and drives: self-understanding
Preface to English translation of	Henry Irving (1838-1905) English actor	Irving disagreed with both Diderot and Coquelin, citing Talma (whose publication in English he had arranged in 1877) in support: 'the great actor does not deny his sensibilities; he feels emotions perhaps more keenly than others and uses these feelings in		The creation of characters; inspiration	Doing**:** **acting as art**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Diderot's *The Paradox of Acting* (1883); 'The Art of Acting'; 'An Actor's Notes' (1887)[5]	and director	his art'. 'An Actor's Notes' is a response to Coquelin's 1887 essay in which he insisted upon the value of 'occasionally losing oneself in passion on the stage'.[6] In any case, it was neither possible nor desirable to remove all trace of the actor's personality from the role they were playing, since it was a factor that made each creation of a character unique. **Purpose of Theorist**: polemic – contemporary acting theory **View of Theatre**: positive		through feeling	
'Talma on the Actor's Art' (1883)	Fleeming Jenkin (1833-1885) Student of C19th acting	The art of the actor is largely the result of a training in **emotional memory**: 'by the aid of memory' actors rehearse and perfectly reproduce a tone or cry so that 'that tone or cry brings back simultaneously a close reproduction of the feeling by which it was first created'.[7] **Purpose of Theorist**: analysis **View of Theatre**: positive		Reproduction of emotion through training	**Doing**: acting as an art
1883: the beginning of **complaints about the 'passivity' of spectators**: 'It is a melancholy but undoubted fact that an ordinary, every-day theatrical audience is chiefly composed of a very dull set of people, stupid, yet captious, who only ask to be amused, and object to being emotionally excited'.[8] This perception of spectator passivity is paralleled by the rise of playwrights who set out to shock, 'to affront the spectators as forcefully as circumstances would allow'. Blackadder argues that the 'changes in the physical configuration and lighting of theatre space [over the past fifty years] had maneuvred the spectators into a position from which they could only look at, but not contribute to the theatrical event'.[9] The conflict created between these pacified spectators and confrontational work which was designed to attack them produced the violent clashes ['theater-scandals'] which marked much new work between 1880 and 1930. **1884**: A major exhibition from Ceylon, which travelled through Europe and England, attracted almost a million visitors.[10] The late nineteenth century saw the '**rise of the Director**' in an effort to unify the performance of a play under a 'single vision' which could provide aesthetic unity and coherence.[11] The German touring troupe Saxe-Meininger provided a model for this kind of coordinated approach, 'meticulous in its concern for historical accuracy and authenticity in costumes and sets' and sharply focused productions. In particular, the troupe had brought the handling of crowd scenes 'to perfection' (German critic Karl Frenzel 1876). The troupe had a profound effect on André Antoine, the founder of the subscription-only Théâtre Libre in Paris (1887), on Stanislavski in Moscow and Max Reinhardt in Berlin, bringing the position of director to prominence.[12] Antoine (1858-1943) opened his independent experimental theatre, which was a members' only theatre in order to get around censorship regulations, with the aim of promoting naturalism in the theatre. In May 1890, he published a brochure explaining the goals of the theatre. Influenced by Zola, the theatre was to be based upon 'truth, observation, and the direct study of nature'.[13] Actors were to be trained in natural gestures and plays would feature realistic settings. This movement was later to be challenged by what came to be known as the **symbolist movement**. A feature of this latter movement was the problematizing of the physicality of theatre, in particular the physical presence of the actor, with solutions to this problem ranging from the requirement that actors were to remain static, or wear masks, to their replacement with marionettes.					
'Richard Wagner,	Stéphane Mallarmé	Mallarmé was a key figure in the development of the symbolist movement, which grew out of the antirealist reaction to naturalism, especially that promoted by Zola. The	A space in which drama	Aesthetic expression;	**Doing**: poetry (drama was a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
reverie d'un poëte français' (1885);[14] *Le livre* (unfinished)	(1842-1898) French poet	movement was at times anti-theatrical, considering the best theatre to be 'the theatre of the mind'. The physical presence of actors and scenery detracted from art's expressiveness.[15] Mallarmé's writings on theatre were scattered and never very clear, but he urged dramatists to 'depict, not the object, but the effect which it produces'.[16] The writings of disciples such as Charles Morice (1861-1919), although clearer, tended to disregard theatre altogether or predict its demise. Others, calling themselves *idéoréalistes*, tried to combine features of realism and idealism (see Coulon 1892). Mallarmé did however continue to accept theatre as a performed art, acknowledging its social nature and the enhancing effect staging could have (as long as it was subordinated to the poetry).[17] **Purpose of Theorist**: polemic – anti-naturalism **View of Theatre**: ambivalent	is performed	symbolism	performed art of poetry) **Showing**: dramatists should depict, not the object, but the effect produced by the object
'Notes sur la peinture wagnérienne' (1886)	Teodor de Wyzewa (1862-1917) Polish writer, leading exponent of the Symbolist art movement in France	Wyzewa was one of the founders of the *Revue wagnérienne* (1885), which drew on Wagner much as the romantics had drawn on Shakespeare in order to combat naturalism in favour of the ideal world of art. Art was a mystic expression of a deeper reality. Its purpose was 'to build a holy world of a better life above the world of everyday profane appearances'. As Wagner had, the movement favoured the integration of all the arts to create an aesthetic whole. This antirealist position led to the rise of *symbolism.* The *Revue wagnérienne* was the first journal devoted to this movement, although not everyone agreed with the idea of Wagner as a guiding spirit or the Wagnerian emphasis on music and theatricality as the vehicle for the recreation of the world of the spirit.[18] Wyzewa himself believed that 'A drama read, will appear to sensitive souls more alive than the same drama given on stage by living actors'.[19] **Purpose of Theorist**: polemic – anti-realist; anti-theatre **View of Theatre**: negative	A place where drama is staged	Transcendental - 'to build a holy world of a better life above the world of everyday profane appearances'	**Doing**: drama (a literary art better read) **Watching**: reading was better than watching drama
'Coquelin-Irving' (1887)[20]	**Dion Boucicault** (c1820-1890) French Dramatist	Different techniques of writing, and therefore probably acting, are required for different genres: comedy requires more circumspection, self-conscious deliberation and calculation; tragedy, on the other hand, requires more spontaneity and passion.[21] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Doing**: playwrighting
Masks or Faces? (1888); *Play-making*	William Archer (1856-1924) drama critic	An attempt to resolve the dispute over the art of acting by an empirical study. Summed up the debate over the art of acting as 'To feel or not to feel? – That is the question?'[22] Undertook a survey of leading English and French actors, questioning them about whether and when they actually 'truly wept, blushed, and so forth, on stage'.[23] His	A place of assembly	The portrayal of life for social function	**Doing**: drama (*not* poetry – story-telling in action

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1912); *The Old Drama and the New*.		conclusions tended to support both sides of the debate without shedding light on the essential problem: the relationship between the text, one's emotions, imaginative sympathy and the will.[24] Archer shared Shaw's view on the social function of drama. Crisis not conflict drove drama, which 'may be called the art of crises'.[25] However, *character* was 'the noblest part of drama',[26] and the art necessarily had to pay attention to spectators: 'The art of theatrical story-telling is necessarily related to the audience to whom the story is to be told. One must assume an audience of a certain status and characteristics before one can rationally discuss the best methods of appealing to its intelligence and sympathies … The painter may paint, the sculptor model, the lyric poet sing, simply to please himself, but the **drama has no meaning except in relation to an audience.** It is a portrayal of life by means of a mechanism so devised as to bring it home to a considerable number of people assembled in a given place'.[27] Archer also argued that good 'new' **drama had nothing to do with poetry** (as 'old' drama had). Drama was a 'faithful imitation' of life as we know it.[28] This distinction would have been unthinkable, according to Crane, without the change in understanding of *poetry*, from Aristotle's meaning of the making of an artistic imitation to the idea of poetry as 'a certain quality of expression' usually in verse.[29] **Purpose of Theorist**: polemic – anti-poetry **View of Theatre**: functional		using imitation	using imitation; acting as an art and craft **Watching**: drama is created assuming an *audience*, which is 'a considerable number of people assembled in a given place'
1888: Japanese *kabuki* theatre was described by Alfred Lequeux in his book 'Le théâtre du Japon'.[30] It was to have a significant effect on staging techniques in experimental European theatre.					
Letters to editor and critic A.S. Suviron (1888; 1890)[31]	Anton Chekhov (1860-1904) Russian dramatist	Chekhov wrote little in terms of theory. In these letters, however, he considered the question of the artist's relationship to social issues. The artist's duty, according to Chekhov, was 'not to solve problems, but only to state them clearly':[32] 'The artist should be, not the judge of his characters and their conversations, but only an unbiased witness'.[33] The evidence is placed before the readers or spectators, who pronounce judgment. This evidence must be particular: 'God preserve us from generalizations', he is reputed to have said.[34] **Purpose of Theorist**: polemic – anti-universalistic (aesthetic or symbolic) theatre **View of Theatre**: positive		The dramatist (artist) was an 'unbiased witness' who aimed to state problems clearly and place the evidence before the readers or spectators	**Doing**: playwrighting (an art) **Watching**: readers/ spectators pronounced judgment

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'The Decay of Lying: An Observation' (1889); 'The Critic as Artist' (1890)[35]	**Oscar Wilde** (1854-1900) English writer, playwright, poet and essayist	Considered the relationship between art and life. **Art should be a model *for* life, not *of* life**. The aim of art is aesthetic (as Aristotle argued) – its purpose is 'simply to create a mood'.[36] True art comes from *form*, not feeling. All art is a form of deception. It has nothing to do with reality: '**To conflate life and art is to reduce art to mirroring life'**. 'Lying is the proper aim of Art'. However, art sets the forms through which life can express itself. Since art is often in opposition to its time, this makes the use of art to read the history of life problematic: 'To pass from the art of a time to the time itself is the great mistake that all historians commit'. Art is imaginative, pleasurable, abstract, decorative, recreative, it re-fashions life, it is 'absolutely indifferent to facts', complex, is a form of exaggeration, a form of selection, an 'intensified mode of over-emphasis, stylistic, 'a veil not a mirror', makes and unmakes the world, never expresses anything but itself, is autonomous and often in opposition to its time. Nature, on the other hand, reveals a lack of design, has 'curious crudities' and extraordinary monotony, is in an 'absolutely unfinished condition', is imperfect, uncomfortable, has no laws and no uniformity, and provides only the rough material for Art.[37] **Purpose of Theorist**: polemic – anti-realism/pro-aesthetics **View of Theatre**: aesthetic		The creation of a mood, aesthetics; allowing the expression of life	**Doing**: art **Showing**: a selection of life as a model of life
Preface to *L'échéance* (1889)	Jean Jullien (1854-1919) French dramatist	Leading critical spokesman for Antoine's naturalist theatre: '**A play is a slice of life placed on the stage with art**' – a 'common way of describing naturalist drama' at the time.[38] By art, Jullien does not mean the traditional construction of a play. The art of the drama involved the dramatist 'living for a long time mentally with his characters, coming to think like them and thus gaining a language proper to each of them and being able to write a real dialogue without seeking to make effects in an inappropriate style … structuring the acts and scenes logically on a solid base composed of observed facts instead of being concerned with the clever linking of conversations' and ensuring that technical matters (like entrances and exits) 'are justified by nature'. Movement was more important than language to Jullien, whose strong emphasis on pantomime raised the revolutionary possibility that **the essence of drama might not lie in words** at all. This insight would be considered by a significant part of C20th theatrical theory.[39] Actors were to be encouraged to adapt roles to themselves, performing as if they were at home. The proscenium opening was to be considered 'a fourth wall, transparent for the public, opaque for the actor'. The auditorium was to be darkened, footlights abandoned, props real and costumes appropriate in order to reinforce this vision of the theatre as an illusion	A place in which to see plays staged	To create an illusion of real life; to encourage spectators to 'lose themselves' in the play (hence the idea of '**the fourth wall**' marked by the point where the lighted stage met a	**Doing**: playwrighting - an art in which movement *takes precedence over language* **Watching**: the spectator is required to behave a certain way: to 'remain attentive and

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of real life. The **spectator** 'must lose for an instant the feeling of his presence in a theatre'. Seated in darkness, he should 'remain attentive and no longer dare to speak'.[40] The application of disciplinary conventions to spectators. **Purpose of Theorist**: polemic – pro-naturalistic drama **View of Theatre**: positive		darkened auditorium)	not speak.
'The New American Drama' (1889)[41]	**William Dean Howells** (1837-1920) American novelist and essayist	The representation of character was beginning to make its appearance in playwrighting and the theatre, replacing the concentration on action and plot which had been a feature of American theatre until now: 'because the drama has been in times past and in other conditions the creature, the prisoner, of plot, it by no means follows that it must continue so; on the contrary, it seems to us that its liberation follows; and of this we see signs in the very home of the highly intrigued drama [melodrama], where construction has been carried to the very last point, and where it appears to have broken down at last under its own inflexibility'.[42] Howells preferred the new drama to be presented like a novel, as a series of sketches, rather than as the European 'well-made' play. **Purpose of Theorist**: polemic – anti-plot driven drama **View of Theatre**: positive		Presentation	**Doing**: drama
Pamphlet (1890)	André Antoine (1858-1943) founder of the Théâtre Libre and Théâtre Antoine (1897)	Antoine, a clerk in a gas company with little acting or theatre experience, opened his independent experimental subscription theatre with the aim of promoting naturalism in the theatre, providing a model for an independent theatre which was quickly imitated elsewhere in Europe.[43] In May 1890, he published a brochure explaining the goals of the theatre. Influenced by Zola, the theatre was to be based upon 'truth, observation, and the direct study of nature'.[44] Actors were to be trained in natural gestures and plays would feature realistic settings. Antoine was innovative in production: he used real carcasses on stage, used the 'box set' and '**fourth wall**', discouraged declamation, replaced footlights with more natural lighting, emphasized ensemble acting and insisted that 'each play had its own environment'.[45] He was influential in both gaining acceptance for realism/naturalism, and in the development of the independent theatre movement (or 'little' theatre movement, as it became known in America) and 'renowned for his realism and utilization of the fourth wall'. According to Krasner, he epitomised the Hegelian stream in modern theatre which espoused the 'single-minded determination to see the world objectively' and use the theatre as a 'laboratory' to examine the world.[46] **Purpose of Theorist**: polemic – anti-prescriptive theatre/pro-naturalistic theatre **View of Theatre**: positive	A place (of experiment-ation)	The truthful observation of life	**Doing**: plays; performance; productions **Showing**: real life
'Le théâtre'	Maurice	**Essential theorist.** The leading dramatist of the symbolist movement, Maeterlinck	A place in	To create a	**Doing**:

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(1890); 'The tragical in Daily Life' (1894);[47] *Le drame moderne* (1904)[48]	Maeterlinck (1862-1949) French-Belgian poet, dramatist and mystic	struggled to find a satisfactory way to resolve the tension between the vision of the poet and the physicality of theatre and the actor: 'Every masterpiece is a symbol and the symbol can never support the active presence of a man'.[49] Maeterlinck's first dramas were written for marionettes. His 1894 article was a manifesto calling for a new type of drama, a drama of *stasis* rather than action in order to provide a 'deeper, more human and more universal' and timeless moment which would encourage spectators to meditate. Although Maeterlinck later dismissed the idea as 'a theory of my youth, worth what most literary theories are worth – that is, almost nothing', his ideas subsequently appeared in the work of Yeats and Strindberg. [50] Maeterlinck was not happy with the doom and gloom of modern theatre – or even ancient Greek or Shakespearean drama, since it was its settings that made it appear great despite the venality of the plots and the inevitable death and blood. He looked forward to a theatre 'of peace, and of beauty without tears' more in keeping with modern times.[51] Violent theatre was like being 'back for a few hours among my ancestors watching a life I don't share'. In modern life, 'we spend most of our lives far away from blood, shouting, and swords, and the tears of mankind have become silent … and almost invisible'.[52] He recognized, however, that ***action* was 'the sovereign law of the stage'**,[53] and all theatregoers, no matter how intelligent or wise, were transformed into 'the mere instinctive spectator, the man electrified negatively by the crowd, the man whose one desire is to see something happen'. He believed this transformation was 'incontestable … there are no words so profound, so noble and admirable, but they will soon weary us … if they lead to no action'.[54] Although the desire to see action on the stage was an inevitable effect of the stage, Maeterlick thought that such action should be rooted in more useful or 'less nefarious' conflicts than those which were depressing and inevitably ended in death. Although he recognized that **theatre transformed theatre-goers into a particular kind of spectatorship**, one which involved some kind of 'primitive, almost unimprovable' faculty for thinking, feeling and being moved '*en masse*', his main concern was with drama as *literature*: 'When I speak of the modern drama, I naturally refer only to those regions of dramatic literature that … are yet essentially new'.[55] Maeterlinck introduced the idea of different levels of dialogue: an outer level or order which was necessary to the action and a second order or inner dialogue 'that seems superfluous' but revealed the strivings of the soul, indicating that 'there are in mankind many more fruitful, more profound, and more interesting regions	which drama is embodied	'timeless moment' through action	playwrighting (poetry/literature); drama – a performed art **Showing**: peace and beauty **Watching**: spectators want to see action on the stage – it is the inevitable response to the stage; **spectators were 'electrified' by being in a crowd** into wanting to see something happen

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		than those of reason or intelligence'.[56] **Purpose of Theorist**: polemic – anti-naturalistic theatre/anti-classical violence **View of Theatre**: ambivalent			
'Aufruf zur Gründung einer Freien Volks-Bühne' (1890)[57]	Bruno Wille (1860-1928) German director	Argued for the establishment of a proletariat version of Brahm's Freie Bühne. Wille believed that theatre's moral and thought-provoking functions had been reduced under capitalism to mindless entertainment. He saw the establishment of a proletariat theatre as a means to address this. He was the first director of the Freie Volksbühne, but his program did not satisfy the Socialist party, who replaced him with Franz Mehring (1892).[58] **Purpose of Theorist**: polemic – anti-entertainment theatre **View of Theatre**: functional	A social and cultural institution	Moral instruction; a stimulus to thinking about important issues; cultural improvement	**Doing**: theatre as a political practice
The Quintessence of Ibsenism (1891); Preface to *Mrs Warren's Profession* (1894); 'The Problem Play' (1895); 'Better than Shakespeare? (1900); Preface to *The Shewing-Up of Blanco Posnet* (1907); 'Literature and Art'	**George Bernard Shaw** (1856-1950) English dramatist, director and drama critic (a 'super spectator')[60]	**Essential theorist.** Shaw was 'the most prolific author/critic of the late nineteenth century'.[61] He aimed to transform the British theatre and its public.[62] He was 'stoutly opposed' to the formalist view of the drama advocated by Wilde. The primary aim of art was didactic: to present, and encourage, 'a thoughtful consideration of social questions'.[63] It was the 'task' of theatre to be 'a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness, and a Temple of the Ascent of Man'.[64] Drama is about the presentation of a problem, and its possible solution, allowing 'bewildered spectators of a monstrous confusion' to be changed into 'men intelligently conscious of the world and its destinies.'[65] The problem investigated should be about political and temporal circumstance. To prefer a subject in which the conflict is 'between man and his apparently inevitable and eternal … circumstances, is due … to the dramatist's political ignorance (not to mention that of his audience)'.[66] Verisimilitude makes its reappearance in Shaw. To properly engage spectators in moral questions, they must be presented with 'a familiar world':[67] '[t]he beginning and end of the business from the author's point of view, is the art of making the audience believe that real things are happening to real people'.[68] Nevertheless, Shaw balanced this didacticism in his plays with a theatrical skill which ensured their popularity perhaps in spite of their moralistic aim. A play should do work in the world: 'the highest genius … is always intensely utilitarian'.[69] Shaw rejected both the lyricism associated with symbolism and naturalism: 'I write plays with the deliberate object of converting the nation to my opinions in these	An institution: 'a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness, and a temple of the Ascent of Man'[82]	Instruction: all art was ultimately didactic; there was no such thing as art for art's sake. Theatre is 'an older and greater Church'	**Doing**: drama (art) – playwrighting ; staging, performance **Showing**: the presentation of a social problem and its possible solution **Watching**: required his spectators to keep their **distance**[83] so that they could see the order the dramatist was

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1908); 'How to Write a Popular Play' (1909); 'Against the Well-Made Play' (1911);[59] 'Tolstoy: Tragedian or Comedian?' (1921);		matters'.[70] Shaw believed that all art, in the end, was didactic, and that 'the man who believes in art for art's sake [was] a fool':[71] 'great art is never produced for its own sake. It is too difficult to be worth the effort. [Great artists] believe they are apostles doing … the Will of God' or some equivalent.[72] He argued that the traditional genres of tragedy and comedy were no longer viable; they had been replaced by tragicomedy (of which Ibsen had been the great pioneer).[73] Shaw thought of his plays in terms of music ('Sing it: make music of it'), and demanded that voice be considered when casting them. He urged his actors to use a presentational, even flamboyant, style of acting: 'Say it to the audience, they'll be hearing it for the first time'. His plays were to be declaimed 'just as Shakespeare's should be'.[74] Shaw claimed that his 'method of getting a play across the footlights is like a revolver shooting: every line has a bullet in it and comes with an explosion'.[75] He believed that it was 'the business' of the dramatist 'to pick out the significant incidents from the chaos of daily happenings and arrange them so that their relation to one another becomes significant, thus changing us from bewildered spectators of monstrous confusion to [people] intelligently conscious of the world and its destinies'.[76] Clearly, Shaw was 'already parting company with the naturalistic vogue in acting'.[77] He particularly condemned the 'well-made play', which he saw as 'not an art [but] an industry [in which] men of mediocre talent and no conscience can turn out plays for the theatrical market'.[78] They were merely a 'recreation of the trivial'.[79] The problem with 'slice of life' plays is that they commit the writer 'to plays that have no endings … The curtain comes down … when the audience has seen enough … to draw the moral, or must either leave … or miss its last train':[80] 'the tragedy of modern life is that nothing happens, and that the resultant dullness does not kill'[81] – why theatre is *not* life. **Purpose of Theorist**: polemic – anti-aesthetics/anti-naturalism **View of Theatre**: functional			making out of the chaos of daily happenings
Die Überwindung des Naturalismus (1891)	Hermann Bahr (1863-1934) Viennese critic	A highly influential book. Naturalism contained the seeds of its own destruction: an increasing attention to detail would end up in simply 'a multitude of evanescent sense impressions'. The art of the future must turn to psychology in a new 'impressionist' approach, influenced by the philosophy of Ernst Mach (1838-1916) who argued that reality was not only subjective but in constant flux: **all experience was totally conditioned by the observer**, who was not fixed, but was a constantly changing constellation of impressions.[84]		The generation of an experience	**Doing**: art - impressionistic **Watching**: all experience was conditioned

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic - rejection of naturalism in favour of psychological impressionism **View of Theatre**: aesthetic			by the observer, who was not fixed
Kapital und Presse (1891); *Die Lessing-Legende* (1892); 'Über den historischen Materialismus' (1893); 'Der heitige Naturalismus' (1893); *Die Volksbühne* (1901)	Franz Mehring (1846-1919) German journalist and editor	Mehring was the first literary theorist to try to apply the principles of Marxism to European literature. He replaced Wille as director of the Freie Volksbühne. *Die Lessing* considered Lessing's works and reputation in terms of historical materialism, i.e. as products of social and economic forces. He considered the Volksbühne is similar terms: as a product of rising proletarian consciousness and a sign of a developing 'proletarian aesthetic', which would 'relate to proletarian politics as the bourgeois aesthetic relates to bourgeois politics'.[85] He believed naturalism had provided the impetus to break away from formalism, but although it promised a new form of drama, its concentration on 'hopeless and disconsolate pessimism' had eroded man's desire to improve his society.[86] He came to believe that a new and higher art would only appear after the disappearance of both bourgeois theatre and society. **Purpose of Theorist**: polemic – anti-bourgeois theatre **View of Theatre**: ambivalent		Aesthetics as a means of improving society	**Doing**: drama (literature)
'Die neueste litterarische Richtung in Deutschland' (1891); 'Das Drama und die moderne Weltanschauung' (1899); 'Die Möglichkeit der klassische Tragödie' (1904)	Paul Ernst (1866-1913) German dramatist	Ernst had initially been drawn to naturalism as an artistic movement which seemed to be harmonious with social democratic concerns, but by 1891, he was condemning naturalism 'for its ignorance of the process of development of modern society and its lack of support for socialism'. He was at the time a radical member of the Social Democratic Party, concerned with maintaining the party's 'revolutionary zeal'. He resigned from the party in 1896, turning his attention to literature. He found that the conventions of naturalism did not satisfy his attempts to produce a drama which dealt with modern social questions. Instead, they turned theatre into 'a place of resignation and hopelessness', in which man appeared to have no free will. The classic hero, on the other hand, 'left the spectator or reader the strongest impression of human worth and power'.[87] Ernst felt that a modern version of this classic hero could be created in order to keep drama alive until 'social man' (the worker) became capable of creating his own drama. Opposition of the hero to necessity had always been essential to great tragedy, and this could be created in modern capitalist times because the rules and obligations of capitalist society had, for the		To reflect the social and political times in order to inspire the reader or spectator	**Doing**: playwrighting (literature) **Showing**: social conflict

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		individual, the quality of fate. (This view of **drama – as a description of conflict** - was also becoming apparent in the work of André Gide 1904).[88] **Purpose of Theorist**: polemic – anti-bourgeois drama **View of Theatre**: ambivalent			
Notes de mise en scène pour L'Anneau de Nibelung (written 1891, published 1954); *La mise en scène du drama Wagnérien* (1895); *La musique et la mise en scène* (1899);[89] Preface (1898); Preface (1918);[90] *L'oeuvre d'art vivant* (1921); 'Organic Unity' (1921);[91] 'Actor, Space, Light, Painting'.	Adolphe Appia (1862-1928) Swiss stage designer and theorist	Appia produced a penetrating and profound consideration of the proper visual setting for Wagnerian works which became one of the twentieth century's most significant contributions to staging in the theatre. He argued against the intellectualization of the theatre which led to actors doing one thing while set designers and stage managers did another.[92] His theory of staging was 'completely unlike anything in the European theatre of that time',[93] and has continued to serve as a model for the modern theatre.[94] He argued that neither convention nor external reality should determine the design of a work; the design (or *mise-en-scène*) should arise from the work itself, in particular from the human body of the actor, which determined the space and time of the dramatic space.[95] In opera this setting should be conditioned by the music. Music was the principle which unified the production by dictating time and sequencing.[96] Actor and scenery should not add new information but simply express the life already in the work, mediated through the use of light.[97] Appia was the first to do a 'light-plot' for a production.[98] He argued that in order for drama to be more than an 'inferior' art form (inferior because of the dramatist's dependence on others to complete it) all aspects of the production should form a whole unique to each work. He argued in 'Organic Unity' that dramatists should also be stage directors in order to free themselves from the slavery of accommodating themselves to 'this sad model' of the stage as a spectator space: 'When we consider the stage as something to be stared at …, as something quite distinct from the audience, it eludes us'. The stage was not 'something in itself'. It was a space in which the living body creates a work of dramatic art and which the spectator sees as if looking through a 'key hole' only to 'overhear bits of life never intended for us'. Therefore 'we must clear the table, we must effect in our imagination this apparently difficult conversion … of no longer looking upon our theatres, our stages, our halls, as necessarily existing for the spectators. We must completely free the dramatic idea from any such apparently changeless law … dramatic art does not exist to present the human being for *others* … Our first move … will be to place ourselves imaginatively in a boundless space, with no witnesses but ourselves … it will be for ourselves alone that we will create space'. This was not so much that spectators weren't part of theatre but that the dramatist should not have the	A space in which drama was embodied	To create a work of art	**Doing**: drama (art) – the inner unity of each production to be determined by the human body; dramatists were to forget about the spectator and concentrate on **the living body of the actor as the definer of the theatrical space**; the play would then determine the setting rather than the other way round. **Showing**: symbolic

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		stage as a space 'to be stared at' in his mind when creating his drama. In this way, the play would determine setting rather than the other way round. Theatres should be totally flexible, so that each drama could be developed 'in its own unique performance space': 'Dramatic art is a spontaneous creation of the [living] body' in time and space … A spectator comes to be moved or convinced; there is the limit of his role. The work lives for itself – without the spectator' because it is to do with the living human body.[99] This idea became highly important in C20th theory. Nevertheless, Appia recognized that theatre was always 'bound strictly by the special conditions imposed by the age' and particularly prone to failure as an art form because of its dependence on so many elements external to the dramatist's vision: '[t]he greater the number of media necessary for the realization of the work of art, the more elusive is harmony'.[100] Although the actor as an original artist is demoted in Appia's theory, he remains the central element of the production, the vehicle by which the work is expressed to spectators: 'The first factor in staging is the interpreter, the actor. The actor carries the action. Without him there is no action, hence no drama'.[101] Embodiment is vital because it is through the performer that the spectator becomes involved: 'the performer tends, almost implicitly, to come closer to the spectator'. Modern productions which featured settings at the expense of the performer's body forced the spectators 'into … miserable passivity' and humiliation 'in the shadowy recesses of the auditorium', but when spectators can see a body on stage trying to 'rediscover itself', they feel a kind of **'fraternal collaboration'** and sense of responsibility which breaks down the barrier between stage and spectator.[102] **Spectators want illusion. They will 'always ask to be deceived'**. They want 'the most exact replica of what [they are] *capable of seeing* in the outer world. Drama, of all the arts, was 'best suited to satisfy such a desire', but, in the absence of a unifying principle in a production, spectators would create one for themselves drawing on their own experience, just as they unconsciously create meaning out of the appearances of things in everyday life.[103] Despite Appia's strong emphasis on production, in his 1918 preface and his last major book he called for theatre in which 'the idea of production would become an anachronism. Instead theatre would be a 'new sort of religious celebration without auditorium, stage, play, **or spectator**, an experience of the pure sense of joy of the free body moving in space participated in by the entire community',[104] and 'the dramatic act of tomorrow will be a *social act*, in which each of us will assist. And, who knows,			unity of a work; **Watching**: spectators respond to the way a production is staged, in particular to the actor's physical presence, which produces a 'fraternal collaboration' . Spectators will attempt to provide 'a unifying principle' to a work if none is provided; nevertheless, they watch 'as if looking through a key hole' i.e. they are **voyeurs** overhearing 'bits of life never

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		perhaps one day we shall arrive … at majestic festivals in which a whole people will participate, where each of us will express our feelings, our sorrows, our joys, no longer content to remain a passive onlooker. Then will the dramatist triumph'.[105] Appia shared similar beliefs about design with Edward Gordon Craig, although they worked independently of each other. Appia designed the first modern age theatre building without a proscenium arch for Dalcroze's theatre school in Hellerau, Germany.[106] **Purpose of Theorist**: polemic –theatre as an art form in itself **View of Theatre**: aesthetic			intended' for them; they also want illusion – they want to be deceived

[1] Kemble 1882, *Notes upon Some of Shakespeare's Plays*, London 1882, p. 3; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 233.
[2] Heinrich Hart 1882-84, *Kritische Waffengänge*, Vol. 4, p. 20; in Carlson 1984: 264.
[3] Heinrich Hart 1882-84, *Kritische Waffengänge*, Vol. 4, p. 24-5; in Carlson 1984: 264.
[4] Hart 1882, quoted in Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. 19
[5] Published in *Nineteenth Century* Vol 21, June 1887, pp. 800-803.
[6] Carlson 1984: 233-4
[7] Jenkin 1883, 'Talma on the Actor's Art', *Saturday Review* No. 55, April 28, p. 542; in Carlson 1984: 234.
[8] English magazine *Theatre* 1883; quoted in Blackadder 2003: 14
[9] Blackadder 2003: 14-15
[10] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 73
[11] ArtsAlive. 2006. 'Major historical eras'. *French Theatre: History* National Arts Centre www.artsalive.ca/en/thf/histoire/epoques.html (accessed 21/2/2007).
[12] ArtsAlive 2006
[13] Carlson 1984: 279
[14] Published in *Revue wagnérienne*, No. 1, 8 August 1885.
[15] Carlson 1984: 287
[16] Quoted in Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 419.
[17] Carlson 1984: 289
[18] Carlson 1984: 287
[19] Wyzewa 1886, 'Notes sur la peinture wagnérienne', in *Revue wagnérienne* No. 2, p. 102; in Carlson 1984: 286-8.
[20] Published in the *North American Review* No. 145, August 1887.
[21] Carlson 1984: 234

[22] Archer 1888: 211; in Carlson 1984: 235.
[23] Carlson 1984: 235. Archer asked the critic Francisque Sarcey to supervise this survey in France. Sarcey refused, calling the survey a procedure 'which is American in nature' and 'inimical both to criticism and to art' (cited by Archer in his book) (Carlson 1984: 235).
[24] Carlson 1984: 236
[25] Archer 1912, *Play-making*, Boston, p. 36; in Carlson 1984: 309.
[26] Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235.216
[27] Archer 1912 in Crane 1967: 231
[28] Crane 1967: 234
[29] Crane 1967: 233-4
[30] Fischer-Lichte 1997: 64
[31] Chekhov 1920, *Letters*, trans. Constance Garnett, New York.
[32] Carlson 1984: 246
[33] Chekov, Letter, 30th May 1888
[34] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.31
[35] These articles were originally published in *Nineteenth Century*, then in a collection entitled *Intentions* (1891) (Carlson 1984: 236).
[36] Wilde 1969, *Works*, Vol. 8, p. 183; in Carlson 1984: 237.
[37] Wilde, Oscar. 2008/1889. 'The Decay of Lying: An Observation'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Oxford, Malden MA: Blackwell Publishing, pp. 47-50.
[38] Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 170n8
[39] Carlson 1984: 280
[40] Jullien 1892, *Le theatre vivant*, Paris, pp. 10-11, 14-5, 18; in Carlson 1984: 280.
[41] Editorial, *Harper's Monthly* July 1889; quoted in Ackerman, Jr., Alan. 1999. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore and London: The John Hopkins University Press. 11.
[42] Howells 1998 in Ackerman 1999: 11
[43] Blackadder 2003: 19 but see Trumbull, Eric W. 1998-2006. 'Introduction to Theatre--the online course'. Northern Virginia Community College http://novaonline.nvcc.edu/eli/spd130et/SPD130-F06-theatre-theory.htm (accessed 2/3/2007).Trumbull says that Antoine wanted to produce a dramatization of a Zola novel but the amateur groups he approached refused, so he opened his own theatre.
[44] Carlson 1984: 279
[45] Trumbull 1998-2006
[46] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing. 35
[47] Excerpt reprinted in Brandt 1998: 116-121.
[48] Reprinted in full in Krasner 2008: 65-70.
[49] Maeterlinck 1890, 'Le théâtre', *La jeune belgique* No. 9, p. 331; in Carlson 1984: 296.

[50] Brandt 1998: 115
[51] Maeterlinck 2008/1904: 70
[52] Maeterlinck 1998/1894: 117
[53] Maeterlinck 2008/1904: 68
[54] Maeterlinck 2008/1904: 68
[55] Maeterlinck 2008/1904: 65
[56] Maeterlinck 1998/1894: 119-121
[57] Published on March 23, 1890, in the *Berlin Volksblatt*, the chief publication of the Social Democrats (Carlson 1984: 267).
[58] Carlson 1984: 268
[59] Reprinted in Krasner 2008: 104-9 and in Brandt 1998: 98-105.
[60] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 428.
[61] Carlson 1984: 237
[62] Gerould 2000: 428
[63] Carlson 1984: 238
[64] Shaw 1998/1911: 98
[65] Shaw 1934, *Prefaces*, p. 205; in Carlson 1984: 238.
[66] Shaw 1959, *Shaw on Theatre*, (ed) E.J. West, New York, p. 65; in Carlson 1984: 238.
[67] Carlson 1984: 239
[68] Shaw 1959, *Shaw on Theatre*, p. 153; in Carlson 1984: 239.
[69] Shaw 1961, *Shaw on Shakespeare*, (ed.) Edwin Wilson, New York, p. 63; in Carlson 1984: 239.
[70] Shaw 1930-38, *Works*, London, Vol. 13, p. 380; in Carlson 1984: 308.
[71] Shaw 1962, *Platform and Pulpits*, ed. Dan Laurence, London, p. 44; in Carlson 1984: 309.
[72] Shaw 2008/1911: 107
[73] Carlson 1984: 309
[74] Styan 1975: 173
[75] Quoted in M. Meisel 1963, *Shaw and the Nineteenth Century Theatre*, Princeton, p. 436; in Styan 1975: 173.
[76] Shaw 1909, 'How To Write a Popular Play', quoted in Brockett and Ball 2004: 35.
[77] Styan 1975: 174
[78] Shaw 2008/1911: 106-7
[79] Shaw 2008/1911: 105
[80] Shaw 1911 in Brandt 1998: 101
[81] Shaw 1911 in Brandt 1998: 101
[82] Shaw 2008/1911

[83] Styan 1975: 13
[84] Carlson 1984: 266. This impressionist approach was promoted in Berlin by the journals *Blätter für die Kunst* (established 1892) and *Dramaturgische Blätter* (1898).
[85] Mehring 1901, *Die Volksbühne* Vol. 9(2), p. 10; in Carlson 1984: 268.
[86] Carlson 1984: 268
[87] Ernst 1906, *Der Weg zu Form*, Berlin, pp. 30-31; in Carlson 1984: 332.
[88] Carlson 1984: 331-2
[89] First published in German as *Die Musik und die Inscenierung* (1899), published in English as *Music and the Art of the Theatre*, trans. R.W. Corrigan and M. Douglas Dirks, University of Miami Press, Coral Gables, Florida, 1962.
[90] The two Prefaces were written for English editions of *Music and the Art of the Theatre* and are both published in the 1962 edition above.
[91] Reprinted in Krasner 2008: 150-154, and in Brandt 1998: 145-152.
[92] Appia 2008/1921: 154
[93] Carlson 1984: 293
[94] Krasner 2008: 150
[95] Appia 2008/1921: 154
[96] Appia 1962/1898: 14-16
[97] Carlson 1984: 295
[98] Lee Simonson 1962, 'Foreword', in Appia 1962/1899, *Music and the Art of the Theatre*, p. xii.
[99] Appia 2008/1921: 153-4
[100] Appia 1962/1898: 7-10
[101] Appia, 'Actor, Space, Light, Painting', in *Adolphe Appia: Essays, Scenarios, and Design*, in Brockett and Ball 2004: 296.
[102] Appia 1962: 5
[103] Appia 1962: 33
[104] Carlson 1984: 355; Appia 1960, *The Work of Living Art*, trans. H.D. Albright, Coral Gables Florida, pp. 54-55
[105] Appia 1962/1918: 6
[106] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 425

Table 20/51 Theories of Theatre 1892-1900

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Symbolism played a significant role in Russian theory, where translations of Baudelaire, Mallarmé, Wilde and Nietzsche all appeared during the 1890s. Again, Wagner proved a significant inspiration, with Serge Diaghilev (1872-1929) and Alexander Benois (1870-1960) both rejecting the belief that art should have a utilitarian aim. As elsewhere, Russian symbolist theories of theatre focused on lyric poetry (drama as poetry), although their theories were to have a great influence on early twentieth century theatre directors. Some Russian symbolists, inspired by Wagner and Nietszche, argued for an 'art for the masses', often in terms so abstract that their aims were impossible to achieve. (This was different to the 'theatre of/for the people' movements which occurred in Germany (the *Volksbüne* theorists) and France, which tended to be driven by sociological concerns, and drew on Rousseau rather than Wagner for their inspiration). Divisions between symbolists regarding the masses meant that, once again, the age-old problem of **who exactly was the theatre for** emerged. In an article in *Figaro*, September 17, 1896, Belgian symbolist poet and playwright Georges Rodenbach (1855-1898) argued that art was *not* created for the people. It was too complex and subtle, essentially aristocratic. '[T]he people love only the most direct, clear, and simple presentations of life'. Once again the distinction was drawn between 'art' for the superior spectator and 'entertainment' for the lower kinds of spectator, a distinction that at times was widely separated while at others came very close: either productions were to have two levels of meaning simultaneously, or, in the case of Yeats and some Russian symbolists, the masses were somehow to be brought along with the poet. For the Russians, this was to be achieved by a Wagnerian integration of all aspects of the performance arts: music and dance as well as lyric poetry. Unfortunately, the epitome of this kind of theatre was opera – perhaps the least available form of mass theatre. Rodenbach, on the other hand, argued for 'a parody of art' for the people, something which was essentially 'only a means of propaganda in the service of ideas called philanthropic or the interests of politicians'.[1] Rodenbach's distinction makes it clear that **the endless debate over the purposes of the theatre has always been based on an unstated view of particular kinds of audiences**: the theatre of instruction and catharsis being directed toward the lower levels of spectators; the theatre of inspiration, ecstatic vision, and reflection being directed toward the 'superior' kind of spectator. The end of C19th was a 'period of artistic experimentation' as theoretically minded and radical theatre practitioners attempted to break with contemporary styles and methods. According to Krasner, these crystallized into two dominant directions as the C20th began: an Hegelian view of mimetic theatre marked by a 'single-minded determination to see the world objectively' (as epitomised in the work of André Antoine) and a Nietzschean inspired 'non-referential' theatre determined by 'the artist's subjectivity' (epitomised by the work of Aurélien Lugné-Poe).[2] Increasingly in this latter stream, **the dominance of language in the theatre came under challenge**.[3]					
'Wohin mit dem Drama?' (1892)	Hans von Gumppenberg (1866-1928) German theatre critic	Called for drama to 'scrupulously' reproduce everyday life, using 'true living speech'.[4] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		The reproduction of everyday life	**Doing**: drama
'Das Drama' (1892)	Julius Brand (1862-1895) German dramatist	A response to Gumppenberg, also published in the *Münchener Kunst* (Vol 2(41)). Brand objected to the whole concept of 'slice of life', including the use of dialect, which he considered more suited to the novel than to the stage. The stage was not capable of showing 'the secret inner workings of the spirit' since it involved 'conflict, explosion, struggle, dialogue, dualism, dialectic'.[5]		Showing something on stage	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic - rejection of naturalism **View of Theatre**: positive			
'Essai de rénovation théâtrale' (1892)[6]	François Coulon (d. 189) French journalist and dramatist	Member of the *idéoréalistes* associated with Mallarmé's symbolist movement. Diverged from the anti-theatricality of Mallarmé and some of his followers. Wagner's 'great insight' was that it was only in the theatre that all the arts could be synthesized and thus bring the greatest poetic vision to the public. In the theatre 'if spectators, even hostile, experience a formidable struggle of human passions in an *idéoréaliste* drama, they will perhaps give us their attention even when they do not understand the symbol of the piece, a symbol accessible only to the elite'. Thus theatre could play on two levels: one for the **superior public** who appreciated a play of ideas, and one for **the lower public** who could be moved by realistic human emotions and conflicts.[7] **Purpose of Theorist**: polemic –pro-theatricality **View of Theatre**: positive	A place in which drama is presented to spectators	Representation of emotion, conflict and ideas	**Doing**: drama (a synthesis of all the arts) **Watching**: two levels of spectators: superior and lower - each could find something in drama
'Notes sur un essai de dramatique symbolique' (1892)[8]	Camilla Mauclair (1872-1945) French symbolist, poet, art critic, travel agent; founder of Théâtre de l'Oeuvre	Mauclair was also a symbolist, but took a different approach to Coulon. Mauclair was instrumental in setting up (with Aurelian Lugné-Poe) the Théâtre de l'Oeuvre in 1893, which was 'to symbolism what Antoine's Théâtre-Libre had been to naturalism'.[9] In 'Notes', Mauclair attempted to outline a theory of *symbolist drama*. He identified three contemporary conceptions of drama: *positivist* ('the vision of modern life from the psychological point of view'), *metaphysical* ('more philosophical in essence than dramatic') and *symbolist*, which aimed to create 'philosophical and intellectual entities [through] superhuman characters in an emotional and sensual decor'. All traces of specific time and place, anything individualistic, was to be purged from setting and characters in order to suggest only what was eternal and fixed. The leading actors were to 'have no value except as incarnations of the Idea they symbolize'. They were to move little, enunciating 'eternal ideas [in] magnificent language, resplendent with poetry'. Mauclair agreed with the *idéoréalistes* that only the 'artist-spectator' could be expected to appreciate this. He recommended that the central figures be surrounded with realistic secondary characters who would carry on everyday activities, making comments that would help the ordinary spectator understand the central figures. These would act, like the classic chorus, as an intermediary 'between the ideality of the drama and the intellect of the public'.[10] This strategy of presentation would unite idealism and realism, passion and poetry, and psychology and dream. The theatre produced by Mauclair was, despite these static, abstract ideas, lively and colourful, and strongly engaged both in art and in	A place where drama is presented	Evocation	**Doing**: drama - the fusion of idealism and realism, passion and poetry, psychology and dream; actors as symbols **Showing**: theatricality - a unity of idealism and realism, passion and poetry, psychology and dream; evocative; an

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		life. Evocation, however, was the purpose of theatricality, rather than verisimilitude. Although the theatre never pursued the symbolic possibilities of nonhuman figures in the theatre, 'shadow figures … marionettes, the English pantomime, the clown pantomime' were all seen as highly theatrical ways to deal with the stubborn reality of the physical presence of the actor. The physical and financial resources of the Théâtre de l'Oeuvre were beyond the reach of this kind of idea, though, and Mauclair's associate Aurelian Lugné-Poe (1869-1940) came to argue for the bare stage and minimal effects of the Elizabethan stage, as used by the experimental Elizabethan Stage Society in London.[11] **Purpose of Theorist**: polemic – theatricality not verisimilitude (anti-realist theatre) **View of Theatre**: positive			attempt to overcome the physical reality of the actor **Watching**: only the artist as spectator could fully appreciate what was being presented; spectators needed the assistance of strategies of presentation e.g. extra characters.
Les 36 situations dramatiques (1894)	Georges Polti (1868 -) French writer	The apotheosis of the logical, scientific approach to dramatic structure: a codification which created a 'periodic table' of 'basic' emotions upon which situations could be based. Combinations could produce thousands of possible scenarios: 'bringing into battle, under the command of the writer, of an infinite army of possible combinations ranged according to their probabilities'.[12] Zola was apparently unimpressed.[13] **Purpose of Theorist**: analysis (scientific) **View of Theatre**: positive			**Doing**: playwrighting as a science
'Des arts noveaux' (1894); 'The Role of Chance in Artistic	August Strindberg (1849-1912) Swedish playwright	**Essential theorist.** In 'Des arts', Strindberg described the work of the artist as 'a charming mixture of the unconscious and the conscious' in which the artist keeps 'nature's model in mind without trying to copy it'.[15] Strindberg reacted to the middle-class, melodramatic theatre of his time by producing plays with psychologically complex characters whom he described as 'conglomerates'. The Preface to *Miss Julie* was written in response to criticism of his play *The Father* (1887) and is probably the best-known	A place for watching drama; an educational institution: 'the theatre	Public instruction: the dramatist was 'a lay preacher hawking the	**Doing**: art **Showing**: complex motivations **Watching**: spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Creation (1894); Preface to *Miss Julie* (1888);[14] Preface to *A Dream Play* (1902); 'Truth in Error' (1907)		statement of the ideas and practices of the naturalist theatre.[16] Krasner called it 'a ground-breaking outline of theatrical modernism' which was influenced by Nietzsche, and which in turn influenced Naturalism, Symbolism and Expressionism.[17] *Miss Julie* was written under the influence of Zola, and presented at the Théâtre-Libre. Its characters had no 'character' in the traditional sense of a predictable set of reactions drawn from type. Instead they reflected 'the variety of forces playing upon them'.[18] Modern characters were to be 'vacillating, disintegrated … conglomerations of past and present stages of civilization' for whom the **spectators should feel no pity**, enjoying instead 'the strong and eternal struggles of life' being presented.[19] Accordingly, Strindberg's dialogue shows 'people's minds working irregularly, as they do in real life'. However, although he insisted on a realistic setting, real props, and the abolition of footlights because of their unnatural light, and said that one day he would also like to see the abolition of make-up, and actors prepared to 'play within the scene to each other' rather than the spectator, his plays retained a subjectivity that put them more in harmony with symbolist and psychoanalytic drama.[20] After 1900, he became more experimental. *A Dream Play* is an attempt to 'reproduce the disconnected but apparently logical form of a dream'. His late plays had an enormous influence on German expressionism. The idea expressed in 'Truth in Error' that 'The world is a reflection of your interior state, and of the interior states of others'[21] could be taken as a 'motto' of the expressionist movement.[22] Strindberg claimed that the 'theatre … seemed to me to be, like art in general, a *Biblia pauperum*, a Bible in pictures' for the illiterate, and the playwright 'a lay preacher hawking the ideas of the day in popular form.'[23] Spectators responded to the plight of the heroine with compassion because they imagined themselves in the same position. Although spectators tended to simplify motivation, Strindberg wanted to present individuals who had complex motives, because naturalists like him 'know how rich the soul-complex is and realize that "vice" has a reverse side closely resembling virtue'.[24]Strindberg generally had a negative opinion of theatre spectators, and in later life declared that he 'loathed the theatre' and thought artists were 'apes, conceited, rebels, lecherous, impudent, dishonest [and] [g]enerally look like bandits'.[25] Ibsen thought he was 'delightfully mad'.[26] He wanted to see theatre that was 'a place of entertainment for educated people' (Preface), presumably like himself, a theatre that was more appropriate for modern times, which produced believable, complex characters with psychological depth, and one in which theatres were	has always been a public school for the young, the half-educated, and women, who still possess that primitive capacity for deceiving themselves or letting themselves be deceived [by] the playwright's power of suggestion':[27] 'theatre … seemed to me to be, like art in general, a *Biblia pauperum*, a Bible in pictures' for the illiterate, but	ideas of the day in popular form' to spectators who were in school; enjoyment.	don't want to think too hard: a **negative** view of spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		structurally smaller and more intimate so that more natural lighting could be used, allowing a more natural acting style (less make-up, not playing to the spectator, less caricaturing etc). He thought European theatre was in 'serious' crisis, and the primary spectator, the middle classes, were content to applaud or hiss, which prevented the more educated spectator from being 'objective'. At the same time, he produced shorter plays in order to eliminate intervals, so that spectators had no time to reflect on what they were seeing and therefore the illusion created by the playwright was less likely to be broken. He believed spectators reduced complex motivations to whatever fitted their own interests and understanding. They reacted with compassion only if they could see themselves in the character's position. They could also sense when an illusion was broken so he left his monologues and mimes only loosely scripted so that a skilled actor could sense when the spectator had had enough. A polemical and sometimes incoherent mix of love and hate. Strindberg clearly longed for an educated, elite and well-behaved audience with the stamina to sit through several hours of complex psychological material, while recognizing that actual theatre and audiences were not like this. **Purpose of Theorist**: polemic – pro-realism/pro-didactic drama **View of Theatre**: ambivalent; functional	preferably a place of entertain-ment for educated people. The size of the building influenced dramatic possibilities		
'On the Uselessness of the 'Theatrical' in Theatre' (1896);[28] 'Questions de theatre' (1896)[29]	Alfred Jarry (1873-1907) French 'anti-classical' writer and producer	It was impossible to please 'the infinite, mediocre multitude'. The spectator was just a 'herd'.[30] 'I think the question of whether the theatre should adapt itself to the masses, or the masses to the theatre, has been settled once and for all. The masses only understood, or pretended to understand [what they already knew]. Besides it's a fact that most of them are over their heads' … genius, intelligence, and even talent [such as exhibited by Shakespeare, Michelangelo and Leonardo da Vinci] are larger than life, and so beyond most people' … the masses don't understand anything by themselves but want to be told'. Theatres should be able to forcibly 'expel anyone who doesn't understand' and concern itself with 'the five hundred persons who … have a touch of Shakespeare and Leonardo in them', and who find the cluttered contemporary stage 'horrifying and incomprehensible'. Bare settings allowed such spectators to 'conjure up for himself the background he requires'. Actors should wear masks, speak in a monotone and use formal, stylized gestures.[31] Jarry's 1896 production of *Ubu Roi*, however, gestured more towards surrealism in its setting than Jarry's comments suggest. An 1898 production used marionettes. His productions produced hostile and violent responses – and produced	An institution for the staging of drama; a practice	Provocation through exaggeration	**Doing**: theatre practice - writing and staging plays **Showing**: symbols on bare stages which can be interpreted by the spectator **Watching**: the [special] spectator can 'imagine for himself' and

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		debates in newspapers and cafes which he is likely to have been 'pleased and amused by' since his aim was to encourage and provide opportunities for more spectator 'participation'.[32] According to Jarry 'I wanted the scene that the audience would find themselves in front of when the curtain went up to be like that mirror in the stories of Madame Leprince de Beaumont, in which the depraved see themselves with bulls' horns, or a dragon's body, each according to the exaggeration of their vices; and it is not surprising that the public should have been aghast at the sight of their ignoble double … Ubu was not meant to utter witticisms … but stupid remarks, with all the authority of the Ape … It is because the public [la fule] are an inert and obtuse and passive mass that they need to be shaken up from time to time so that we can tell from their bear-like grunts where they are – and where they stand'.[33] Contemporary reports indicate, however, that the spectator got bored, and welcomed the diversion of the uproar in the theatre which Jarry had been hoping for (he had employed a *claque* to encourage it in case it didn't happen). Jarry's rationalization at the expense of the spectator is also hypocritical given that he consistently misrepresented the play as a comedy to the director Lugné-Poe in order to get it put on.[34] Jarry's legacy can be seen in the works of Ionesco and Beckett.[35] He has come to be seen as 'a pioneer of **a deliberately provocative approach to theatre**', although the response to his and other confrontational theatre suggests playwrights should be careful what they hope for – the reaction almost never accords with the kinds of response the playwright aims for, and spectators quickly get used to and come to expect to be confronted.[36] **Purpose of Theorist**: polemic – anti-existing theatre/anti-spectator **View of Theatre**: positive			thereby participate in the production; the rest need to be shocked into a reaction since they were a 'mediocre multitude' or 'herd' who only pretended to understand
The Sense of Beauty (1896); 'Croce's Aesthetics' (1903).[37]	**George Santayana** (1863-1952) Spanish/ American poet, writer and philosopher	A major contemporary rival to Croce in the field of Aesthetics, although it does not appear that theatre theorists drew on his (albeit brief) ideas on drama at the time, even those opposed to Croce's views.[38] Plot is the essential element of drama. It is the formal principle. Character is merely 'a symbol and mental abbreviation for a set of acts'.[39] He insists on the physicality of art. Material presentation is essential to the aesthetic experience. **Purpose of Theorist**: prescriptive **View of Theatre**: aesthetic		Performance	**Doing**: drama (aesthetics) **Showing**: materiality
What is Art? (1897);	Leo Tolstoy (1828-1910)	The most important function of art is the communication (the *infection*) of feeling from the artist to the spectator, the metaphor of infection indicating the power of art 'to evoke		The communic-	**Doing**: drama (art)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Shakespeare and the Drama (1906)	Russian novelist, dramatist and educational reformer	in the audience a powerful involuntary response', although he condemned 'the excitation of base sensuality', valuing 'the "infection" of the spectator with religious feelings above all others.[40] For this reason, Tolstoy was critical of drama such as that by Ibsen, Maeterlinck and Hauptmann. It was 'perversely difficult', indicating a removal of art from the people, for the amusement of the elite. He was critical of Shakespeare on the same grounds, claiming he despised the masses and had 'no interest in improving the existing order of society'.[41] The business of art was to make 'comprehensible and accessible what in the form of reasoning may remain incomprehensible and inaccessible.'[42] Good art contributed to the progress of the human soul through the quality of the feelings it expressed: it helped its spectator evolve 'better feelings': human sympathy and brotherhood.[43] **Purpose of Theorist**: polemic – anti-elite drama **View of Theatre**: functional		ation of feeling for the improvement of society (infecting the spectator with these feelings)	**Showing**: making comprehen-sible the incomprehen-sible **Watching**: (implied) 'catching' infection so spectators can develop sympathy for others
'Von intimen Theater' (1898)[44]	Johannes Schlaf (1862-1941) German dramatist	Schlaf was one of the 'pioneers' of German naturalism.[45] The essence of modern drama involved a shift to internal action, 'the inner movement of the soul', which was to be revealed indirectly through dialogue and situation. **Purpose of Theorist**: polemic – pro-naturalism **View of Theatre**: positive	A place	Revelation through dialogue and situation	**Doing**: playwrighting
'Theater' (1898)[46]	Rainer Maria Rilke (1875-1926) German poet	Drama should be 'more concentrated, more searching' than life. Rilke denounced fourth-wall realism as having 'not one wall too few, but three too many' to be truly reflective of human existence.[47] The stage 'must find room for all which fills our days and from childhood on moves us and makes us what we are'. **Purpose of Theorist**: polemic – anti-naturalist theatre **View of Theatre**: positive	A place in which dramas are staged	Concentrated searching	**Doing**: drama **Showing**: all which fills our days
'Uberbrettle Manifesto' (1899)	Ernst von Wolzogen (1855-1934) German poet and cultural critic	Wolzogen founded the *Uberbrettl* or 'supercabaret' in Berlin. His manifesto argued for the significance and longevity of the art of variety, along with its device of the *grotesque*.[48] **Purpose of Theorist**: polemic – pro-variety and the grotesque **View of Theatre**: positive			**Doing**: cabaret (the art of variety)
Le théâtre du peuple (1899)	Maurice Pottecher	Major French spokesman for a people's theatre, which he founded in rural Bussang in 1895. Although there was 'a crudeness' in the taste of this public, Pottecher argued that it	An institution	Education	**Doing**: drama as art for the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	(1867-1960) French writer; founder People's Theatre	was not necessary to pander to this with 'gross melodramas' and 'circus farces'. Instead, one could 'elevate them to purer feelings and higher thoughts' through an educative theatre 'by means of a language the spectator can understand and representation of heroic acts'.[49] **Purpose of Theorist**: polemic – anti-popular theatre **View of Theatre**: functional			people **Showing**: representation of heroic acts
'The Theatre' (1899);[50] 'The Tragic Theatre' (1910);[51] 'Certain Noble Plays of Japan' (1917);[52] *Per Amica Silentia Lunae* (1918); 'A People's Theatre' (1923)	William Butler Yeats (1865-1939) Irish poet, playwright, nationalist and politician	**Essential theorist.** Yeats believed that commercial theatre catered for the eye not the ear since it discovered that 'an always larger number of people were more easily moved through the eyes than through the ears'.[53] Commercial theatre was a 'masterpiece of that movement towards externality in life and thought and art'.[54] Yeats struggled with the central question of how to make the drama spiritually significant.[55] He rejected the contemporary theatre in which vision had been sacrificed to character studies and surface reality, denying that character was essential to drama. Character was the essence of comedy: lyric expression was the essence of great and serious theatre. Tragedy 'must always be a drowning and breaking of the dykes that separate man from man'.[56] The ideal form of theatre is symbolic, a unity of verse, ritual, music and dance, mask, stylized gesture and non-realistic decor. The mask, which was a central image for Yeats, provided a technical means of expressing 'the ideal, the superhuman, the otherworldly',[57] as in Japanese Nō drama (although Yeats had a limited understanding of Japanese theatre derived largely from secondary sources and performances by a visiting Japanese dancer, according to Brandt)[58]. Yeats distinguished between human reality (*anima hominis*) and superhuman reality (*anima mundi*). The former is a realm of conflict and partial perspective, driven by the *Daemon*; the latter a realm of 'all music and rest', an 'anti-theatre', an 'unpopular theatre [for] an audience like a secret society where admission is by favour and never too many' for a theatre which works 'by suggestion'.[59] 'The Tragic Theatre' was an attempt to analyse what made a great tragedy, one which affected an **ideal spectator** (such as Yeats). It was not a pre-occupation with 'character', but the ability of the drama to summon up in its spectator 'excitement, dreaming and moments of exaltation' through the stimulation of memory: 'it is always ourselves that we see upon the stage'.[60] Yeats preferred to devise 'little' plays, 'distinguished, indirect, and symbolic' which had 'no need of mob or Press to pay their way'. Japanese staging techniques could reduce production costs: 'this noble form … need absorb no one's life, … its few properties can be packed up in a box or hung upon the walls [as] ornaments'.	An institution; an art form	Suggestion	**Doing**: playwrighting (an art of literature; comedy and tragedy) **Showing**: the ideal, the superhuman **Watching**: only for members of a secret society (Yeats had contempt for 'the common people' and those who were 'without the memory of beauty and emotional subtlety'.[62]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Little plays could afford to play to small spectators which appreciated poetry in intimate spaces such as drawing rooms or studios, for while '[a]ll imaginative art remains at a distance, this distance must be firmly held against a pushing world' not made even more distant by being placed on large stages accompanied by mechanisms and loud noise. He recognized, though, that such theatre was not for everyone: 'Realism is created for the common people', for minds 'without the memory of beauty and emotional subtlety'. Yeats had a low opinion of 'common' people because they did not appreciate poetry: 'In the studio and in the drawing room we can found a true theatre of beauty'.[61] **Purpose of Theorist**: polemic – anti-commercial and popular theatre; idealist **View of Theatre**: ambivalent			
'On Oedipus and Hamlet' (1974/1899)[63] 'Psychopathic Characters on the Stage' (c1905); *The Interpretation of Dreams* (1900); *Three Essays on the Theory of Sexuality* (1905); 'Psychopathic Characters on the Stage' (c1905); *Beyond the Pleasure Principle* (1920); 'On	**Sigmund Freud** (1856-1939) Austrian neurologist and psychologist	That plays such as *Oedipus Rex* and *Hamlet* are still capable of moving us is an indication that 'the effect of the … tragedy does not depend upon the conflict between fate and human will, but upon the peculiar nature of the material by which this conflict is revealed … [the protagonist's] fate moves us only because it might have been our own'. The dramatist 'forces us to become aware of our inner selves, in which the same impulses are still extant, even though they are suppressed'.[64] For Freud, drama provided a safe means of 'opening up sources of pleasure or enjoyment in our emotional life'. Direct enjoyment comes from identification with the hero, an identification which is free from all political, social, or sexual concerns. There is also an indirect masochistic satisfaction when this figure is defeated, without pain or risk to ourselves. 'Suffering of every kind is thus the subject-matter of drama'.[65] The spectator is 'compensated for its sympathy by the psychological satisfactions of psychical stimulation (provided the suffering is mental rather than physical and not too threatening). The suffering arises from 'an event involving conflict' which includes 'an effort of the will together with resistance'. Freud's view of drama, its history and its psychological effects, were of course an off-shoot of his general theory of the psyche, and consequently psychological dramas such as *Hamlet*, were said to consist of a conflict between a conscious impulse and a repressed, unrecognized one, which could not be brought out into the open because only neurotic spectators would derive pleasure from it. All others would be inhibited from experiencing 'the pleasure of purging emotions tied to unconscious wishes': 'for normal persons to sympathize with such a hero, they must enter his illness with him', something which the dramatist can only achieve if the repressed impulse is kept hidden.[66] In dreams '[n]o		Revelation; self-awareness; vicarious pleasure	**Showing**: heroes the spectator can identify freely with; situations which generate sympathy **Watching**: Psychological satisfaction as a result of extending sympathy; a collapse of the distance between theatre and life; identification with the hero allows the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the History of the Psycho-analytic Movement'		matter what impulses from the normally inhibited *Ucs* [unconscious] may prance upon the stage, we need feel no concern; they remain harmless, since they are unable to set in motion the motor apparatus by which alone they might modify the external world'.[67] Theatricality, for Freud, lies in the 'attempt to create the *appearance* of being in control'.[68] 'There is for Freud a theatre of the mind, where 'scenes' are staged and observed, screens are erected and images flow through them, enactment occurs, and acting out may lead to a form of catharsis'.[69] Wright considers that in Freud we see '**the emergence of a psychoanalytic spectator theory**', which both counters Aristotle (socially undesirable emotions are indulged in rather than got rid of) and supports his view ('the process is still adaptive and maintains the status quo').[70] Freud also used theatre as a metaphor, especially drawing on dramatic characters (e.g. Oedipus), to illustrate his theories. He could be said to represent precisely what the anti-realists were afraid of: the pushing of realism in theatre so far that it collapses into actual reality: Oedipus, for instance, ceases to exist as a character and instead becomes every man. The transition from stage to metaphor to reality is almost seamless, in effect destroying both drama and reality through the positing of another reality (an inner reality) for both. [The question is, of course, if we all suppress these urges, how is it that dramatists are able to articulate them?] **Purpose of Theorist**: analysis **View of Theatre**: functional			pleasure of purgation
Le rire (1900)[71]	Henri Bergson (1859-1941) French philosopher	One of the few theorists who considered comedy rather than tragedy, Bergson also reacted against the scienticism of Zola and his generation, focusing on the inner world of the emotions and intuition. He introduced the concept of *élan vital* (vital impulse): 'a current of inner life, which we can perceive by instinct or intuition but which is utterly inaccessible to rigid intellectual systems or to the scientific accumulation of data that so fascinated the naturalists':[72] the idea of 'life as a continuous psychic stream'.[73] *Le rire* is primarily a study of the sources of laughter, but includes a general theory of art and drama. For Bergson, 'creative impulses (not evolution) are the driving forces of consciousness'.[74] The artist plays a special role in Bergson's system since he, like the philosopher, 'possesses the special gift of touching the inner world of the *élan vital*', allowing the conventional generalities by which most of us live to be brushed aside so that we can be brought face to face with reality. Drama provides glimpses into 'the secret, hidden part of our nature' and into the 'elemental passions of individual man' which are		A glimpse of inner life; correction	**Doing**: drama (comedy) - a social 'weapon of intimidation', not art **Showing**: incongruity makes us laugh **Watching**: comedy requires us to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		generally covered with the 'cooling crust' of civilization. In tragedies, this stimulates us to seek our own individual insight. Comedies, on the other hand, are an affirmation of the social order: 'The comic expresses … a special lack of adaptability to society'. The subject is a 'social misfit' whom our laughter is meant to humiliate and correct. Because comedy has social utility, it is not 'art'. It is 'a weapon of intimidation by society'.[75] Laughter is 'a distinctly human attribute', which requires detachment (indifference to the feelings of the object of the laughter), appeals to our intelligence rather than our emotions, is a social event (it is 'in need of an echo'), is infectious, unfolds in social settings, arises as a result of physical incongruity, and affects our bodies. Man is 'an animal which is laughed at': 'step aside, look upon life as a disinterested spectator: many a drama will turn into a comedy'. Laughter's 'natural environment … is society … Our laughter is always the laughter of a group … laughter always implies a … complicity, with other laughers, real or imaginary'. Life is mobile, not machine-like. We laugh when the mobility and fluidity of life collides with some rigidity,[76] and much comedy can be traced back to the childhood games of Jack-in-the-box, the String-puppet, the Snowball and Repetition and Inversion: 'You take a set of actions and relations and you repeat it as it is, or you turn it upside down or you transfer it bodily to another set with which it partially coincides: all processes that consist in looking upon life as a repeating mechanism, with reversible action and interchangeable parts'.[77] His ideas influenced Jules Romains (1911). **Purpose of Theorist**: analysis **View of Theatre**: functional			be indifferent to the feelings of the object of laughter (even if momentarily). Adopting the position of disinterested-ness turns 'many a drama' into a comedy
Le théâtre de l'âme (1900) (The Theatre of Life)	Edouard Schuré (1841-1929) French philosopher, poet, writer and music critic	Early French champion of Wagner. Had an essentially aristocratic view of theatre. Nevertheless, he suggested three dimensions or forms for the theatre of the future, based on 'the three levels of life, consciousness, and beauty'.[78] 1: the 'rural and provincial Popular Theatre' of life, as envisioned by Rousseau. 2: 'City Theatre' or 'Theatre of Conflict' – intellectual drama exposing contemporary social reality as in Ibsen, and 3: 'Theatre of Dreams' or 'Theatre for the Soul' which would reflect eternal truths in the mirror of history, legend, and symbol, as in Maeterlinck. **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A cultural institution which manifested in different ways	Various	**Doing**: drama **Watching**: different levels of life required different kinds of theatre
By 1900, symbolism was waning in France, but its influence continued to spread into other countries. With symbolism, the focus changed to **the Director**. Theorists became less concerned with the dramatist and actor, and more concerned with the 'art of the stage director', particularly in England.[79]					

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 313-5
[2] Krasner, David. 2008. 'Introduction'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing. 35
[3] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 61
[4] Von Gumppenberg's essay was published in *Münchener Kunst* Vol 2(39), 1892, p. 360; cited in Carlson 1984: 266.
[5] Carlson 1984: 266
[6] Published in *Mercure de France* No. 6, October 1892.
[7] Carlson 1984: 290
[8] Published in the *Revue indépendante de literature et d'art*, No. 22, March 1892.
[9] Carlson 1984: 290
[10] Mauclair 1892, 'Notes …', p. 309, 311-14; in Carlson 1984: 290-1.
[11] Carlson 1984: 291-3.
[12] Polti 1895 in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.17
[13] Carlson 1984: 284
[14] Published in Strindberg 1961, *Miss Julie*, tr. E.M. Springhorn, San Francisco: Chandler Publishing; reprinted in full in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. Also excerpted in Krasner 2008: 38-45.
[15] Strindberg 1968, 'The New Arts', trans. Albert Bermel, *Inferno, Alone and Other Writings*, New York 1968, p. 99; in Carlson 1984: 346.
[16] Carlson 1984: 280
[17] Krasner 2008: 37-8
[18] Carlson 1984: 281
[19] Strindberg 1955, *Six Plays*, trans. Elizabeth Sprigge, Garden City, pp. 62-5; in Carlson 1984: 281.
[20] Carlson 1984: 281
[21] Strindberg 1962, *En Blå Bok*, Stockholm, p. 216; in Carlson 1984: 347.
[22] Carlson 1984: 346-7
[23] Strindberg 2000/1888, 'Preface to *Miss Julie*, in *Five Plays*, trans. Harry G. Carlson, Berkeley, University of California Press, reprinted in Gerould 2000: 371-380, p. 371.
[24] Strindberg 2000/1888, in Gerould 2000: 374.
[25] Quoted in Gerould 2000: 370
[26] Quoted in Gerould 2000: 369. It appears Strindberg suffered from what we would now call 'dissociative disorder' or multiple personality (Gerould 2000: 369).
[27] Strindberg 2000/1888: 371
[28] Published as 'De l'inutilité du théâtre au théâtre' in the *Mercure de France* in September 1896.
[29] This essay was published after the first performances of *Ubu Roi* (Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.65).
[30] Jarry 1998/1896: 163
[31] Jarry 1998/1896: 161-4
[32] Blackadder 2003: 43-6

[33] Jarry 1896, *Questions* in Blackadder 2003: 65
[34] Blackadder 2003: 44-45
[35] Malaspina.com 2005, *Great Books*, www.mala.bc.ca downloaded 19 August 2005.
[36] Blackadder 2003: 186
[37] Santayana 1903, 'Croce's Aesthetics', *Journal of Comparative Literature*, Vol 1., p. 191; in Carlson 1984: 312.
[38] Carlson 1984: 312
[39] Santayana 1896, *The Sense of Beauty*, London, p. 175; in Carlson 1984: 312.
[40] Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371.353
[41] Carlson 1984: 247
[42] Tolstoy 1904, *Complete Works*, trans. Leo Weiner, Vol 11, p. 232; in Carlson 1984: 246.
[43] Carlson 1984: 246
[44] Published in *Dramaturgische Blätter* Vol 2(1) 1899, p. 36; see Carlson 1984: 267.
[45] Carlson 1984: 267
[46] Published in *Dramaturgische Blätter* Vol 1(38) 1898, p. 296; see Carlson 1984: 267.
[47] Carlson 1984: 267
[48] Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.134n4
[49] Pottecher 1899, *Le théâtre du peuple*, Paris, p. 16; in Carlson 1984: 316.
[50] Reprinted in Brandt 1998: 123-125.
[51] Reprinted in Krasner 2008: 99-103.
[52] Reprinted in Brandt 1998: 126-131
[53] Yeats 1998/1899: 124
[54] Yeats 1998/1899: 125
[55] Carlson 1984: 305
[56] Yeats 1961, *Essays and Introductions*, New York, p. 243; in Carlson 1984: 305.
[57] Carlson 1984: 305
[58] Brandt 1998: 123
[59] Yeats 1912, 'A People's Theatre', *Explorations*, pp. 213-5; in Carlson 1984: 306.
[60] Yeats 2008/1910: 101-2
[61] Yeats 1998/1917: 126-9
[62] Yeats 2008/1910: 99; 1998/1917: 129
[63] In *The Interpretation of Dreams* 1899; in B.F. Dukore (ed), *Dramatic Theory and Criticism: Greeks to Grotowski*, New York, Holt, Rinehart and Winston, pp. 827-31.
[64] Freud 1974: 828-9 in Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 88
[65] Freud 1953-74, *The Standard Edition of the Complete Psychological Works*, trans. James Strachey et al, Vol. 7, pp. 305-307; in Carlson 1984: 335.
[66] Carlson 1984: 335

[67] Freud 1900 in McGillivray, Glen James. 27/04/2008. *Theatricality. A Critical Genealogy* [PhD Thesis 2004]. Department of Performance Studies, The University of Sydney, Sydney eScholarship Repository http://ses.library.usyd.edu.au/handle/2123/1428, 2007 [cited 27/04/2008].166n17
[68] Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press. 254; emphasis added
[69] Goldhill, Simon, and Robin Osborne, eds. 1999. *Performance-culture and Athenian Democracy*. Cambridge UK; New York: Cambridge University Press. 14
[70] Wright, Elizabeth 1996, 'Psychoanalysis and the theatrical: analysing performance' in Patrick Campbell (ed), *Analysing Performance: A critical reader*, Manchester and New York, Manchester University Press, pp. 175-190, p. 175-6.
[71] Republished in Wylie Sypher (ed) 1956, 1980, *Comedy*, Baltimore, Johns Hopkins University Press, pp. 63-85; reprinted in Krasner 2008: 52-54 and excerpted in Brandt 1998: 26-34.
[72] Carlson 1984: 299
[73] Carlson 1984: 317
[74] Krasner 2008: 51
[75] Carlson 1984: 301
[76] Bergson 2008/1900: 52-3
[77] Bergson 1998/1900: 26-34
[78] Schuré 1900, *Le théâtre de l'âme*, Paris, Vol. 1, p. xiii; in Carlson 1984: 316.
[79] Carlson 1984: 302-4

Table 21/51: Theories of Theatre 1901-1904

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The rediscovery of the spectator – but only to change them. From the Renaissance to the symbolist movement, theatre assumed spectators saw more or less the same thing and that there were 'clear-cut differences' between the spectator and representations. As part of a general recognition that the distinctions between appearance and reality were not clear-cut and that 'The opposition between the self and the world' was itself an illusion, the end of the C19th brought a period of artistic experimentation and **challenges to the dominance of language**, especially the dramatic text. Familiarity with Japanese theatre, especially its use of different kinds of staging, led to a [at least partial] rediscovery of the spectator, and helped bring about a change of focus from the communication occurring between the performers on the stage and which had absorbed practitioners from the end of C18th to the communication occurring between stage and auditorium: 'the very act of **looking on** [came to be] understood as an active, creative process' – one which had been blocked by the typical European theatre architecture. Avant-garde theatre practitioners such as Peter Behrens, Georg Fuchs, Reinhardt and Meyerhold actively tried to dissolve the architectural separation between stage and auditorium[1] with the aim of constituting **theatre as an autonomous art form**: 'a theatre which did not imitate a reality which actually existed, but which created its own reality; a theatre which nullified the radical split between stage and spectator and which developed new forms of communication between them, so that the chasm between art (theatre) and life, so typical and characteristic of bourgeois life, might be bridged'.[2] The first production to do this was Reinhardt's *Sumurun*, which opened in Berlin in 1910, was reproduced in London in 1911 and toured to New York and Paris in 1912. It was hugely successful and popular, although critics were divided over it. The play marked 'the beginning of a series of experiments which opened up totally new theatrical spaces' – circus arenas, marketplaces, churches, parks, meadows, woods – and introduced the *hanamichi* to European theatre, and revealed that the communication between stage and spectator was an intensely personal one. Since the spectator's eye was able 'to wander between different points in space … each and every spectator brings forth her/his own performance. The process of **reception** is realized as a subjective construction'. Fischer-Lichte sees this as the rise of what she calls *theatricality*: the capacity to trigger 'processes of construction' and which marks 'a new kind of relationship between the subject and the object of perception and cognition, as well as between theatre and reality'.[3] Theatricality operates on the basis that spectators actively construct what they see, and therefore entails strategies to engage this activity. However, an equally strong drive towards non-referential theatre which explored the artist's subjectivity also led to avant-garde theatre which, explicitly or implicitly, rejected spectatorship and focused on the artistic process. (As the twentieth century progressed, this focus came increasingly to be upon the performer rather than the dramatist, culminating in the phenomenon of 'performance art' and a renewed fascination with performance). In this case, **the opening up of eastern theatre to the west did not break with the long-standing tradition of seeing theatre in terms of *doing* rather than as a triadic relationship between *doing, showing* and *watching*, as exemplified in Zeami and Japanese *Nō*.** As always, one sees what one wants to see. Even the renewed understanding that there was no way round the *body* did not necessarily lead to a celebration of the body but more often to rigorous ways of taming it so that its interference was minimised (at least in the perception of the artist). Fischer-Lichte argues that the C20th saw the body as a *tabula rasa*, as 'raw material for sign processing'; gestures were 'abstract articulations' and the body was raw material to be 'reshaped according to artistic intentions' as part of a general approach to the body as a site of reshaping.[4] (There was an obsession with physical culture in the early to mid C20th, along with extreme anxiety about the fitness of young men in the military). Fischer-Lichte also argues that the focus of attention by theorists shifted onto the communication between stage and spectator. Many theorists during this period commented on **the passivity of bourgeois spectators**. Some clearly saw it as an historical phenomenon (Meyerhold, Kershentsev), based in the bourgeois concern for *order*. There were various 'solutions' offered to this 'problem': the Futurists thought they needed to *shock* spectators out of their passivity; Brecht thought it was necessary to *alienate* them; Kershentsev wanted to *activate* them; Meyerhold wanted to 'frighten off [and] shake them awake … after making them walk over the acting space',[5] and Eisenstein sought to *guide* them 'in the desired direction'.[6] According to Fischer-Lichte, 'the spectator was at the core of their reflection and activities'. Changing the spectator					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
would not only bring theatre 'out of its deep crisis'[7] but might also change the world! In 1927, Walter Gropius designed a theatre for Erwin Piscator which had the goal of 'shackling the spectator out of its intellectually based apathy, to assault it, to take it by surprise and to make it participate in the play'.[8] Few sponsors were found for such radical designs, though.[9]					
Estetica (1902); *Ariosto, Shakespeare e Corneille* (1919); *Conversazioni critiche* (1931); *Terze pagine sparse* (1948)	Benedetto Croce (1866-1952) Italian critic, idealist philosopher and politician	The technical means of the arts (e.g. genres, traditional rules) should not be used as critical tools because they limit artistic expression. Not all drama requires actors or scenery. Some plays can produce their effects simply through being read.[10] Stage interpretations are not guides to the meaning of a text because they necessarily transform a text, producing what is, in effect, a new work of art. Croce later modified this position, since it 'required a greater separation between text and performance than most theorists were willing to accept'[11] (see 1921 for the debate between Croce, D'Amico and Gobetti). In *Conversazioni*, Croce praised Gobetti's answer to the 'vulgar and common theory [that] a work composed for the theatre can be judged only with reference to the theatre'.[12] **Performance could not illuminate a text as literary criticism could**. The actor was merely a translator, attempting to express the text in another language so as to make it accessible (in a reduced way) 'to those who cannot or do not know how to read it; to make it more readily and easily apprehended …. [and] to underline certain parts for better understanding'. Comments made in 1948 suggest a greater willingness to see the art of theatre as holistic: 'Diction, gesture, and scenery become one in the performance … a single act of artistic creation in which they cannot be separated', according to Carlson,[13] although there is nothing in this comment to indicate that he did not, still, see the text as a separate entity. Croce and the playwright Pirandello (1918) maintained a life-long antagonism over Croce's assertions about humour: that it was essentially undefinable, even non-existent in its abstract sense; it existed only in individual humorous works. **Purpose of Theorist**: polemic – anti-performance **View of Theatre**: functional;	A place in which drama was performed	Making texts easier to understand for those who did not know how to read them	**Doing**: drama (literary art); the actor as mere translator of a text **Showing**: a new work of art **Watching**: *listening*
'Unnecessary Truth' in *The World of Art* (1902);[14] 'Realism and Convention on the Stage' (1908)[15].	Valery Bryusov (1873-1924) Russian playwright, poet and theorist	'Unnecessary Truth' was *The World of Art*'s first major statement on the theatre; a 'manifesto' of the new symbolist movement, which urged the theatre to turn away from Stanislavskian reproduction of psychological reality towards conscious stylization. The stage should supply only 'that which is needed to help the spectator to picture as easily as possible in his imagination the scene demanded by the plot of the play'. The dramatist provides the *primary* form of the drama. However, **the central creative artist is the *actor***. Script and setting exist only to allow the actor the greatest creative freedom to 'reveal his soul to the audience'.[16] Bryusov had a significant influence on the	An institution; an art form	To reveal the soul of the performer	**Doing**: drama – a conventional art; acting as a creative activity **Showing**: through

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		development of symbolist theatre in Russia. He founded a journal called *Scales* (1904) in which Remizov (1904) had his views on the 'New Drama' published. In 'Realism' he attempted to find a middle ground between Stanislavski's realist theatre and Meyerhold's theatre of symbolism and convention. Realism eventually must confront the basic unreality of the stage or disappear into reality itself, while symbolism and convention must confront the reality of the 'obstacle of the human body' or disappear into puppetry or pure abstraction. 'One path extinguishes theatre by merging it with life, the other by merging it with thought'.[17] Both deny **the essence of drama, which was *action***: 'As shapes are to sculpture and line and color to painting, so **action**, direct action, appertains to drama and the stage'. Because of this, the living actor was essential to theatre. Bryusov was influenced by Maeterlinck, Baudelaire, Mallarmé and Verlaine. He rejected realism/naturalism as denying drama 'its artistic possibilities'.[18] Art cannot be the same as life: 'Not only the art of the theatre, but art of any kind cannot avoid formal convention, cannot be transformed into a recreation of reality … Not a single one of the spectators sitting in the orchestra and paying three or four rubles for his seat is going to believe that he is really looking at Hamlet, Prince of Denmark, and that in the final scene the prince lies dead … Wherever there is art, there is convention. To oppose this is as absurd as to demand that science would dispense with logic''. Theatre-goers acquire 'deep habits'. Their first reaction to any stage effect, such as 'an avalanche of wadding' descending onto the stage as snow, especially ones which aim to be realistic, is to ask 'How was that done?'. Then, 'in time, audiences … become used to the device they now find so novel and will cease to notice them. But this will not come about because the audience will take wadding for snow in real earnest … but because these devices will simply be numbered among the usual theatrical conventions'.[19] **Theatre is irrevocably different to life in any number of ways: spectators can 'see' in the dark; only one actor speaks at a time, no matter how many are on stage; focus is generated for spectators: words are stressed, phrases emphasised, extraneous 'dialogue' may be mimed** etc. **Purpose of Theorist**: polemic – anti-prescriptive (realism) **View of Theatre**: positive			action we see the soul of the actor **Watching**:[20] spectators are not fooled by stage devices ; they are initially curious about how it is done but they quickly accept a new convention; all art is conventional, including drama. Theatre goers acquire deep habits – their first response is to ask how things are done.
The Development of the Drama	Brander Matthews (1852-1929)	Drama is 'a story in dialogue shown in action before an audience'. All dramatic masterpieces were underpinned by 'a solid structure of dramaturgic technic'. The appeal of drama is always 'to the mass and to the communal desires of the main body'. **The**	A place in which drama is performed	Representatio neducation; pleasing mass	**Doing**: drama (action before spectators)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1903); *A Study of the Drama* (1910)	First professor of dramatic literature in America	**theatre spectator reacts as a crowd, not as isolated individuals.** The only true test of a drama is whether it pleases the mass spectator. Only three writers on theatre can be considered to have grasped its essentials: Aristotle, Lessing and Sarcey.[21] Matthews' views instigated a debate over whether drama was only realised in performance or whether it lay in the text, and could therefore be read. His main protagonists were Spingarn (1910) and Walkeley, his main supporter was Clayton Hamilton (1910). He insisted that 'drama should always be studied with relation to contemporary conditions of representation'.[22] Drama had an educational purpose because it dealt 'with themes of universal interest'.[23] The 'true worth of the dramatist can be measured in his ability to teach the masses':[24] 'a dramatist has ever to find the greatest common denominator of the public as a whole'. This is why 'partisan politics and sectarian religion are, both of them, totally out of place on the stage'.[25] Through the *teaching* of theatrical performance (by which he meant the ability 'to visualize an actual performance' rather than to put one on), students could be uplifted 'to a higher purpose' and learn 'a set of "universal" principles that would eclipse their social differences'.[26] **Purpose of Theorist**: polemic – drama involved performance **View of Theatre**: positive; functional	before spectators	spectators; by appealing to the group it can help overcome social difference	**Watching**: Drama is only realised in performance; it is **a communal art**. Theatre spectators **react as a crowd**, therefore drama must speak to the 'common denominator' which can help overcome social difference
'Preface and prologue to *Les mamelles de Tirésias*' (1903/1917);[27] Program notes for *Parade* (1917);[28]	**Guillaume Apollinaire** (1880-1918) Polish/Italian Surrealist playwright (wrote in French)	Apollinaire was influenced by Jarry, whom he knew personally.[29] He rejected naturalism, coining the terms 'surrealism' to denote 'a style that was more impudently aggressive and less open to soulful interpretation than … symbolism'. The play, preface and prologue were written some 14 years before the play was performed. Apollinaire distinguished between drama and plays: drama meant *action* whereas a play might be about manners. The aim of every dramatic work was 'to interest and entertain … I don't think that the theatre ought to make anyone feel desperate' even if the drama was about a serious social issue (as *Les mamelles* was). The Prologue declared that 'the actors …/…above all will try to entertain you/so that you will be inclined to profit/ From all the lessons that the play contains'. He also took exception to critics saying his play was symbolic: 'there is no symbolism in my play … it is transparent'. He nevertheless recognized that people would see in the play whatever they wanted to: 'you are free to find in it all the symbols you	An art form;	The provision of lessons through entertainment	**Doing**: drama (action) **Showing**: the workings of the subconscious **Watching**: being entertained made spectators more likely to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		want and to disentangle a thousand meanings'.[30] Surrealism translated reality into a coherent ensemble: 'a total theatre piece'.[31] Apollinaire compared the work of the stage to the wheel. The wheel was an invention to imitate walking, but bore no resemblance to a leg. Similarly, the stage was 'no more the life it represents than the wheel is a leg'. It was therefore legitimate for it to use such aesthetic principles as it saw fit. '… the theatre must not be 'realistic'/It is right for the dramatist to use/All the illusions he has at his disposal'.[32] The attempt to recreate the subconscious, 'the highest plane of reality' made surrealist plays appear dreamlike, mixing recognizable events with the fantastic.[33] **Purpose of Theorist**: polemic – anti-naturalism **View of Theatre**: positive; functional			learn the lessons the play contained
Le théâtre du peuple (1903)[34]	Romain Rolland (1866-1944) French dramatist Editor of *Revue d'art dramatique (1900-1903)*	Anti-elitist: one of the few theorists who considered the **popular** spectator. Inspired by the work of Pottecher, and influenced by Rousseau. Denounced both traditional classics and contemporary bourgeois drama as irrelevant and incomprehensible to the masses and called for a new and more appropriate repertoire designed to inspire and uplift them. Through the *Revue* he encouraged the writing of populist drama, and urged the government to become involved. He too envisioned a theatre which was accessible and educative without being condescending or exclusive. It was to provide relaxation, be energising and stimulating to the mind: 'Pleasure, strength, intelligence – these are the major conditions for a people's theatre'. The aim was not moral, but to 'gradually raise the taste' of spectators, to 'let in more light, air, and order into the chaos of the soul'.[35] Unlike Pottecher's theatre, it was not to be limited to a geographically restricted spectator. Although his ideas were not realised, they have continued to be present in theatre theory. They reappear in the work of Gatti, Benedetto and Mnouchkine[36] and Luis Valdez' Teatro Campesino.[37] The People's Theatre was to operate under three principles: joy or pleasure, energy and intelligence: *'[t]he first requisite of the People's Theatre is that it must be a recreation* … It must first of all give pleasure [which is] a sort of physical and moral rest' for the worker. The second requisite was that *theatre ought to be a source of energy* … to render them better able to set to work on the morrow'. Finally, *'theatre ought to be a guiding light to the intelligence*'. Exercising the working man's brain is good, and will give him pleasure. Two excesses were to be avoided: moral pedagogy (which the people can see through and will simply avoid) and 'mere impersonal dilettantism' (which they will laugh at but will disdain).[38] Rolland condemned the trend for elite angst over the fare offered in popular theatre, suggesting that a	A form of recreation which should not be confined to elites	To give joy, pleasure and energy as well as to gradually raise the taste of spectators through appeals to their intelligence	**Doing**: drama **Watching**: spectators differ not just geographicall y and historically, but also culturally, and have different interests and requirements of their theatre[41]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		preoccupation with suffering was an elitist indulgence for those who did not actually suffer: 'As for the sufferings and doubts of the "cultured", let them keep those to themselves: the people have more than enough already'. When people are already suffering, what they want is a recreation which will give them 'a rest'.[39] Krasner places him in the line he draws from Hegel rather than Nietzsche.[40] **Purpose of Theorist**: polemic – anti-elitism **View of Theatre**: positive; functional			
1904: in the summer of 1904, Russian liberals 'launched a political offensive against the autocracy that made itself felt even in the heavily censored press'. 'A host of social and professional bodies … joined the campaign,' including the theatre.[42] Theorist/practitioners fought over the idea of a democratic theatre, with participatory spectators. The discovery of the spectator was also accompanied by the discovery of the actor as a *body* – and reflecting a pre-occupation with the body and its health and movement in wider society.					
'New Drama' (1904)	Aleksei Remizov (1877-1957) Russian literary manager of the Fellowship of the New Drama	The Fellowship was established by Vsevolod Meyerhold (1874-1940). Although influenced by Bryusov, Remizov, along with Ivanov and Sologub, drew heavily on German philosophy to champion 'a theatre of spiritual ecstasy and mass participation'[43] **Purpose of Theorist**: polemic – pro-participatory drama **View of Theatre**: positive; functional	An art form	Generating a **communal experience** with spectators	**Doing**: drama
'The Poet and the Mob' (1904); 'New Masks' (1904); 'Wagner and the Dionysian Rite' (1905); 'Presenti-ments and Portents: The New Organic Epoch and the Theater of the Future'	Vyacheslav Ivanov (1866-1949) Russian symbolist	Ivanov was 'the main theoretician of Russian symbolism'. Heavily influenced by Nietzsche and Wagner, he called for a 'new theatre', a 'truly national art … a democratic theater, which would foster a new national community' and restore the ancient, symbiotic relation between the poet and the masses. He 'condemned the poet's estrangement from the public' as demonstrated by Evreinov and Sologub. He particularly 'condemned what he called the "tyrannical" notion … that the theatrical spectacle should so hypnotize members of the audience that they forgot themselves and their fellows' which he saw as 'art as both a manifestation and means of the artist's will to power' and 'He reminded his readers that the social influence of the theater derived not only from instructions emanating from the stage but also from the interaction among members of the audience'. The masses provided the poet with symbols, which the poet worked into 'the myths' that answer the collective need, restoring to the masses its sense of 'the total unity of suffering'. 'New Masks' was Ivanov's first essay on theatre. In it he 'observed that theater had long ceased to "infect" the audience, let alone to transform it'. The task of theatre was 'to "forge a link" between the poet and the crowd and to unite them in a	A social art; a collective, interactive enterprise	**Communion** with the spectator/the crowd; providing for the expression of the popular voice	**Doing**: drama (an art of poetry) **Showing**: total unity of suffering **Watching**: involves a power which the artist 'seeks to subordinate … to himself' but which is interactive

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1906); 'The Crisis of the Theater' (1909)[44]		common "celebration and service"'. His model was the Dionysian orgies of ancient Greece, transformed into classical drama, through which 'the audience would break free of habit and convention and would "feel" itself and the world in a new way'.[45] He criticised Wagner for allowing the participation of spectators to remain only 'potential and latent',[46] a participation he considered to be insufficient for a democratic theatre, calling instead for 'the reinstatement of a human chorus in musical drama, so that the "crowd" would have a proper organ of representation and participation' in theatre as in politics. In this way, '[t]ruly democratic drama … would function as a forum for national self-definition and self-affirmation [and] would engage in a synergistic relationship with national political institutions'.[47] Political freedom and democratic theatre were interdependent, and **theatre provided a model of collective enterprise**. Theatrical "communes" would provide 'the genuine referendum of the true popular will".[48] In this way, Ivanov 'challenged political leaders to devise a new public life for Russia', given a voice through popular theatre. 'True political freedom depended on the success of free democratic theater'. Moeller-Sally points out, however, that privately (as revealed in a letter to Bryusov in October 1905) Ivanov 'maintained a sympathetic identification between artist and autocrat [since] who could appreciate unlimited executive power better than an artist'. This was a sentiment which would be taken up by other modernists.[49] In 'Crisis', however, he claimed that 'a power struggle was taking place between the artist and the audience in the modernist theater' which 'sought to control the audience's response to a dangerous degree, leading ultimately to "the mortification of every personal reaction, the complete depersonalization of the perceiver [as] [t]he artist seeks to subordinate the spectator to himself [and] supposing his victory in this subordination: if he does not conquer, his art was in vain." Theater [like other art of the time] was thus becoming a "form of coercion … perverted into a means for the enslavement of souls"' through the intelligentsia's 'longing for community, for a more [purely] unified, harmonious society,' their consequent distrust of democracy and their understanding of art as 'formative' in producing this unity.[50] He was deeply concerned with 'the tension between individuality and social unity'.[51] **Purpose of Theorist**: polemic – anti- coercive theatre **View of Theatre**: ambivalent			and participatory via a representative body such as a *chorus*.
Die Schaubühne	Georg Fuchs (1868-1932)	Director of the Munich Art Theatre. Rejected naturalism and the trend towards ever-increasing realism in the theatre: the theatre could never truly reproduce nature:	A practice	To reach out to spectators;	**Doing**: drama – an

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
der Zukunft (1904); *The Stage of the Future* (1905); 'The Dance' (1906); *Die Revolution des Theatres* (1909); *Revolution in the Theatre: Conclusions Concerning the Munich Artists' Theatre* (1972).	German Theatre Director	compared to nature, 'all scenes are quite untrue, impossible, and silly'.[52]Too much realism had resulted in the spectator becoming increasingly disenchanted with theatre: it had lost that sense of enchantment, of festival, and fulfillment as a people that theatre originally had offered. The theatre should renounce literalism and literature and restore the actor to a position of primacy, then renounce realism in order to allow the actor to reach out to the spectator, an instinctive urge which was essential to the effectiveness of the theatre.[53] The author was to be subject to the creativity of the actor, creating texts based on 'a delicate understanding of the possibilities of form which are inherent in the personalities of the performers'.[54] Fuchs was part of **the turn against literature** which occurred at the turn of the century. Along with Craig, he saw the body 'as a means to overcome the crisis of "culture"'.[55] The body, and the cultivation of the body and its movements, was to be a replacement for language. Dance not language was the true basis of the theatre: 'dance and acting are one and the same … rhythmical movement of the human body in the space'.[56] Fuchs was a disciple of Nietzsche, and a proponent of a physical culture. The dancing body was 'a perfect semiotic system' able to do what language no longer could do.[57] Fuchs was also influenced by contemporary knowledge of Japanese theatre, especially *kabuki* with its use of a bridge (*hanamichi*) which made a path through the auditorium to the stage so that different actions (and sub-plots) could be represented simultaneously with the main scene, something Japanese spectators appeared to enjoy, becoming intensely involved and even at times participating. In the theatre of the future 'it is of great importance never to forget that drama, by its very essence, is *one* with the festive crowd. For it comes into existence the very moment it is experienced by the crowd. Performer and spectator, stage and auditorium, are, in origin, not opposed to one another, they are a *unity*. The Japanese theatre has kept this unity right up to the present time by use of the bridge along which the actor proceeds out of the auditorium onto the stage'.[58] He introduced the concept of ***retheatricalization* as an antidote to naturalism**, an idea which was taken up enthusiastically by 'almost the whole avant-garde movement',[59] and which continues to be a theme in contemporary European theatre, as part of a way to distinguish theatre from other media.[60] He reintroduced the idea of **the spectator as a vital component of the dramatic experience**: 'it is in the spectator that the dramatic work of art is actually born – born at the time it is experienced – and it is *differently* experienced by every individual member of the audience. The		to provide a dramatic experience for them and to generate a sense of festival with them	embodied art); the primacy of the body of the actor **Watching**: drama … is *one* with the festive crowd. For it comes into existence the very moment it is experienced by the crowd. **Performer and spectator, stage and auditorium, are, in origin, not opposed to one another, they are a *unity*** although the actor takes precedence (Fuchs 1905: 38). **People go to the**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		beginning of a dramatic work of art is not upon the stage or even in a book. It is created at that moment when it is experienced as movement of form in time and space'.[61] The 'purpose' of theatre is 'dramatic experience'.[62] Fuchs was one of the few theorists who considered why people went to the theatre in the first place. They did so because they enjoyed being part of a crowd: 'There is a strange intoxication which overcomes us when, as part of a crowd, we feel ourselves emotionally stirred. Scientific investigation may perhaps determine from what distant ancestors we inherit the proclivity for such intoxication. But whether it springs from primitive orgies or from religious cults, this is certain: there is an emotion which runs through each of us when, as part of a crowd, we find ourselves united in an overwhelming passion'.[63] **Purpose of Theorist**: polemic – anti-naturalism theatre **View of Theatre**: positive			**theatre because they enjoy being part of a crowd:** 'there is an emotion which runs through each of us when, as part of a crowd, we find ourselves united in an overwhelmin g passion'.
'The Stylized Theatre' (c1904); 'The Naturalistic Theatre and the Theatre of Mood' (1908); 'First Attempts at a Stylized Theatre' (1908);[64] 'The New Theatre Foreshadowed in Literature' (1908); *On*	Vsevolod Meyerhold (1874-1942) Russian actor and symbolist director	**Essential theorist.** Influenced by Georg Fuchs and the most significant theorist of the external anti-realist movement.[66] A proponent of the 'new theatre', a 'universal, festive theatre' which would 'intoxicate the spectator with the Dionysian cup of eternal sacrifice' and make the spectator **a 'fourth *creator*,** in addition to the author, the director, and the actor'.[67] Nevertheless, the actor should always be 'the principal element in the theatre', although the director also was a major positive force: 'the theatre must employ every means to assist the actor to blend his soul with that of the playwright and reveal it through the soul of the director'.[68] Actors should be trained in music to help them achieve a precise rhythm in their performances, while directors should be trained in 'the composition laws of painting, music and literature'.[69] He rejected modernistic formal experimentation for its own sake: '[w]ithout self-restriction, there is no craftmanship'.[70] In 'The Fairground Booth', Meyerhold defended theatricality and stylization, the puppet and the mask, and the elevation of form over content, against claims that his 'theatre of convention' was destructive of theatre. Theatre must always remain theatre, as Bely said, but it should seek its effects through its own means: the mime, the mask, the juggler, the puppet, improvised action, and the grotesque, all of which allowed drama to suggest the	A seeing place (a place to see art); a cultural institution with a disciplinary structure; an artefact (an arrangement of the material); a practice; a symbolic and spiritual	'To transport the spectator to a world of make-believe, entertaining him on the way there with the brilliance of [one's] technical skill'; to 'force' the spectator to think	**Doing**: theatre: creating an artefact; **Showing**: the art of theatre is to stylize, to suggest, which stimulates the spectator's imagination: 'To stir the imagination is "the essential

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the History and Technique of Theatre (1909); 'The Fairground Booth' (1913);[65] Notes for *The Dawn* (1920); 'The Actor of the Future and Biomechanics' (1922); 'Meyerhold o svoyom *Lese*' (1924); *Theaterarbeit 1917-1930* (1974)		'vast unfathomed depths' beneath visible reality and **force the spectator** to a deeper vision.[71] The public came **to the theatre** 'to see the art of man … [it] expects invention, playacting and skill [not] a slavish imitation of life'. The use of masks, for instance allowed the spectator 'to fly away to the land of make-believe' bringing all the previously experienced versions of the character associated with the mask to mind. Meyerhold believed that there was 'no place for the cinematograph [realism] in the world of art'. All realism had done was to obstruct theatre, and driven 'fairground' theatrical skills into cabaret and the musical hall. Artists always stylized although 'stylization involves a certain degree of verisimilitude' which suggested that the stylist was in fact 'an analyst *par* excellence', although what he produced was not the 'truth of reality' but 'the truth of *my* personal artistic whim'. Stylization was a form of impoverishment of life: it reduced 'empirical abundance to typical unity'. This could be done in a variety of ways. The ***grotesque*** did it by mixing opposites 'creating harsh incongruity … and originality'. Mixing realism and the grotesque 'forces the spectator to adopt an ambivalent attitude towards the stage action' because it continually switches the spectator 'from the plane he has just reached to another which is totally unforeseen'. Meyerhold objected to the view of 'that art of the grotesque' as merely 'a genre of low comedy'. It was an art based on 'the conflict between form and content' and could be applied to the tragic as much as the comic, the 'high' as well as the 'low': 'The grotesque aimed to subordinate psychologism to a 'decorative task' thereby making it 'expressive'. In doing so, 'the fantastic will exist in its own right on the stage; *joie de vivre* will be discovered in the tragic as well as in the comic … and the commonplace of everyday life will be transcended'.[72] Despite being poles apart in their ideas of theatre, Meyerhold was asked by Stanislavski to rejoin the Moscow Art Theatre as director of the new Studio in 1905. Although Stanislavski was famous for his realist productions of Chekhov and Gorki, he had realised that new dramatists required a different approach and that in any case, 'realism and local colour had lived their life and no longer interested the public. The time for the unreal on the stage had arrived'.[73] Once again, they found it impossible to work together and Meyerhold departed to join Vera Komissarzhevskaya as director of her experimental symbolist theatre (see Blok 1906). Meyerhold was a strong supporter of the new proletarian theatres after the revolution. He was put in charge of the national Theatre Department in Moscow in 1920. The department published a journal, the *Theatre Herald*	experience; as conventional (theatrical); theatre as a reflection of its society		condition of aesthetic activity"'.[88] He also quotes Voltaire: 'The secret of being boring is to tell all'.[89] **Watching**: Spectators should be stimulated and also allowed to use their imaginations to fill in the implications of a play. Naturalistic theatre which does this for them simply reduces them to 'merely looking on'. Spectators are also capable of understanding

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		(*Vestnik teatra*) which championed nonprofessional Proletcult productions. Meyerhold worked with young and inexperienced actors to develop a new approach to acting called *biomechanics*, an attempt to relate acting to the new machine age and the new political order by emphasizing physical training rather than inspiration or psychological insight, thus making it available to a broader segment of the population. He believed that theatre and acting always reflected their society, and the new Russia therefore demanded a new vision of theatre [a somewhat paradoxical position, if theatre reflects society]. The actor was now a 'joyful' worker, like any other, except that his field was the 'plastic' arts. He was therefore to study 'the mechanics of the body, seeking not psychological insight but physical clarity',[74] which was a state of '*excitation* which communicates itself to the spectator and induces him to share in the actor's performance'.[75] In 'First Attempts' he produced **two models** of the theatre, which he called the 'Theatre-Triangle' and the 'Theatre of the Straight Line'. In the former, the director acts as the interface between the theatre and the spectator. The author and actor are forced to work through the director's conception, which is directed to the spectator in such a way that it denies both the spectator and the actor any creativity. It reduces the stage to 'an antique shop', the spectator to 'merely looking on', and the actor to a technical virtuosi like a musician. 'The spectator experiences only passively what happens onstage. The stage acts as a barrier between the spectator and the actor dividing the theatre into two mutually foreign worlds: those who act and those who watch – and there are no veins that could bind these two separate bodies into one circulatory system. The orchestra brought the spectator close to the stage. The stage was constructed where the orchestra had been and separated the spectator from the stage'.[76] In the latter model, the director assimilates the author's ideas and communicates them to the actors, who assimilate both, then use their own creativity to communicate these ideas to the spectator, who in turn uses his imagination to fill in the gaps: 'The actor reveals his soul freely to the spectator, having assimilated the creation of the director, who, in his turn, has assimilated the creation of the author … the actor [then] stands face to face with the spectator (with director and author behind him) and *freely* reveals his soul to him, thus intensifying the fundamental theatrical relationship of performer and spectator'. The first model treats the theatrical production as if it were an orchestra with a conductor. The actor is reduced and 'de-personalised' in order to pass on the director's conception. The 'Theatre of the Straight Line' is the only			clever dialogue; they do not need all the details explained to them – and in any case, this interferes with the overall impression of the play: 'In the theatre the spectator's imagination is able to supply that which is left unsaid. It is this mystery and the desire to solve it which draws so many people to the theatre'.[90]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		way in which there can be 'an ideal blend' of those involved in a production. It is based on the recognition that '*Above all, drama is the art of the actor*'. It leaves both actor and spectator free, and forces the spectator 'to create instead of merely looking on, by stimulating his imagination'.[77] Setting was meant to enhance this: 'Instead of aiming at an aesthetic effect, the set should move the spectator to the point where he no longer sees the difference between this and such events in real life, such as maneuvers, parades, street demonstrations, war, and so on'.[78] Meyerhold, like so many other avant-garde directors, was influenced by Japanese theatre and made use of the *hanamichi*, sometimes to extreme. In 1924, with reference to a highly stylized interpretation of *The Forest* in which characters were reduced to grotesque 'social masks' utilizing movements based on biomechanical exercises, Meyerhold declared that 'a play [was] simply the excuse for the revelation of its theme on the level at which the revelation may appear vital today'.[79] He experimented with multi-media, and introduced *theatricalist* ideas in what became known as *constructivist* sets (skeletal frames, ramps, stairways, platforms and chutes) which were highly theatrical but nevertheless practical apparatuses for performance,[80] as well as planning new kinds of theatres which would overcome 'the divide … into auditorium and stage'.[81] He believed that 'this deeply rooted idea' was wrong, and the source of the passivity of the spectator. Spectators were passive because they had been disciplined: 'If the theatre were not divided into stalls, dress, and upper circle, if the orchestra did not stand as a chasm between the stage and the auditorium, if there were no stage, if the theatre were one whole, and a natural incline linked the acting space with the spectator, then I would frighten off this passive, immobile mass, shake them awake, before I would allow them, after making them walk over the acting space, to return to their seats'.[82] 'Above all, we also want the modern spectator to escape out of this constrictive shell of theatre into the freedom of the different levels of the stage'.[83] Unfortunately he could not realise all his ideas, and some misfired e.g. widening the Japanese *hanamichi* to take trucks: 'Our audience was uncomfortable. The vehicles pumped out fumes, they could have hit someone, run someone over'[84] and he was forced to conclude that 'The audience has changed so much that we are forced to readjust our own frame of reference. The new spectator cannot stand much'.[85] In the 1930s he was attacked by the Soviet government for failing to produce 'socialist realism'. After a speech to the All-Union Conference of Stage Directors in 1939 in which he condemned			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Soviet control of the theatre he was arrested and sent to a labour camp where he was interrogated and tortured for seven months, before being executed by firing squad on February 2, 1940.[86] His wife and leading actress, Zinaida Raikh, was murdered by the secret police.[87] **Purpose of Theorist**: polemic - anti-naturalism **View of Theatre**: positive; functional			
'De l'évolution de théâtre' (1904)	André Gide (1869-1951) French dramatist	Expressed similar ideas to those of Paul Ernst (1891): 'the contemporary world [was] stultifying to the human spirit and the contemporary drama [was] a pathetic reflection of man's loss of hope'. He did not however trace this situation to socioeconomic causes as Ernst did, but to the 'imposition upon all individuals of arbitrary values and moral systems', what Lukács would call the loss of a shared 'ethical centre'. His solution was, however, similar to Ernst's: the keep the spirit of man's freedom alive through the exaltation of the individual hero. The interest in realism was 'a reflection of illness in both art and nature and the false belief that the cure for a languishing art lay in nature. Art and nature were rivals: 'beauty' was not natural but the result of 'artifice and constraint'. The way out of illness for art was not the stifling realist dramas of Ibsen, but for theatre to 'seize the initiative' and create 'new models of heroism for the world'.[91] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: positive; functional		Provision of hope	**Doing**: drama (art) **Showing**: heroes designed to keep the spirit of man's freedom alive
Bilanz der Moderne (1904); *Der Ausgang der Moderne* (1907)	Samuel Lublinski (1868-1910) Neo-classic dramatist	Expressed a similar move from socialist realism to neoclassicism as Ernst. *Bilanz* was strongly Marxist, and condemned both romanticism and naturalism 'for presenting symbols and partial perspectives and avoiding real portrayals of society'. He later rejected these views. In *Der Ausgang*, he also concluded that contemporary conditions for the working class meant they were unable to 'take part in cultural improvement', and advanced the idea of the individual hero in conflict with society as 'the only source of tragedy'.[92] **Purpose of Theorist**: polemic – anti-romanticism **View of Theatre**: functional		Cultural improvement	**Doing**: drama (tragedy) **Showing**: a real portrayal of society; the individual in conflict with society **Watching**: dependent on economic and cultural conditions

[1] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 61-5
[2] Fischer-Lichte 1997: 115
[3] Fischer-Lichte 1997: 65-71
[4] Fischer-Lichte 1997: 34-7
[5] Meyerhold 1974: 161-2 in Fischer-Lichte 1997: 47
[6] Eisenstein 1923 in Fischer-Lichte 1997: 42
[7] Fischer-Lichte 1997: 43
[8] Gropius 1935 in Fischer-Lichte 1997: 47
[9] Fischer-Lichte 1997: 47
[10] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.311-12
[11] Carlson 1984: 369
[12] Croce 1924-39, *Conversazioni critiche*, Bari, Vol. 3, p. 71-2; in Carlson 1984: 369.
[13] Carlson 1984: 369
[14] Partially reprinted in Krasner, David. 2008. *Theatre in Theory 1900-2000: An Anthology*. Edited by D. Krasner. Malden MA, Oxford: Blackwell Publishing. 56-60.
[15] Bryusov's contribution to the book *Theatre: A Book about the New Theatre* (1908), reprinted in Senelik (trans.) 1981, *Russian Dramatic Theory from Pushkin to the Soviets*, Austin (Carlson 1984: 322).
[16] Carlson 1984: 314
[17] Carlson 1984: 322
[18] Krasner 2008: 55
[19] Bryusov 2008/1902: 57-9
[20] Yet another case where the secondary author anthologising a theorist's work ignores the comments the author makes regarding spectators. Both Carlson and Krasner provide a thumbnail sketch of Bryusov's work, but neither refers to his view of the spectator.
[21] Matthews 1910/1903, *The Development of the Drama*, New York, p. 3; *A Study of the Drama*, New York p. 3, 92-3; in Carlson 1984: 310-311.
[22] Cheney, Sheldon. 1930. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. 2nd ed. London, New York, Toronto: Longmans, Green and Co. 369
[23] Matthews 1910/1903: 85
[24] Lee, Josephine. 1999. 'Disciplining Theater and Drama in the English Department: Some Reflections on 'Performance' and Institutional History'. *Text and Performance Quarterly* 19 pp. 145-158. 150
[25] Matthews 1910/1903: 85
[26] Lee 1999: 150
[27] Reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.165-170.
[28] This was a collaborative production of the ballet by Apollinaire, Cocteau, Picasso and Satie.
[29] Brandt 1998: 165
[30] Apollinaire 1998/1903: 166-9
[31] Carlson 1984: 343

[32] Apollinaire 1998/1903: 166
[33] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 447
[34] Reprinted in part in Krasner 2008: 61-63.
[35] Rolland 1913, *Le théâtre du peuple*, Paris, p. 116; in Carlson 1984: 317.
[36] Carlson 1984: 317
[37] Krasner 2008: 61
[38] Rolland 2008/1903: 61-3
[39] Rolland 2008/1903: 62
[40] Krasner 2008, 'Introduction'.
[41] Again, Rolland makes a pertinent point about spectators which is overlooked by Carlson and Krasner.
[42] Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371. 358-9
[43] Carlson 1984: 314
[44] Published in *Apollon* Vol 1, 1909; discussed in Moeller-Sally1998: 350.
[45] Moeller-Sally 1998: 350-370
[46] Ivanov 1905 cited in Moeller-Sally 1998.
[47] Moeller-Sally 1998: 359
[48] Ivanov 1906 cited in Moeller-Sally 1998
[49] Moeller-Sally 1998: 359-60
[50] Moeller-Sally 1998: 350. 'A number of Russia's greatest artists proclaimed the spiritual unification of the public as the highest function of art' at the time (Moeller-Sally 1998: 353).
[51] Moeller-Sally 1998: 356
[52] Fuchs 1959, *Revolution in the Theatre*, trans. Constance Kuhn, Ithaca, p. 99; in Carlson 1984: 319.
[53] Carlson 1984: 319
[54] Fuchs 1959, *Revolution in the Theatre*, trans. Constance Kuhn, Ithaca, p. 99; in Carlson 1984: 319.
[55] Fischer-Lichte 1997: 63
[56] Fuchs 1906: 13 in Fischer-Lichte 1997: 63.
[57] Fischer-Lichte 1997: 64
[58] Fuchs 1905: 38 in Fischer-Lichte 1997: 64
[59] Fischer-Lichte 1997: 361n1
[60] Fischer-Lichte 1997: 109-110
[61] Fuchs 1972: 43 in Fischer-Lichte 1997
[62] Fuchs 1905: 95 in Fischer-Lichte 1997
[63] Fuchs 1972:4 in Fischer-Lichte 1997: 43

[64] Part of 'The Naturalistic Theatre and the Theatre of Mood' (1908); reprinted in Krasner 2008: 76-87.
[65] Excerpt reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 132-137.
[66] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 426
[67] Meyerhold 1969, 'The Stylized Theatre', in *Meyerhold on Theatre*, trans. Edward Braun, New York, p. 60.
[68] Meyerhold 1969, 'The New Theatre Foreshadowed in Literature', in *Meyerhold on Theatre*, trans. Edward Braun, New York, p. 38. Originally published in a volume dedicated to Stanislavski: *Theatre: A Book about the New Theatre* (1908) (Carlson 1984: 320).
[69] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 407
[70] Quoted in Gerould 2000: 407.
[71] Carlson 1984: 323
[72] Meyerhold 1998/1913: 132-7
[73] Constantin Stanislavski 1956, *My Life in Art*, trans. J.J. Robbins, New York, p. 428; in Carlson 1984: 318.
[74] Carlson 1984: 357; Wilson and Goldfarb 2004: 427
[75] Meyerhold 1922, 'The Actor of the Future and Biomechanics', in *Meyerhold on Theatre*, trans. Edward Braun, New York, p. 197-199; in Carlson 1984: 357.
[76] Meyerhold 1909, quoted in Fischer-Lichte 1997: 41.
[77] Meyerhold 2008/1908: 86-7
[78] Meyerhold 1979, *Schriften* , 2 vols, Berlin, Henschel, Vol 2, p. 47, in Fischer0Lichte 1997: 124.
[79] Meyerhold 1924, 'Meyerhold o svoyom *Lese*, *Novy Zritel* Vol. 7, p. 6; in Carlson 1984: 359.
[80] Wilson and Goldfarb 2004: 427
[81] *Theatricalists* believed in exposing the devices of the theatre: the way theatre machinery worked etc in order to make the spectators aware that they were watching a construction when watching a performance. Theatricalists also borrowed techniques from the circus, music halls and other popular entertainments (Wilson and Goldfarb 2004: 427).
[82] Meyerhold 1974: 161-2 in Fischer-Lichte 1997: 47
[83] Meyerhold 1974: 49 in Fischer-Lichte 1997: 49
[84] Meyerhold 1974: 162 in Fischer-Lichte 1997: 49
[85] Meyerhold 1920 in Fischer-Lichte 1997: 43
[86] Gerould 2000: 407. The circumstances of his death were only made known in 1989 (Gerould 2000: 407).
[87] Wilson and Goldfarb 2004: 427
[88] Meyerhold quoting Schopenhauer 2008/1908: 79
[89] Meyerhold quoting Schopenhauer 2008/1908: 78
[90] Meyerhold 2008/1908: 78
[91] Carlson 1984: 332-3
[92] Carlson 1984: 333

Table 22/51: Theories of Theatre 1905-1910
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Gedanken zum Drama (1905)	Wilhelm von Scholz (1874-1922) Neoclassic dramatist	Scholz was credited by Lublinski (above) with laying the 'aesthetic and philosophical groundwork' for modern tragedy. Scholz became concerned with **neoclassicism** 'through a consideration of how the drama engages and works upon its audience'.[1] He called for a drama that engaged its public through the 'emotional tension' derived from an inevitable struggle 'of will against will'.[2] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		The generation of emotional tension	**Doing**: drama (modern tragedy)- playwrighting
'The Ideas of Wagner' (1905); 'A new Art of the Stage' (1902, 1906); *Plays, Acting, and Music* (1909)	Arthur Symons (1865-1945) English critic	Symons was a key figure in the introduction of symbolist ideas in England. Most of the central concepts of symbolist theatre are explored in his essays, especially in the collection *Plays, Acting, and Music*. Like all symbolists, **the physicality of the actor was problematic**. Symons agreed with Maeterlinck that a puppet would 'portray the more general and universal, and hence the more emotional and poetic, idea'.[3] Distinguishes between three kinds of actors: realist, conventional and those who function like ideal puppets, simply reflecting the mood or soul of the drama. Great drama must be a mixture of life and beauty, action and poetry and inner harmonies. Action alone is mere melodrama. He advocates 'suggestion instead of reality, a symbol instead of an imitation'.[4] **Purpose of Theorist**: polemic – anti-realist theatre **View of Theatre**: ambivalent		Suggestion	**Doing**: plays – staging and performance **Showing**: inner harmony
On the Art of the Theatre (1905); 'An Expert and a Playgoer are Conversing' (1905); [5] 'The Actor and the Über-Marionette' (1908);[6] 'The Artists of the Theatre of the	Edward Gordon Craig (1872-1966) English actor, designer and producer/ director	**Essential theorist.** Craig declared himself 'a first-rate spectator in a theatre'.[7] He developed a symbolist-oriented aesthetic for the theatre, stressed the holistic nature of theatre and drew a distinction between the written text and the performed work. Texts which were complete in themselves (such as Shakespeare) could not be improved by performance. Theatre should concentrate on texts which require performance to be realised, thus making **the art of the stage director paramount**. The aim: the subordination of all elements to a single artistic vision. The idea of a director's theatre had 'taken root' in the nineteenth century and Craig's theoretical foundation for it helped it to become 'the dominant mode' in twentieth century theatre.[8] Theatre was a co-operative exercise but 'a theatre in which so many hundred persons are engaged at work is … like a [naval] ship, and demands management' as well as obedience 'to the 'captain of the vessel'. It also involved a refusal to compromise, especially with 'the enemy' – 'vulgar display, the lower public opinion, and ignorance'.[9] In his 1908 work, Craig	A seeing place; a place for the performance of drama; a co-operative practice; an autonomous, holistic art	A single, artistic vision	**Doing**: the production and performance of drama **Watching**: the director as master spectator – 'captain of the vessel'

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Future' (1908).		condemned the art of acting, which introduced the accidental and 'personal caprice'. He urged actors to renounce impersonation and representation, using instead 'symbolic gesture'. The ideal actor would be the Über-Marionette, and 'inanimate figure', a figure of symbolist vision.[10] Masks were one way human actors could achieve this 'removal of the accidental', and truly portray 'the emotions of the soul'. The stage should never attempt to reproduce nature, but instead create its own forms and visions.[11] In his designs for theatrical productions, Craig's work was similar to Appia's, but whereas Appia sought to work with the actor, Craig tried to minimise the impact of the actor as he saw **acting as the weakest element**. Craig set up the magazine *The Mask* (1908-1928), which was very influential in avant-garde theatre. He shared many of Appia's ideas about staging, and devised the modern *unit setting*, a single basic set for an entire performance which used movable screens to mark scene changes.[12] Along with Fuchs, he considered the body more important than language in the theatre.[13] He claimed to be the first 'to define theater as an autonomous art … independent from literature'.[14] As usual, contemporary theatre was 'on its last legs'[15] and required the kinds of reforms Craig envisaged. **Purpose of Theorist**: polemic – pro-theatre as an autonomous art **View of Theatre**: aesthetic			
'Colored Men and Women on the Stage' (1905)[16]	Aida Overton Walker (1880-1914) African-American dancer, singer and actress	Walker's article was an attempt to defend the profession from black critics at a time when minstrelsy had made the idea of a black performer 'opprobrious'.[17] She argued that black performers were not only as good as white performers, but they also did more to alleviate the ignorance that produced racism than any other profession: '[w]hen a large audience leave a theatre after a creditable two hours and a half performance by Negroes, I am sure the Negro race is raised in the estimation of the people'.[18] The profession also gave black artists 'entrée' to places other blacks would never be able to access, including Buckingham Palace and Oxford University. She argued also for the development of a 'good school' to train black actors and actresses, and that anyone serious about the profession and prepared to work should be encouraged. She saw the stage as something which gave pleasure and lightened the burdens of others, which in turn gave pleasure to the performers. **Purpose of Theorist**: polemic – pro-professionalism **View of Theatre**: positive; functional	A place of performance a profession	Pleasure and recreation; the alleviation of ignorance	**Doing**: acting as a profession

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'French Dramatic Literature and French Eighteenth Century Painting from the Sociological Standpoint' (1905); 'Historical Materialism and Art'; 'Henrik Ibsen' (1906-8);	Georgy Plekhanov (1857-1918) Russian Marxist critic	**Introduced the phrase 'dialectical materialism' to the arts**: varying human conditions were determined not by changes in human thought but 'by the stage of their productive forces and their relations of production'.[19] The proletariat were the 'only class capable of being inspired with zeal for everything noble and progressive'. In the absence of such a class, theatre turns to individual liberation, symbolism and abstraction: abstract visions of human betterment substitute for social revolution. Rejected the 'civic critics' over-emphasis on the utilitarian function of the theatre. Although 'social man' looks for utility, the individual can also enjoy art purely aesthetically: an attempt to reconcile 'disinterested' aesthetic pleasure with social utility.[20] **Purpose of Theorist**: polemic – anti-bourgeois art **View of Theatre**: functional; positive	A social institution	Moral instruction combined with aesthetic pleasure for social man:	**Doing**: art **Watching**: proletarian spectators were capable of being inspired
'The Dramatic Theatre of V.F. Komissarzhev-skaya' (1906); 'On Drama' (1907)	Aleksandr Blok (1880-1921) Russian actor, dramatist	A fairly typical symbolist amalgam of Wagner and Nietzsche: theatre, like poetry, arise from *rhythm*, the 'earth's primitive element'. Drama is 'the highest creative manifestation of this rhythm. The people bear within themselves 'the spirit of music', and they demand, through theatre, not distraction but a 'reconciliation of contradictions' – 'a bestowing of wings'.[21] His play, *The Fairground Booth*, mixed popular elements of traditional folk drama (the farce, the clown, the commedia) in what appears to have been an attempt to 'recapture a naïve theatrical consciousness.' Although a supporter of symbolist theory, Blok recognized as misguided and impractical attempts to create a 'true' symbolist drama: its most successful form was not drama but 'subtle and evanescent lyric poetry'.[22] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: positive; functional		The reconciliation of contradiction – 'a bestowing of wings'	**Doing**: drama **Watching**: spectators demand reconciliation not distraction
Preface to *Three Plays with Happy Endings* (1907)	St John Hankin (1869-1909) Dramatist	'[I]t is the dramatist's business to represent life, not to argue about it'.[23] **Purpose of Theorist**: polemic – anti-political/social drama **View of Theatre**: positive		Representation of life	**Doing**: playwrighting

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Preface to *The Playboy of the Western World* (1907); Preface to *The Tinker's Wedding*	John Millington Synge (1871-1909) Irish playwright and poet	Attempted to blend the symbolist and naturalist styles: 'One must have reality and one must have joy'.[24] Drama is at its best not when it is dealing with social problems but when it 'feeds the imagination': 'The drama is made serious … not by the degree in which it is taken up with problems that are serious in themselves, but by the degree in which it gives the nourishment … on which our imaginations live. We should not go to the theatre as we go to a [pharmacy] … but as we go to dinner…. The drama, like the symphony, does not teach or prove anything.'[25] Nevertheless, it is 'a collaboration.'[26] **Purpose of Theorist**: polemic – anti-medicinal drama **View of Theatre**: Positive	A place to go to to watch drama	To give nourishment not medicine	**Doing**: drama **Showing**: both reality and joy **Watching**: spectators should come to the theatre for nourishment
'The Theatre of One Will' (1908)[27]	**Fyodor Sologub** (1863-1927) Russian symbolist poet[28]	Like Ivanov and Evreinov, 'Sologub looked beyond the surface of politics and progressivism for the substance of the new art, for only an art that satisfied some deep, universal human need or desire could transform the theatrical "crowd" into a community'. He saw 'the real purpose of theater' as being 'to satisfy the human desire for deliverance from the "tight fetters of tedious and meagre life". Theatre was a place of escape "from the world of strange and laughable coincidences, from the sphere of comedy" and into "the world of necessity and freedom … the sphere of high tragedy"' through which they could be transformed by a theatre of 'enchantment and ecstasy'. To experience this, however, spectators had to 'submit to the will of the artist …. only one will would rule in the theater':[29] 'The drama is the work of a single conception'.[30] The actor must become a marionette, 'a transparent expression of the poet's vision', in which the spectator becomes inspired to participate 'as a choric participant' and through the 'liberating power of dance':[31] 'the rhythmic frenzy of body and soul, plunging into the tragic element of music'.[32] Moeller-Sally calls this work 'a fantasy of strangely beautiful bleakness' combining 'political and philosophical pessimism, despairing of both freedom and community'.[33] It 'questions the feasibility of democratic institutions and abjures the importation of democratic standards into the realm of art', despairing of the very possibility of democracy. Communion was not possible in the contemporary theatre. Contemporary theatre 'could only be a theater of spectacle, not of participation. Any effort to break down the barrier between the stage and the spectator would yield only a masquerade, a combination of play and spectacle lacking a fundamental mystery or hidden truth that would truly unite the participants'. Instead, spectacle should be changed	A place of escape from the uncontrolled world; an art form	To generate a sense of unity with the poet; to confront spectators with their isolation; to provide an escape from the boredom of life	**Doing**: drama (poetry) **Showing**: the poet's vision **Watching**: Spectators 'go so gladly to the theatre'. the inspired spectator collapses the separation between stage and spectator and participates, but only according to the will of the poet: thus a *chance*

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		to be more mysterious and ritualistic. He proposed a drama in which the author would sit and read every word of the play, including stage directions, while the actors did exactly what the author said and no more – this 'baring of the device' would reveal the level of 'unfreedom' in people's lives:[34] 'as a poet, I create drama in order to recreate the world according to My new design. Just as My will alone rules in the world at large, so in the little circle of the theatrical spectacle only one will should rule – the will of the poet'.[35] There was no 'possibility of the absence of coercive power', no possibility of equality or of any full cooperation 'within any common endeavour … either in politics or the theater'.[36] There was only 'unity in subjugation': 'Every common business is done according to the thought and plan of one [person]. Every parliament listens to the orator and does not make an ecumenical din, ecumenicizing in a merry ecumenical uproar … *And therefore the crowd - the spectators – can be joined to the tragedy by no other means than by extinguishing in themselves their old and trivial words. Only passively. The one who executes the action is always alone'*.[37] Everything, including the spectator, 'constitutes a means for realizing the Poet's will: 'every union of people has meaning only insofar as it brings man to ME – from vainly seductive separation to true unity. The pathos of the mystery is nourished precisely by this: that a *chance multitude* is transformed mysteriously into a *necessary unity*. It reminds [us], that *every individual existence on earth is only a means for Me* - a means to exhaust in the infinity of the experiences of this place the countless multitude of My – and only My – possibilities, the sum total of which creates laws, but which itself moves freely'.[38] Completely rejecting the possibility of democracy and equality, Sologub 'fantasized a theater in which the spectator would be completely alone. Darkness, solitude, and silence would ensure maximal control over the viewer's attention and response and would thereby strengthen the exercise of "My will" over his will. By depriving the spectator of fellow spectators, the "theater of one will" would drive home to the spectator yet another truth of his existence: his utter isolation'. Such a theatre would then move beyond representation to an actual experience of human alienation and powerlessness. Thus Sologub, like Evreinov, recognized that 'a desire for power and subjection lay at the heart of the artistic project as well as of politics' but his 'theater of one will' would be a compensation for unfreedom and individual helplessness.[39] **Purpose of Theorist**: polemic – anti-democratic , anti-conventional theatre **View of**			*multitude* is transformed mysteriously into a *necessary unity*. By depriving the spectator of fellow spectators, the "theater of one will" would drive home to the spectator yet another truth of his existence: his utter isolation'. Such a theatre would then move beyond representation to an actual experience of human alienation and powerlessnes s: 'Neither the tragic nor the comic

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		Theatre: ambivalent			mask deceives the attentive spectator'.[40]
'Theatre and Modern Drama' (1908); 'The Symbolist Theatre' (1907)	Andrey Bely (1800-1934) Russian symbolist	Published in the same book at Sologub's essay, Bely completely rejected Sologub's ecstatic vision, reflecting a growing recognition of the tension between abstract visions of drama and their physical presentation. The 'ancient sense of community' was not so easily regained because **the physicality of the theatre would always prevent transcendence: 'Life remains life, theatre remains theatre'**.[41] **Purpose of Theorist**: polemic – anti-transcendent theatre **View of Theatre**: ambivalent	A place, a practice	Performance	**Doing**: the practice of theatre
1908: a 'counter-anthology' to that which contained the essays of Sologub, Bely and Blok was produced in which the idea that the 'theatre of convention', as symbolist theatre had come to be known, was destroying the art of theatre as a whole by destroying the creativity of the actor. It was entitled *The Crisis in the Theatre*. 'The modern theatre' was being torn between puppet show and mystery, and 'fast losing whatever relevance it might have for contemporary man'.[42] In particular, it led to the severance of the relationship between Meyerhold and Komissarzhevskaya. As dramatists and theorists began to turn away from both naturalism and symbolism, there was a call 'for a return to classic principles', especially in Germany. This led to a '**neoclassic revival**', best demonstrated in the plays and theories of Paul Ernst (1891). The experimentation associated with this movement had been influenced by the writings of Simmel, and consequently came to influence Lukács (1911).					
'Socialism in the Theatre' (1908);	Anatoly Lunacharsky (1873-1933) First People's Commissar of Education in Bolshevik Russia	Attacked the traditional 'bourgeois' theatre for its assumption that the tired worker wants only light entertainment. Theatre should deal with ideas in a way which will engage the common people. It should be a theatre of 'rapid action, major passions, rare contrasts, whole characters, powerful sufferings and lofty ecstasy … noisy, rapid, glittering … Its satire will strike one's cheeks loudly; its woes will make one sob. Its joy will make one forget oneself and dance; its villainy will be terrifying'.[43] The classics were to be 'recaptured' for the people. Experimentation was also to be encouraged. In 1923, in response to directions from the Twelfth Party Congress, Lunacharsky called on Russian theatre to return to 'the spirit' of Ostrovsky, basing their drama on character study and 'realistic depictions of the concerns of everyday life'.[44] **Purpose of Theorist**: polemic – anti-bourgeois (traditional) theatre **View of Theatre**: positive; functional	A place; a bourgeois practice	The presentation of ideas in a way which would engage the common people	**Doing**: the practice of theatre **Watching**: spectators did not want just light entertainment but ideas
'An Apology for Theatricality'	**Nicolay Evreinov** (1879-1953)	Like Ivanov, 'Evreinov asserted the transformative power of theater, but he declined to put this power at the service of the masses … the community of Evreinov's play [*The Beautiful Despot* 1905] was esoteric … and adamantly hierarchical'. Although he aimed	A place; a complex practice	The exercise of power to transform life	**Doing:** the practice of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1908); *The Theatre as Such* (1912); *The Theatre for Oneself* (1915-17).[45]	Performer, historian, philosopher, psychologist, government official, teacher	at 'the complete theatricalization of everyday life', the power for this lay in the artist's will: 'an artist used his art to overpower his reluctant audience'. Art was 'an instrument of personal power' for Evreinov.[46] The only way life could become theatre was for everyone to become artists. This was the seduction held out by the artist - that people could yield to the artist and so become 'theatricalized'. Evreinov founded the Ancient Theatre in 1907, devoted to the attempt to recover the theatrical consciousness of earlier period, as an antidote to realism. It specialised in the presentation of the drama of earlier period in conditions as close as possible to the original performance conditions. The theatre was not dramatic literature, but a *totality*: of drama, acting, staging, and spectator. In 'An Apology', he argued that *theatricality* was one of man's basic instincts.[47] The basis of theatre is *transformation*, the desire to change, to be something other than oneself. 'Realism, a useless double of life, and symbolism, which subverts the direct joy of visual perception by emphasizing the internal, [were] both hostile to the true spirit of theatre'.[48] In his books, Evreinov pushes the implications of his theory to its limits, calling for a recognition and embrace of the theatrical in life itself, thus re-introducing participation into the theatre. In the early days of the Bolshevik Revolution, he staged massive open-air recreations of major historical events with casts of thousands.[49] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: positive; functional			**Watching**: participatory
'Illustrators, Actors and Translators' (1908); 'Theatre and Literature' (1918); 'On Comedy' (1920);[50]'The New Theatre and the Old' (1922)[51]	**Luigi Pirandello** (1867-1936) Italian playwright, founder of Teatro d'Arte (1925-1928)	Pirandello claimed that the written text was a completed artistic form and that performance was only an inferior 'scenic translation'. He castigated authors who claimed to write 'for the theatre' rather than 'for literature' for writing incomplete works, considering them to not be creative artists. Every complete work created a world 'unique in itself and beyond comparison'.[52] Nevertheless, Pirandello experimented boldly with theatrical techniques.[53] Despite the implication that he saw his plays as literature, in *Each in His Own Way* (1924) he includes several **spectator positions** – an acknowledgement that spectators could not be taken *en masse*, or simply divided into the 'superior minority' and the 'crowd', and that many had an agenda when attending a play. Styan claims that Pirandello was the first playwright since Goldsmith in the C18th to encourage 'extra-dramatic address' in the form of 'a modest improvisational technique' in order to dramatize 'the spectator's uncertain sense of reality and illusion … to make an audience self-conscious participators to the point of total confusion'. It was 'a trick to bridge a chasm between stage and audience'[54] in his quest to examine 'the elusiveness of identity	A place for the performance of drama (plays); a place to see and be seen (or hide); an art	An attempt to bridge the gap between performers and spectators, to make spectators self-conscious and reflective about incongruities which they	**Doing**: art (literature) **Showing**: theatricality; breaking of conventions **Watching**: spectators were within the play as well in a variety of positions outside and

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		[and] the uncertainty of reality'.[55] He complained that critics who insisted on applying previous standards to new works would inevitably misunderstand them.[56] 'In the theatre, a work of art is no longer the work of an author … but an act of life realized on stage from one moment to the next'.[57]Nevertheless, '**Art in general abstracts and concentrates**; that is, it catches and represents only the essential and characteristic ideality of men and things' while 'Life is a continuous flow which we continually try to stop, to fix in established and determinate forms outside and inside of ourselves … The forms in which we try to stop and fix this continuous flows are the concepts, the ideals, within which we want to keep coherent all the fictions we create, the condition and the status in which we try to establish ourselves'.[58] **Purpose of Theorist**: polemic – anti-theatricality for its own sake **View of Theatre**: positive; functional		initially think are comic	each had their own agenda for being present
'Some Platitudes concerning Drama' (1909)	John Galsworthy (1867-1933) English playwright and novelist	Distinguishes two main paths for future English drama: the symbolist and the naturalist. He did not think they could be combined, and preferred the latter, arguing, like Zola, that the artist and the scientist were 'the only two impartial persons' in society. The artist should present the world in an undistorted way, leaving the public to draw its own moral. Character was more important than plot: 'a human being is the best plot there is'. The dramatist's task was basically 'to assemble interesting characters, set them in motion with a dominant idea, and record their actions and dialogue.[59] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		Presentation of the world (the artist, like the scientist was an impartial observer of society)	**Doing**: drama
1909 saw the rise of the avant-garde *futurist* movement, initially in Italy, then soon after in Russia. While futurism was developing, other avant-garde experimental movements were arising elsewhere: *dada* in Zurich, *expressionism* in Germany, and *formism* in Poland. All challenged perceived problems in contemporary theatre in some way, often in ways that overlapped. Often these movements began in the field of art, coming to be applied to dramatists as they began to express similar kinds of ideas or in similar kinds of ways. For instance, expressionism began in art criticism and was subsequently applied to certain German dramatists who began 'to deal with material in highly subjective and often radically distorted ways'.[60] This movement peaked between 1918 and 1922, with few expressionist works appearing in Germany after 1923.[61] **Futurism**, which originated in Italy in 1909, idealized war and machinery. Futurists argued that new forms had to be created for a new era, advocating a 'synthetic theatre', consisting of 'short, seemingly illogical dramatic pieces' involving mechanical action which appeared to go nowhere. They attempted to incorporate new electronic media, puppetry and the visual arts into theatre. They also believed that spectators should be confronted and antagonized, and argued against the separation of performers and spectators.[62]					
'Manifesto of Futurism' (1909);[63]	Filippo Tommaso Marinetti	**Essential theorist.** Called for 'a new art suited to the new century, dedicated to speed and to struggle, to the mob, the factory, and the machine'.[68] Theatre 'among all **literary** forms' could 'serve Futurism most effectively' by rejecting 'proven formulas and popular	A place; an art form; a practice with	Provocation	**Doing:** drama – a literary form

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Manifeste des auteurs dramatiques futuristes' (1910); 'The Pleasure of Being Booed' (1911);[64] 'Il teatro di varietà' (*The Variety Theatre*) (1913);[65] 'Futurism and the Theatre' (1913);[66] 'Il teatro futurista sintetico (1915);[67] 'Il teatro della sorpresa' (1921).	(1876-1944) Italian theatre critic, futurist performer, lecturer and agitator, founder of the futurist Variety Theatre	success' as well as traditional psychology, and instead working 'to force the soul of the audience away from base everyday reality and to lift it into a blinding atmosphere of intellectual [and scientific and dynamic mechanical] intoxication'. This, of course, would be resisted by 'smug, satisfied, traditionalist audiences' – hence authors and actors must learn to enjoy being booed. 'Il teatro di varietà' denounced contemporary theatre, urging futurist dramatists to look to the variety theatre for inspiration and for an antidote to psychology, which he called body-madness (*fisicofollia*): 'an exaltation of 'action, heroism, life in the open air, dexterity, the authority of instinct and intuition'.[69] Variety theatre was immediate, practical, vital, inventive, fun to do and diverting to watch, iconoclastic, dynamic, instructive, a 'school of cerebral subtlety, complication and synthesis' in the way it brought disparate elements together, deflated the excesses of romanticism, was naturally anti-academic and was eccentric and extravagant. It was 'the only theatre in which the public does not remain inert like a stupid onlooker, but noisily participates in the action [which] is carried on … on the stage, in the boxes, and in the pit [and] continues at the end of the play'.[70] In fact, spectators were to be shocked and forced to act by smearing mud over a few seats 'so that the spectator … sticks to it and causes general hilarity', or by selling the same seat 'to ten people, which will result in jostling, bickering, and strife', or by providing free seats to the 'slightly mad' so they can 'provoke confusion', or by sprinkling seats 'with itching or sneezing powder'.[71] 'The *Futurist theatre* will be able to excite its audience, that is, make it forget the monotony of daily life, by sweeping it through *a labyrinth of sensations imprinted on the most exacerbated originality and combines in unpredictable ways'* thereby creating 'BETWEEN US AND THE CROWD A CURRENT OF CONFIDENCE RATHER THAN RESPECTFULNESS, in order to instil in our audiences the dynamic vivacity of a new futurist theatricality'.[72] Form, colour, words and physical action was to be displayed and enjoyed for their own sake; tradition was to be actively destroyed, the spectator was to be kept amazed and surprised, as well as encouraged to collaborate by joining 'noisily in the action, in the singing, accompanying the orchestra, communicating with the actors in surprising actions and bizarre dialogues'.[73] In 1915, he proposed a new kind of 'synthetic' drama, a compressed, compact form, lasting only a few minutes, which would reshape reality and challenge accepted logic.[74] This would be a kind of 'gymnasium' which would 'train the spirit for life in the new world of speed and scientific progress'.	different genres		**Watching**: spectators were to be confronted and antagonized into action; artists were to expect to be booed.

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		Marinetti's ideas prompted other Italian theorists to consider how to implement futurism on stage: generally with an emphasis on 'electrical and mechanical magic'.[75] The futurists tended to be eclipsed by Pirandello and others after 1920. Marinetti's support of fascism provided 'clear evidence … that avant-gardism was not necessarily synonymous with a progressive political stance'.[76] **Purpose of Theorist**: polemic – anti-traditional theatre **View of Theatre**: positive; functional			
1910: Reinhardt's *Sumurun*, which experimented with the Japanese *hanamichi* staging opened in Berlin. It was 'an overwhelming box office success' although critical reaction was mixed, especially over whether the staging was distracting.[77]					
The Theory of the Theatre (1910)	Clayton Hamilton (1881-1946) American critic; student of Matthews (1903)	'A play is a story devised to be presented by actors on a stage before an audience'.[78] It will necessarily be interpreted by actors, and must appeal to a heterogeneous audience. Hamilton agreed with Brunetière (1893) that drama was based on struggle, but went further to explain why this was necessary. According to Hamilton it was because of the necessity of playing to a *crowd*. The drama is the only art other than oratory and some forms of music which is specifically designed to appeal to a crowd, and a dramatist who despises the crowd will inevitably fail.[79] The only way to keep a heterogeneous crowd's attention was to provide clear distinctions between protagonists. Crowds tended to be partisan, and to appreciate appeals to the passions more readily that appeals to the intellect. They also preferred action to words, since actions more readily communicated themselves. Spectators were similar to crowds, except that they were likely to be even more heterogeneous. Playwriting is a process whereby a play is *devised* rather than written. **Successful plays are always written with their spectator in mind and are always designed for performance**. **They contain a number of strategies for *controlling* the spectator**. It is sheer good fortune that a play might also be good literature. The primary purpose of going to the theatre is for pleasure, not edification. We go to have an experience about ourselves. The dramatist 'in any period when the theatre is really alive [i.e. popular with spectators] is obliged to tell the people in the audience what they themselves have been thinking'.[80] Theatre is about shared communication between one side of the footlights and the other. It must therefore be about things the spectator knows. It works by making present, in a concentrated form, some aspect of life which can be recognized by a heterogeneous audience.[81] Hamilton also discusses the 'four leading types of drama' (tragedy, melodrama, comedy and farce) and their	An industry; a venue for the presentation of drama	To tell spectators 'what they themselves have been thinking';[84] shared communic-ation; enjoyment	**Doing**: drama: a performed art, an art of concentrating attention **Watching:** spectators share some of the characteristic s of *a crowd*; people go to the theatre for enjoyment; theatre is necessarily **conventional .**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		characteristics, as well as the 'modern social drama' or 'problem play', which he considers a modern type of tragedy. All drama must be 'a view of its time'.[82] Social drama was impossible before the French Revolution and the resurgence of Romance, which 'unsettled conservative views of the place of the individual within society'. Social drama plays out this struggle over the relationship between 'the one and the many'.[83] Hamilton provides a theory by which the morality of such plays can be judged, prompted by the polarisation amongst critics over whether Ibsen was a 'moral teacher' or a corrupter. **Purpose of Theorist**: prescriptive **View of Theatre**: positive			
'New Criticism' (1910); 'Dramatic Criticism and the Theatre' (1913)	Joel Elias Spingarn (1875-1939) American educator and literary critic	Influenced by Croce, Spingarn called for a rejection of all traditional rules, concepts of genres, moral judgments of art, history of themes. Every work should be approached as a fresh and individual attempt at *expression*, 'governed by its own laws', and with its own unity and form.[85] The emphasis on performance was 'a confusion of aesthetics with cultural and social history'. Theatre conditions and theatre spectators had 'no more relation to drama as an art than a history of publishing [had] to poetry'.[86] 'Dramatic Criticism' was a response to Walkley (1911), and focused upon the idea of **spectator psychology** (which he traced from Castelvetro, Diderot, Sarcey and Archer). True poets write to express their inner vision, irrespective of conventions and the possibilities of performance. Performance is 'only one, and a very insignificant one, of all the influences that have gone to make up dramatic literature'.[87] As a consequence of this view, Spingarn considered the actor to be of little aesthetic concern. **Purpose of Theorist**: polemic – anti-performance; anti-convention **View of Theatre**: ambivalent	A practice not an art; a place in which drama could be performed	Expression of a vision	**Doing:** drama (literature)
Spingarn and Matthews each articulated positions which had long been opposed, neither of which seemed to have any way of accommodating the other. They developed in America into two long-lasting opposing camps: drama as literature (performance is incidental) versus drama as essentially realised in performance.					

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 333
[2] Scholz 1905, *Gedanken zum Drama*, Munich, p. 5; in Carlson 1984: 333.
[3] Carlson 1984: 302
[4] Symons 1909, *Plays, Acting, and Music*, p. 165; in Carlson 1984: 303.

[5] Included in the 1911 edition of *On the Art of the Theatre* ; excerpt reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.139-144.
[6] Reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 88-98.
[7] Quoted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 390. Craig loved all theatre: farces, melodramas, music hall, variety, even the mutilated Shakespeare loathed by George Bernard Shaw (Gerould 2000: 390-1).
[8] Brandt 1998: 138
[9] Craig 1998/1911: 139
[10] Craig 2008/1908: 88-98. Craig built and collected marionettes, setting up a museum of puppetry in Florence (Gerould 2000: 391).
[11] Carlson 1984: 304
[12] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 425
[13] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 63
[14] Sarrazac, Jean-Pierre. 2002. 'The Invention of "Theatricality": Rereading Bernard Dort and Roland Barthes'. *SubStance* 31 (2&3). 70
[15] Craig 1998/1911: 141
[16] Originally published in *Colored American Magazine* Vol 9(4) 1905, pp 571-5; reprinted in Krasner 2008: 71-74.
[17] Krasner 2008: 71
[18] Walker 2008/1905: 72
[19] Plekhanov 1953, 'Historical Materialism and Art', trans. Eric Hartley, in *Art and Social Life*, London, p. 56; in Carlson 1984: 327.
[20] Carlson 1984: 327-8
[21] Quoted in Carlson 1984: 319
[22] Carlson 1984: 319-322
[23] Hankin 1912, *Dramatic Works*, New York, Vol. 3, pp. 120-121; in Carlson 1984: 308.
[24] Synge 1935, *The Complete Works*, New York, p. 4; in Carlson 1984: 308.
[25] Cited in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.18.
[26] Quoted in Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34. 6.
[27] Sologub 1977/1908, 'The Theatre of One Will', trans. Daniel Gerould, *Drama Review* Vol. 21(4).
[28] Schiller considered these theorists 'sentimental poets, vainly attempting to create a naïve consciousness,' through a view of such abstraction that it could never have had mass appeal (Carlson 1984: 315).
[29] Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371. 365
[30] Sologub 1977/1908: 91
[31] Carlson 1984: 315
[32] Sologub 1977/1908: 94
[33] Moeller-Sally 1998: 355

[34] Moeller-Sally 1998: 366-7
[35] Sologub 1977/1908: 91
[36] Moeller-Sally 1998: 367
[37] Sologub 1977/1908
[38] Sologub 1977/1908
[39] Moeller-Sally 1998: 368-9
[40] Sologub 1977/1908: 87
[41] Bely 1981, 'Theatre and Modern Drama', trans. Laurence Senelik, in *Russian Dramatic Theory from Pushkin to the Soviets*, Austin, pp. 158-60; in Carlson 1984: 321.
[42] Carlson 1984: 323
[43] Quoted in Carlson 1984: 354
[44] Carlson 1984: 358
[45] Major chapters of these last two books were combined for an English translation entitled *The Theatre in Life* (1927) (Carlson 1984: 326).
[46] Moeller-Sally 1998: 361-70
[47] Fischer-Lichte, Erika. 1995. 'Introduction: theatricality: a key concept in theatre and cultural studies'. *Theatre Research International* 20 (2) pp. 85-90.
[48] Carlson 1984: 326
[49] Carlson 1984: 355
[50] Originally a lecture, first published in 1908, then substantially revised by Pirandello before republishing in 1920; reprinted in Krasner 2008: 139-143.
[51] Although Pirandello's 'most extended and best-known critical essay' was his 1908 response to Croce, 'L'Umorismo' [Humour], his most important expression of his position on theatre occurs in these two essays (Carlson 1984: 370).
[52] Pirandello in H.M. Block and Herman Salinger 1960, *The Creative Vision*, New York, pp. 111-112, 127; in Carlson 1984: 370.
[53] Wilson and Goldfarb 2004: 458
[54] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.156-7
[55] Krasner 2008: 139
[56] Carlson 1984: 370
[57] Pirandello 1908 quoted in Bentley, Eric. 1986/1946. *The Pirandello Commentaries*. Evanston, Illinois: Northwestern University Press. 98.
[58] Pirandello 2008/1920: 143, 141
[59] Galsworthy 1912, *The Inn of Tranquillity*, New York, p. 190-201; in Carlson 1984: 307.
[60] Carlson 1984: 347
[61] Carlson 1984: 351
[62] Wilson and Goldfarb 2004: 446
[63] First published in *Figaro*, 20 February, 1909; republished in *Marinetti: Selected Writings*, trans. R.W. Flint, New York, 1972.
[64] A rewrite of 'Manifeste des auteurs', published in *Le futurisme* in 1911 (Carlson 1984: 339).
[65] This essay was reproduced in abridged form in the London *Daily Mail* and in Craig's journal *Masks* almost immediately after its appearance (Carlson 1984: 340).
[66] Reprinted in Krasner 2008: 111-115.

[67] Written with Emilio Settimelli and Bruno Corra; published as 'The Futurist Synthetic Theatre' in *Marinetti: Selected Writings*, New York 1972; excerpt reprinted in Brandt 1998: 177-181.
[68] Carlson 1984: 339
[69] Marinetti 1972, 'The Variety Theatre', in *Marinetti: Selected Writings*, New York 1972, p. 120; in Carlson 1984: 340.
[70] Marinetti 2008/1913: 112
[71] Marinetti 1913, quoted in Fischer-Lichte 1997: 42
[72] Marinetti 1998/1915: 181
[73] Marinetti 1972/1913, 'The Variety Theatre' in *Selected Writings*, ed. And trans. R.W. Flint, NY, Farrar, Straus and Giroux; reprinted in Gerould 2000: 420-426, p. 422. Meyerhold, who met Marinetti in Paris in 1913, remarked that Marinetti was merely reinforcing the 'unhappy tradition' of anarchy in Italian theatre (Carlson 1984: 340).
[74] He suggested reducing 'the whole of Shakespeare to a single act' and his own farces 'to a single phrase … what?' (Marinetti 2008/1913: 114, 115n7).
[75] Carlson 1984: 342
[76] Brandt 1998: 176
[77] Fischer-Lichte 1997: 65
[78] Hamilton, Clayton. 1910. *The Theory of the Theatre and Other Principles of Dramatic Criticism*. New York: Henry Holt and Company.3
[79] Hamilton 1910: 30, 49
[80] Hamilton 1910: 139
[81] Hamilton 1910: 217
[82] Hamilton 1910: 133
[83] Hamilton 1910: 138-9
[84] Hamilton 1910: 39
[85] Spingarn 1931, *Creative Criticism*, New York, p. 22; in Carlson 1984: 311.
[86] Carlson 1984: 312
[87] Spingarn 1931, *Creative Criticism*, New York, p. 76; in Carlson 1984: 313.

Table 23/51: Theories of Theatre 1911-1917
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Preface to *Tragedy of Nan* (1911)	John Masefield (1878-1967) English poet & playwright	An attempt to combine both symbolism and naturalism. Tragedy was 'a vision into the heart of life' which led the masses 'to a passionate knowledge of things exulting and eternal'.[1] **Purpose of Theorist**: analysis **View of Theatre**: functional		To lead the masses to knowledge	**Doing**: tragedy
'Romance and the Modern Stage' (1911)	Edward Lord Dunsany (1878-1957) Irish writer, poet & dramatist	Also championed symbolist drama; called for a return of 'poetic vision' to the theatre to 'build new worlds for the fancy, for the spirit as much as the body needs sometimes a change of scenery'.[2] Poets will return simplicity and beauty to the world, which will equip us better to deal with our problems, and leave a lasting inheritance of romance and song. **Purpose of Theorist**: polemic – pro-symbolist drama **View of Theatre**: positive; functional		To build new worlds for the fancy; education	**Doing**: drama (poetry)
'Criticism and Croce' (1911)	A.B. Walkley (1855-1926) English critic	A refutation of Spingarn's position. The dramatist is more restricted than any other artist because he must work under particular performance conditions. Not only can actors never coincide exactly with his ideas, but he is also limited 'by the peculiar psychology of the crowd he addresses'.[3] **Purpose of Theorist**: polemic – performance **View of Theatre**: positive		Performance	**Doing**: drama a performative art) **Watching**: the spectator limits the freedom of the dramatist
Preface to *L'armée dans la ville* (1911)	Jules Romains (1885-1972) French dramatist	Supported populist drama for both sociological and philosophical reasons. Considered that the 'collective' expressed Bergson's concept of *élan vital* more clearly than did the individual. Recognized theatre as a *group* activity: the group was the basis of all drama, both in its depictions on stage and in its addressee, the spectator. He coined the term *unanimisme* for works that focused upon the group: 'What is a scene but the life of a precarious, emotional group? An act is a filiation of groups'.[4] The drama of the future was to both depict the crowd (preferably in verse) and address the crowd, depicting subjects of mass appeal on a proper stage, in a language suited to raise 'the spirits of a whole people'.[5] **Purpose of Theorist**: polemic – future drama **View of Theatre**: positive		To depict society in ways which lifted the spirits of the people	**Doing**: drama – a group activity **Showing**: subjects of mass appeal **Watching**: collaborative – a group activity
A History of	Georg Lukács	As a student, Lukács helped to found the Thalia, a theatre which sought to bring modern	A place for	Entertainment	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the Development of Modern Drama (1911); 'Metaphysik der Tragödie' (1911); The Sociology of Modern Drama (1914); *Die Theorie des Romans* (1916); *Mein Weg zu Marx* (1933); 'Willi Bredels Romane' (1931); 'Reportage oder Gestaltung' (1932); Aus der Not eine Tugend' (1932);[6] ''Grösse und Verfall' des Expressionis mus' (1933); 'Es geht um	(1885-1971) Hungarian Marxist literary critic and advocate of realism	drama to the working class. He was later strongly influenced by Simmel and Max Weber. He became a member of the Communist Party in 1918. In 'Zur Soziologie', he picks up the theme of modern alienation described by Simmel, approaching drama from a sociological and historical point of view. 'The drama manifests clearly the tensions of bourgeois culture in general …. The modern dramatist shares the alienation of all modern artists, cut off from the shared body of belief that bound him to his public in the precapitalist period'.[7] In theatrical art this has led to the separation of drama and theatre: drama has become didactic and biased, a 'ground for the struggle of classes', a means for the bourgeoisie 'to inspire, to encourage, to exhort, to attack, and to teach'. Under these terms, drama has ceased to be an art, and has withdrawn to the printed page, to literature. Theatre, in the meantime, has turned to 'mindless entertainment'. Both theatre and drama have lost any trace of 'the festive, the religious, or even at the least some sort of religious feeling'. This had provided a mythology, a sense of the heroic. Without these, modern drama has been reduced to the material of daily life, which is 'no longer dramatic' because it does not possess 'the possibility of mixing the timeless poetic and the sensations of the moment in a naïve synthesis' in which an agreed upon ethical system is expressed in aesthetic terms. 'When mythology is absent … the basis on which everything must be justified is character', but character cannot offer a 'vital center' because it is a 'shifting, unstable thing'. Consequently, man's struggle becomes reduced to a defense of individuality, a defense which is not based on any positive ethical structure, and man 'drifts towards isolation'. This is expressed in dialogue which is increasingly 'fragmented, allusive, impressionistic', even pathological. 'The subjectivity of the characters pervades the entire world of the play' which becomes reduced to simply 'a point of view'. Lukács rejected the modern genre of tragicomedy, which reduced tragedy 'to the level of the banal and trivial' or 'distorted into grotesquery'. The cure for this disastrous situation, however, must be found in life rather than in art. An 'ethical centre' which is shared by dramatists and their public needs to be rediscovered.[8] Lukács' views on tragedy were influenced by the neo-classic dramatists Ernst, Lublinski and Scholz as well as Kant and Neo-Platonism. Tragedy was a 'form-creating' transcendent experience; its essence was self-fulfillment. It expressed the tension between the empirical world of the everyday and 'the crystalline vision of real life, uncompromised and totally fulfilled'. His later work could be seen as a challenge to the Brechtian view of	the performance of drama; a social and historical art; a form of entertain-ment	; but ideally to generate a sense of festive or religious feeling	**Showing**: the reconciliation of contradiction

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
den Realismus' (1938); *Wider den missverstandenen Realismus* (1958); *Festschrift* (1966)		theatre. The proletariat should produce 'realist' literature, with characters which combined the particular and the general to produce a universal 'type' illustrative of the universal laws of society. He believed that Brecht (and the novelist Ernst Ottwalt q.v. 1932), in their attempt to break away from the psychological, subjective tradition of bourgeois drama, had concentrated too much on objective fact and thereby lost 'the dialectical interaction of subjectivity and formal elements'.[9] These comments launched 'a major theoretical debate within Marxist criticism' which has echoed through to the present. Lukács' position was essentially that art could unite contradictions to express an essential 'totality'. This was different to Brecht's position. Lukács saw Brecht's stress on contradiction not as Marxism but as 'a disguised bourgeois expression of meaninglessness … common in twentieth-century decadent art'. Lukács found Russian socialist realism a support for his position after 1933. He agreed with their condemnation of nonrealistic or formalistic experimentation. His 1933 article condemned expressionism as a decadent, regressive form associated with the development of Fascism. Marxist art had an essential obligation to 'give shape to reality and to a world of interrelationships'.[10] (Brecht wrote several responses to this debate but declined to submit them for publication). In 1958, Lukács joined the debate over the proper function of drama, this time championing realism against 'modernism', which he believed depicted man as 'solitary, asocial, unable to enter into relationships with other human beings' in a directionless world, a position epitomised by Kafka, the early Brecht, and 'the pretentious, empty experimentalism of Ionesco'.[11] His position was challenged by Theodor Adorno (1958), who was, in turn, challenged by Hochhuth (1963) in Lukács' *Festschrift*. **Purpose of Theorist**: polemic – anti-modern drama **View of Theatre**: ambivalent			
'Der Schauspieler und die Wirklichkeit' (1912); 'Zur Philosophie des Schauspielers'	**Georg Simmel** (1858-1918) German sociologist	Simmel believed that Marx's description of the commodity fetish was only a particular case of a general 'tragedy of culture' which had produced the unsolvable modern condition of alienation. The tragedy involved the replacement of the subjective by the objective, and the replacement of 'a culture of persons' by 'a culture of things'. He took issue with 'two popular misconceptions of the art of acting: that it attempts to reproduce reality, and that it serves only as an illustration of a poetic text'. He suggested as an axiom that 'the dramatic arts as such transcend both poetry and reality'. The dramatic actor, like other artists including the poet, 'creates within himself a complete unity with	A social and cultural institution	The translation of a text into performance; to create a work of art through performance	**Doing**: drama - an artistic form expressed through performance **Showing**: a unity between

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		its unique laws'. His task is 'not to transform the dramatic work into reality' but to transform reality itself into a work of art through the medium of the text.[12] True acting is 'an expression of the primary artistic energy of the human soul, which assimilates both the poetic art and reality into one living process'.[13] Theatre as an artistic form was about 'the translation of a 'one-dimensional end product (the text) into the 'visible, three dimensional reality' of actual performance'.[14] Simmel was also a pioneer in the sociology of music. Art music (like art in general) was distinguished from musical (or theatrical) activities not by anything intrinsically aesthetic but because its production was governed by a system of rules. Individuals become familiar with the rules governing artistic expression in their society through the processes of socialization. Art is therefore 'a highly developed articulation of social processes' and can be studied as such.[15] **Purpose of Theorist**: analysis **View of Theatre**: positive			poetry and reality
'Excursus on the Ritual Forms Preserved in Greek Tragedy' (1912); *The Classical Tradition in Poetry* (1927).	Gilbert Murray (1866-1957) English anthropologist	Drew on the work of Sir James Frazer (*The Golden Bough*) to identify the 'ritual structure' of death and rebirth which he claimed lay beneath all Greek tragedy. Although this view was dismissed by theatre scholars, it has persisted to the present day.[16] Murray continued to consider tragedy in terms of mythology. The 'vibrations of ancient myth' were the primary source of tragic pleasure, reinforced by 'beauty of form in the execution''.[17] The feeling of catharsis is much more than the reconciliation of conflicting impulses within ourselves, as Richards suggested, but an expiation: 'the sins he [the hero] expiates are really ours'.[18] **Purpose of Theorist**: analysis **View of Theatre**: functional		Expiation	**Doing**: drama (tragedy) (performance of ritual) **Showing**: myth **Watching**: catharsis
'A Slap in the Face of Public Taste' (1912); 'Theatre, Cinemato-graphy, Futurism' (1913)	Vladimir Mayakovsky (1893-1930) Russian futurist	'Slap' was the first and most famous manifesto of Russian futurism, written by Mayakovsky and three others. It urged the overthrow of 'Pushkin, Dostoyevsky, Tolstoy, *et al., et al*.' and a disdain for 'fame and reputation'.[19] Mayakovsky condemned realism as a 'sterile path' for theatre. Realism should be left to the cinema. **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: positive	An art form		**Doing**: drama **Showing**: a view of the future **Watching**: (a threatened position)
'On stage composition'	Vasilii Kandinskii	'"Every work of art and every one of the individual means belonging to that work produces in every man without exception a vibration that is at bottom identical to that of		Evocation of response in	**Doing**: art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1912)	(1866-1944) Russian expressionist painter and art theorist	the artist"'. However, '[t]his power to evoke an identical response in every member of the spectator was not to be wielded frivolously, but rather with the aim of "the progressive refinement of the soul"'.[20] Moeller-Sally says that 'this idea that art should forge a community of feeling and belief' was 'a tradition of Russian culture', apparent in artists from Gogal and Tolstoy to Kandinskii. It encouraged the taking up of the ideas of Wagner in Russia, and influenced Ivanov, Evreinov and Sologub in varying degrees.[21] **Purpose of Theorist**: polemic – pro-communal theatre **View of Theatre**: functional		order to refine the soul and forge a sense of community between artist and spectator	
Der Bettler (1912)	Reinhard Sorge (1892-1916) German expressionist dramatist	The first fully developed example of German expressionism, the play features a discussion between two abstract figures (the Poet and the Son) about 'a new drama' which would liberate mankind. It would have no plot. It would be 'filled by eternal relations'.[22] **Purpose of Theorist**: polemic – pro-expressionism **View of Theatre**: positive; functional		Liberation	**Doing**: drama
Essay in *Debating the Theatre* (1912); *The Art of the Actor and the Theory of Stanislavski* (1916)	Fyodor Komissarz-hevsky (1882-1954) Theatre director	Defended the art of acting as a creative art, arguing that both realism and convention reduced the actor to a mere imitator, either of physical actions (convention) or psychological states (realism).[23] Komissarzhevshy praised Stanislavski for his work on the inner psychology of a character, which he thought helpful to the creative actor, but in the hands of the uncreative actor, turned 'genuine living experience into reasoned simulation'. (Stanislavski was to come to the same conclusion himself and turn in the 1930's to his 'method of physical actions' or method acting). Komissarzhevsky argued for a synthesis between the two approaches, as well as for a theatre in which all the arts united to 'convey simultaneously the same feelings and ideas to the spectator'. He called for a 'universal actor,' one who could master all the means of expression, for it was the actor who accomplished the unification. **Purpose of Theorist**: polemic – anti-conventional/realism **View of Theatre**: positive	A place; a cultural institution or practice	To convey feelings and ideas	**Doing**: acting as a creative art **Showing**: a unification of all the arts through the performer
'Rejecting the Theatre' (1912)	Yuli Aikhenwald (1872-1928) Russian literary critic and theatre reviewer	A leading counterstatement to Meyerhold's defense of theatricalism; essentially an elaboration of the argument made by Bryusov in 1908 (which Aikhenwald himself did not appear to believe): 'the conventionalized theatre, by denying the art of the actor, runs the risk of eventually eliminating the stage itself, since intellectual abstraction can as easily be conjured up in the mind of the intelligent reader'. Drama was a hybrid of other arts, and therefore inferior to them. It is essentially literary. Stage productions were inferior to those created in the imagination of the discriminating reader, for the benefit of an illiterate or semi-literate public.[24]	A place	Performed because of the limits of a semi-literate public	**Doing**: drama – a hybrid art better considered as literature **Showing**: never as good as what can be

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic –anti-performance/anti-theatricalism **View of Theatre**: ambivalent			imagined **Watching**: (reading)
'"Psychical Distance" as a Factor in Art and an Aesthetic Principle' (1912)	Edward Bullough (1880-1934) British philosopher	The 'first – and still only systematic – attempt to explain the phenomenon' of **distance**.[25] Bullough argued that there was a notable difference between the perceiving during the aesthetic experience and otherwise, and that aesthetic perception was filtered: 'cleared of the practical, concrete nature of its appeal' by the mechanism of *distance*.[26] It was distance which made us realise the characters in a play as fictional, not vice versa (as commonly supposed): 'Events and characters of the drama … appeal to us like persons and incidents of normal experience, except that that side of their appeal, which would usually affect us in a directly personal manner, is held in abeyance. This difference … is generally explained by reference to the knowledge that the characters and situations are "unreal", imaginary … But, as a matter of fact, the "assumption" upon which the imaginative emotional reactions is based is not necessarily the condition, but … the consequence, of Distance: that is to say, the converse of the reason usually stated … Distance, by changing our relation to the characters, renders them seemingly fictitious, not that the fictitiousness of the characters alters our feelings toward them'.[27] **Purpose of Theorist**: analysis **View of Theatre**: positive	A seeing place in which distance is used to change the spectator's relation to what they see	Affect	**Doing**: art **Watching**: distance allows us to understand theatre as fiction
'Letter on the Theatre' (1913)	Leonid Andreyev (1871-1919) Experimental dramatist	A similar, though less radical position to Aikhenwald which reveals a similar distrust of traditional theatre. He proposed a theatre of 'panpsyche' which renounced action and spectacle and focused on 'human thought, with all its sufferings, joys, and struggles'. Instead of trying to overcome the actor through etherealizing reality, this theatre would be static, depicting instead 'the quiet and external immobility of living experience'. [28] **Purpose of Theorist**: polemic – anti-realist (traditional) theatre **View of Theatre**: ambivalent	An art form	Varied according to type	**Doing**: experimental drama
'Essai de rénovation dramatique' (1913); *Souvenirs du Vieux Colombiers*	Jacques Copeau (1879-1949) French theatre director and theatre critic; established the Théâtre Vieux	Copeau promoted text-oriented theatre. He insisted on high standards in production, and his theories were to influence a generation of French theatre directors.[29] Copeau had often declared that he was 'an enemy of abstract theorizing',[30] especially when it '*a priori* and systematically exclude[d] from dramatic art any aspect of human truth, any ambition towards beauty'.[31] He deplored modern theatre which he saw as given over to 'commercialism, cheap sensationalism and exhibitionism, ignorance, indifference and lack of discipline' which debased both theatre and its public.[32] [Copeau's criticism	An ongoing process; communion	To restore beauty	**Doing**: the practice of theatre **Showing**: bare boards (focus on the text) **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1931)	Colombier in 1913.	suggests that, as always, there were two different kinds of theatre going on at the time, one recognized by theorists, and the other produced by theatre practitioners for the general public]. Copeau proposed 'a new theatre', one built 'on absolutely solid foundations' which could be a centre for actors, authors and spectators 'who are possessed by the desire to restore beauty to the scenic spectacle'.[33] This was to be done in a way which was quite different to contemporary practices, both commercial and avant-garde, and which the first avant-garde movement of the C20th (*futurism*) sharply opposed. There was to be a 'primacy of the text', a 'veneration of the classics' as models for the present, an 'emphasis on the actor' (and demotion of the director), and a 'disencumbering of the stage' – 'the famous *tréteau nu* (bare boards) which would allow the actor and author to present the text **without** 'theatrical' intrusion. Nevertheless, the text should 'demand' theatricalization,[34] but the focus should be on the play rather than its 'trappings'.[35] This was to be achieved by the use of a *mise en scène* by which he meant 'the sketch of a dramatic action. That is, the collaboration of movement, of gesture, and of pose, the accord of facial expression, speech and silence; it is the totality of the spectacle on stage which stems from a single idea which it sketches, orders, and harmonizes. The director develops a hidden but visible string with the actors – an alternately sensitive and relative relationship, the absence of which would cause the drama to lose the essence of its expression even if it were performed by actors of outstanding quality'.[36] Copeau focused strongly on training the actor, using the text, improvisations, ensemble acting, mask work and the idea of theatre as 'communion' based on his study of Japanese theatre which he saw as 'the strictest [form] that we know and demands exceptional technical skills from the actors'.[37] He tried to find ways to break down the barrier between spectator and actor, and designed his theatre as a bare stage, using simple screens and lighting effects to establish settings. He believed that theatre was 'an ongoing process rather than a finished work', something Wilson and Goldfarb consider 'his greatest contribution to modern drama' and one taken up by the contemporary director Robert Lepage. He took his company to New York in 1917, giving two seasons of performances, and many lectures on his theories of drama. These were subsequently to have an enormous influence on the development of American post-war theatre.[38] **Purpose of Theorist**: polemic –theatre as process **View of Theatre**: functional			communion between performers and spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Epilogue to the Actor (1913); 'Theater und anderes' (Theatre and Change) (1918)	Paul Kornfeld (1889-1942) German expressionist playwright	Condemned realism, naturalism and method acting (where actors 'visit bars to see how people act when they are drunk'). The actor should not 'be ashamed of the fact that he is acting [nor] deny the theatre or try to feign reality'.[39] The play should 'artificially stimulate' the emotional expression of the actor, which the actor then externalises.[40] In 1918, Kornfeld drew a distinction between 'old' drama which was based on man's character as a 'sum of attributes and abilities, ruled by a psychological causality', and the 'new' drama of the soul, which 'argues that man is no mechanism, that conscious subjectivity is destructive, and that psychological causality is as unimportant as material'.[41] **Purpose of Theorist**: polemic – anti-realism, naturalism and method acting **View of Theatre**: ambivalent	An art form in itself; a practice	An exploration of inner life	**Doing**: Drama; acting as an art of feigning
The Tragic Sense of Life (1913)	Miguel de Unamuno (1864-1936) Spanish philosopher and playwright	Unamuno juxtaposed the human desire for immortality against the equally human serious doubt that it could be achieved, arguing that tragedy arises from the conflict between the two. His idea was to have considerable influence on existentialist playwrights, although his plays received few productions owing to the political climate in Spain.[42] **Purpose of Theorist**: analysis **View of Theatre**: positive		To explore the relationship between the desire for immortality and human mortality	**Doing**: tragedy
'A Declaration about the Futurist Theatre' (1914)	Vadim Shershenevich (1893-1942) Russian Futurist critic	An attack on both Stanislavski and Meyerhold for 'repressing the actor'. The movement of the actor was 'the true basis of theatre'.[43] **Purpose of Theorist**: polemic – anti-realist/method acting techniques **View of Theatre**: positive	An art of performance	Creating theatre	**Doing**: performance; acting
'Versuch eines zukunftigen Dramas' (1914); 'Zur jüngsten Dichtung'	Kurt Pinthus (1886-1975) German expressionist	The aim was no longer the development of plot or character, but in the expression of 'a soul swollen with tragedy' in terms which would be universally recognized.[44]		Expression of the universal inner man	**Doing**: playwrighting (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1915)		**Purpose of Theorist**: polemic – pro-expressionism **View of Theatre**: positive			
Introduction to English translation of Brunetière's *Law of the Drama* (1914)	Henry Arthur Jones (1851-1929) English Dramatist	True drama must always involve opposition; our recognition of such conflict as the basis of life is what makes drama interesting to us.[45] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To show conflict as the basis of life	**Doing**: playwrighting
How To See A Play (1914)	Richard Francis Burton (1861-1940) American writer and playgoer	Room should be made in 'the modern educational scheme' for 'some training in intelligent playgoing … Surely, some knowledge in a field so broad and humanly appealing, both for legitimate enjoyment of the individual and in view of his obligations to fellow man, is of equal moment to a knowledge of the chemical effects of hydrochloric acid upon marble, or of the working of a table of logarithms. These last are less involved in the living of a normal human being'. Burton considered his idea marked 'a revolution in thought'.[46] The book takes seriously Colley Cobber's claim that bad audiences produce bad theatre and provides training and advice to prepare theatre goers for more intelligent viewing. To this end, Burton provides a potted history of mostly English theatre, and a break-down of the structure of a play and the pitfalls of playwrighting and performance. Since the spectators is 'the necessary coadjutor with the player and playwright in theatre success' he can 'also become an adept in his part of the co-operative result.' Indeed, it is an 'obligation of the theatre-goer to insist on sound plays', one which has been too long overlooked.[47] Such 'intelligent cooperation is the open sesame' to better theatre and to better box-office.[48] Burton sees the theatre as a participatory activity which provides cultural opportunities to all involved: it is a 'democratic mode of story-telling, attracting vast number of hearers and universally popular'.[49] Burton encourages theatre-goers (particularly American spectators) to express their disapproval of bad plays as audibly as they express their approval e.g. through hissing. Otherwise, spectators who don't know any better will applaud and a bad play will continue on unaware that the better spectators have disapproved of it and simply stopped coming, and advised their friends to stay away as well. **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional	A place; a participatory art	Enjoyment; enlightenment	**Watching**: enhanced by training; intelligent spectators should make their disapproval as well as their approval known
After 1914, a 'new stagecraft' movement appeared in America, in which European experimental ideas came to championed by a group of American directors, designers and critics, led by Sheldon Cheney. [50]					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Zum Phänomen des Tragischen' (1915)[51]	Max Scheler (1874-1928) German phenomenol-ogist, social philosopher and sociologist of knowledge	A student of the phenomenological philosopher, Husserl. Husserl was concerned with the process of cognition – 'the determination of what exists on the basis of what appears'. Scheler's focus was on the emotive dimension of consciousness. His value in terms of the theatre (and possibly politics) was his recognition that the way the individual relates to the world, and vice versa, is necessarily partial. Tragedy arises out of these partial perspectives and the values on which they are based. Tragedy portrays the 'make-up of the cognitive world – its associations, powers and beliefs' and the 'disjunctures' in these, and the struggle of participants to do their best to resist a tragic outcome. It is this resistance which produces the 'specific tragic grief and tragic sympathy' in the spectator, as well as the peace which comes at the resolution.[52] Scheler identifies the partial perspective which is only ever available to any spectator other than God, but attributes this problem to the character, rather than to audience members or theorist **Purpose of Theorist**: analysis **View of Theatre**: positive		To portray the 'make-up of the cognitive world' through the struggle of individual characters	**Doing**: playwrighting (tragedy) **Watching**: sympathy and peace is produced by watching characters with partial perspective struggle
'Das Theater von Morgen' (1916); Preface to *Der Sohn* (1916); 'Über der Tragische' (1921)	Walter Hasenclever (1890-1940) German expressionist playwright	Hasenclever was one of the first German expressionist playwrights. For him, the theatre was not only a means of expressing the inner man, but 'a medium between philosophy and life' that seeks to expose 'the unexpressed schism between what exists and what man needs'.[53] Hasenclever, like many other expressionists, denounced the war and called 'for a new world order based on brotherhood and a belief in the fundamental goodness of man'.[54] He saw his play *Der Sohn* as a political drama, which portrayed 'the struggle of the spirit against reality [teaching] that we are all sons, but [we were also] brothers'. His 1916 play *Antigone* proposed love as the only way to achieve happiness, but love could not flourish until immoral, authoritarian rulers were deposed,[55] thus tying individual happiness directly to forms of government. Hasenclever located the conflict which creates tragedy in the relationship between 'the world as it exists and men who must live in it', a conflict which comes about because of the 'tragedy' of **perception**: 'All perception is tragic: it is a reflection of human forms on the boundaries of the possible. When these bounds are surpassed, thought is surpassed; causality is neutralized; the formulas of logic no longer apply'.[56] This conception of perception and the idea of the collapse of causality and logic would reappear in Ionesco and other 'absurdists'.[57] **Purpose of Theorist**: analysis **View of Theatre**: functional	A medium of expression	To expose the tragedy of **perception**	**Doing**: playwrighting (tragedy) **Showing**: the gap between what exists and what man needs;
'Über Shakespeares	Oskar Walzel (1864-1944)	Introduced a strictly formal analysis of theatre, based on the work of Dilthey and the art historian Heinrich Wölfflin (1864-1945). Wölfflin's contrast of Renaissance and baroque		Aesthetic	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
dramatische Baukunst' (1916); *Gehalt und Gestalt in Kundstwerk des Dichters* (1923)	German critic	art on the basis of formal oppositions (line/colour, surface/depth, closed form/open form, multiplicity/unity and clarity/vagueness) gave Walzel conceptual tools which subsequently became part of the standard critical approach for literary theorists. Open (*atectonic*) versus closed (*tectonic*) form became the dominant polarity in dramatic theory, but the others were also used, including line versus colour (*line-based* versus *scene-based* dramaturgy).[58] Walzel's 1923 book challenged the traditional emphasis on content (*Gehalt*) by showing that content was related to and inter-related with structure (*Gestalt*).[59] Walzel saw the process of literary history as a series of reversals between opposing *Gestalten* (attempts at structuring). For example, the closed (tectonic) form (*gestalt*) of scientific naturalism was, at the time, giving way to various open (atectonic) forms such as *expressionism*.[60] **Purpose of Theorist**: analysis **View of Theatre**: positive			
1917 saw the rise of the Bolsheviks to power in Russia, although it took another decade before a distinct shift towards Marxism became apparent in dramatic theory. In the meantime, the party drew on the populist ideas of Belinsky, Rousseau, Wagner and Rolland, and the comments of Marx and Engels on *Franz von Sickingen*. The dominant approach remained antirealist, encouraged by the criticisms of 'bourgeois' realism by the first People's Commissar of Education, Anatoly Lunacharsky (1908), although eventually a theory of realism and political comment developed. The State Exemplary Theatre (founded 1919) took an experimental approach to the classics, while the Proletarian Cultural Educational Organization (Proletcult), headed by Alexander Bogdanov, completely rejected the past, aiming instead at the creation of a 'totally new culture of the workers'. What form this should take was the subject of considerable debate. Some theorists drew on Ivanov and Appia, others on Rolland and Rousseau and the models of the great festivals of the French Revolution. Evreinov and director Max Reinhardt staged huge open-air experimental recreations of major historical events with casts of thousands.[61] Meyerhold (1904) was a significant supporter of the new proletarian theatre in his role as head of the national Theatre Department in Moscow after 1920. It was a 'remarkable period' of experimentation which produced great directors: Reinhardt, Tairov (1921), Evreinov (1908), Yevgeny Vakhtangov and Komissarzhevsky (1912), as well as Meyerhold.				
'What We Stand For' (1917); *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*	**Sheldon Cheney** (1886-1980) American supporter of 'new stagecraft', theatre critic and historian	The introduction of European experimental ideas into America under the term 'new stagecraft'. Commercialism, naturalism and the star system were denounced. A 'new race of artist-directors' would produce plays, not as ends in themselves, but 'as contributions to a larger unity, a synthesis or harmony of all the lesser arts – a newer, truer art *of the theatre*'.[62] In his 1929/30 book, Cheney ventures an outline of a theory of the arts of the theatre, one which considers the nature of the appeal that the stage performance makes to a *spectator*. He bases his suggestions on what is known about the individual's response to any sort of art. Art is defined as 'a product of perceptive experience on the artist's part and a source of aesthetic experience to the beholder'.[63] Thus, art is about an emotional *experience*, which Cheney considers 'important in its own kind'; it is not about a lesson, a	A place for seeing	Generating an emotional and aesthetic experience	**Doing**: stage-craft - a synthesis of all 'lesser' arts; a special way of seeing, expressed in a variety of media **Showing**: a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1929; 1930).		reminder, diversion or enlightenment (although any of these things might come about as a result of the experience of art). **Art is also *made*. It is not nature, and this is what distinguishes it from other things** we might consider beautiful. Art has an elusive quality, which, for want of a better word, could be considered *form*: 'the sum of the unexplained and unchartable elements that evoke aesthetic response in the beholder'.[64] Cheney also believed that the theatre shared in 'the spirit' of the times, yet, surprisingly, when the spirit of the times was democratic, no notable or lasting theatre was produced. He particularly believed that the 'outward clash and fevered excitement' of revolution was 'no congenial environment for art … Man's creative facilities … atrophy in the red glare of continuous battle'.[65] The only aspect of democracy which had clearly appeared with the democratic spirit was in the audience, which would itself 'perform' if it was unhappy with what was presented or what it cost.[66] Cheney dates the beginning of modern theatre at 1900, with the rise of the director, who has restored *theatricality* to theatre by unifying its conglomerate parts into one overall *action*, thus allowing it to be autonomous as an art form. **Purpose of Theorist**: analysis; polemic – pro-stagecraft as a synthetic art **View of Theatre**: positive			unity from the flux of life **Watching**: art is an emotional experience which satisfies '**aesthetic hunger**';[67] the spectator "gives".[68] Spectators would 'perform' if they were unhappy with what was presented
The Social Significance of Modern Drama (1917)[69]	Emma Goldman (1869-1940) Russian socialist	Art can be seen as having two functions: art for art's sake and art as the mirror of life. In the former, the artist requires 'an attitude of aloofness toward … the ebb and tide of life' so he can conjure 'beautiful forms'.[70] Modern drama, however, follows the latter: the mirror of life. The artist is immersed in life. It is his role to raise the pressing social questions of the day. **Purpose of Theorist**: analysis **View of Theatre**: functional		To raise the pressing social questions of the day	**Doing**: modern drama

[1] Masefield 1921, *The Tragedy of Nan*, New York, p. vii; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 308.
[2] Dunsany 1911, 'Romance and the Modern Stage', *National Review* No. 57, July 1911, p. 834; in Carlson 1984: 307.
[3] Walkley 1911, 'Criticism and Croce', *London Times* March 20th, p. 12; in Carlson 1984: 312.
[4] Romains 1911: x; in Carlson 1984: 317.
[5] Carlson 1984: 317

[6] Lukács' response to Ottwalt, published in *Die Linkskurve*, Vol. 4(12), December 1932.
[7] Carlson 1984: 329-330
[8] Carlson 1984: 330-1
[9] Lukács 1932, 'Reportage oder Gestaltung', *Die Linkskurve*, Vol. 4(7), p. 25; in Carlson 1984: 387.
[10] Carlson 1984: 334-390
[11] Lukács 1962, *The Meaning of Contemporary Realism,* trans. J. and N. Mander, London, pp. 20, 86-7, 89; in Carlson 1984: 425.
[12] Carlson 1984: 334
[13] Simmel 1968, *The Conflict in Modern Culture and Other Essays*, trans. K.P. Etzkorn, New York, pp. 95-97; in Carlson 1984: 329.
[14] Simmel, 'Zur Philosophie des Schauspielers' cited in Burns 1972: 98
[15] Etzkorn, K. Peter. 1973. 'Introduction'. In *Music and Society: the Later Writings of Paul Honigsheim*, edited by K. P. Etzkorn. New York and London: John Wiley and Sons. 6, 14
[16] A similar, more elaborated, view can be found in *Themis*, by Jane Ellen Harrison (1850-1928) (Cambridge 1912) and in F.M. Cornford's *The Origin of Attic Comedy* (1914), Cambridge 1934. As Carlson says, the insistence by these theorists 'that drama – especially tragedy - had to be considered in the light of ritual made a permanent impression on modern critical thought, despite a 'devastating' attack by the 'pre-eminent modern scholar of the Greek theatre', A.W. Pickard-Cambridge (1873-1952), in his book *Dithyramb, Tragedy and Comedy* (1927), published by Cambridge in 1934 (Carlson 1984: 337). Anthropology's interest in drama led to the rise to contemporary dominance of the view that the origins of drama lay in ritual, a view which is only just beginning to be challenged (see Postlewait, Thomas, and Tracy C. Davis. 2003. 'Theatricality: an introduction'. In *Theatricality*, edited by T. C. Davis and T. Postlewait. Cambridge UK: Cambridge University Press, pp. 1-39. and Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.)
[17] Carlson 1984: 365
[18] Murray 1927, *The Classical Tradition in Poetry*, Cambridge, p. 67; in Carlson 1984: 365. Anthropologists also turned their attention to spectatorship during the 1930's, instigating projects of 'mass observation' in Britain in which the whole of life was observed as if it were theatre.
[19] Carlson 1984: 341
[20] Kandinskii 1912 in Moeller-Sally, Betsy. 1998. 'The Theater as Will and Representation: Artist and Audience in Russian Modernist Theater, 1904-1909.' *Slavic Review* 57 (2) pp. 350-371. 353
[21] Moeller-Sally 1998: 353-4
[22] Carlson 1984: 347
[23] Carlson 1984: 324-5
[24] Carlson 1984: 323-4
[25] Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press. x
[26] Bullough, Edward. 1912. "Psychical Distance' as a Factor in Art and an Aesthetic Principle '. *British Journal of Psychology* 5 (June) pp. 87-118. 91
[27] Bullough 1912: 91-2
[28] Andreyev 1919, 'Andreyev on the Modern Theatre', trans. Manart Kippen, *New York Times* 5th October, 1919, section 4, p. 3; in Carlson 1984: 324.
[29] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 454

[30] Carlson 1984: 338
[31] Copeau 1923, 'Critiques d'un autre temps', *Nouvelle revue française* Vol 21, p. 225; in Carlson 1984: 338.
[32] Carlson 1984: 338
[33] Copeau 1923, 'Critiques d'un autre temps', *Nouvelle revue française* Vol 21, p. 234; in Carlson 1984: 338.
[34] Carlson 1984: 372
[35] Wilson and Goldfarb 2004: 454
[36] Copeau 1974/1913: quoted in Fischer-Lichte 1997: 2.
[37] Copeau 1931, *Souvenirs du Vieux Colombiers*, Oaris, Les Etincelles; quoted in Fischer-Lichte 1997: 99.
[38] Wilson and Goldfarb 2004: 455
[39] Kornfeld 1963, 'Epilogue to the Actor', trans Joseph Bernstein, in Walter Sokel, *An Anthology of German Expressionist Drama*, New York, p. 7; in Carlson 1984: 348.
[40] Carlson 1984: 348
[41] Kornfeld 1918, 'Theater und anderes' [Theatre and change], *Das Junge Deutschland* Vol. 1, pp. 11-12; in Carlson 1984: 349
[42] Wilson and Goldfarb 2004: 455
[43] Carlson 1984: 341
[44] Carlson 1984: 348
[45] Carlson 1984: 310
[46] Burton, Richard 2010/1914, *How To See A Play*, New York, Macmillan, Project Gutenberg, http://manybooks.net/titles/burtonri3243332433-8.html accessed 27/6/2010. Also cited in Lee 1999: 151. 24-5
[47] Burton 1914: 2-3
[48] Burton 1914: 53
[49] Burton 1914: 8
[50] Carlson 1984: 361
[51] Scheler 1954, 'On the Tragic', trans. Bernard Stambler, *Cross Currents* Vol 4(2), p. 180; in Carlson 1984: 336.
[52] Carlson 1984: 335-6
[53] Hasenclever 1916, 'Das Theater von Morgen' [The Theatre of Tomorrow], *Die Schaubühne* Vol. 12, p. 477; in Carlson 1984: 348.
[54] Carlson 1984: 348
[55] Wilson and Goldfarb 2004: 445
[56] Hasenclever 1921, 'Über der Tragische' [About the Tragic], *Menschen* Vol. 4(2), p. 18; in Carlson 1984: 350.
[57] Carlson 1984: 350
[58] Carlson 1984: 351
[59] *Gestalt* here means 'form' or 'shape'. The term has since been taken up into psychological theory to mean 'an organized whole that is perceived as more than the sum of its parts'. In *gestalt psychology* and therapy, **perceptions** are explained as gestalts rather than being analysed according to their constituent parts. **Role-play** is often used in this type of therapy (Pearsall 1999: 595).
[60] Carlson 1984: 351

[61] Carlson 1984: 354-5
[62] Cheney 1917, 'What We Stand For', *Theatre Arts,* Vol. 1, p. 149; in Carlson 1984: 362.
[63] Cheney, Sheldon. 1930. *The Theatre: Three Thousand Years of Drama, Acting and Stagecraft*. 2nd ed. London, New York, Toronto: Longmans, Green and Co. 470
[64] Cheney 1930: 474
[65] Cheney 1930: 410
[66] Cheney was referring in particular to the Old Price riots, in which, for sixty-one performances in Drury Lane, spectators rhythmically shouted 'O-P, O-P, O-P' throughout the performance, and devised a dance called the O-P dance which it would break into, along with much stamping of feet and canes, cat-calls, ringing of bells and hissing. 'Attendance at the riots became a social affair [and] theatre democracy had come with a vengeance' (Cheney 1930: 397).
[67] Cheney 1930: 470
[68] Cheney 1930: 474
[69] Foreword reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.131-133.
[70] Goldman 2008/1917: 131

Table 24/51: Theories of Theatre 1918-1920
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The Creative Theatre (1918); *Das shöpferische Theater* (1922);	Platon Kershentsev (1881-1940) Russian avant-garde; Member of the Proletcult	Concerned with the bourgeois theatre and its effects on the spectator, especially its capacity to turn the spectator into a **consumer**: 'The entire development of bourgeois theatre has brought with it the absolute passivity of the spectator … The theatre is no longer a place of creative forms and experiences but a place of recuperation in which one need do nothing at all … This is typically characteristic of the bourgeois order: politics are controlled and ruled by a small group of politicians while the great masses of the people remain passive'.[1] Kershentsev was influenced by Japanese theatre, as were so many of the avant-garde, and made use of the *hanamichi* as a means of bringing the dramatic moments of a play close to the proletarian spectator. He provides the leading theoretical statement on theatre from the Proletarian Cultural Educational Organization (post-revolutionary Russian): the entire existing theatre was so tainted by bourgeois culture as to be unsavable. All had to go: the repertory, the personnel, the production methods, authors and artists. New authors and artists were to be found amongst the proletariat 'to release the creative instincts of the masses'. Theatre artists were no longer entertainers, but 'fellow workers with their audiences'. '**The traditional creator-spectator relationship must disappear and the spectator should play an active part not only in performance but in rehearsals and in all the work of the theatre**'.[2] **Purpose of Theorist**: polemic – anti-bourgeois theatre **View of Theatre**: ambivalent	A place in which plays are performed; an institution	Re-activating spectators to release the creative instincts of the masses	**Doing**: plays: a collaborative art **Watching**: spectators have been turned into consumers by bourgeois theatre and need to be re-activated and turned into participants in all aspects of theatre
Hamlet (1919); *The Uses of Poetry and the Uses of Criticism* (1933); 'Poetry and Drama' (1950)[3]	T.S. Eliot (1888-1965) English poet, dramatist and critic	Eliot drew a distinction between prose and poetry and ordinary, everyday speech. Both prose and poetry when used on the stage were 'but means to an end'.[4] Prose on the stage was 'as artificial as verse: or alternatively … verse can be as natural as prose'. Either way, if the spectator is conscious of how a play is written, whether prose or poetry, then the dramatist has failed, for the spectator has seen the play and the language of the play 'as two separate things.' Dramatists now 'have to accustom our spectators to verse to the point which they will cease to be conscious of it.'[5] Both prose and poetry on the stage have rhythm, something everyday speech does not have. It is this rhythm which is important to maintain, and the sense of dramatic inevitability of the medium. Eliot's plays were experimental in both form and content. He insisted on the separation of art and the everyday, which is why he could conceive that 'The ideal medium for poetry is the theatre'.[6] A central function of art is the expression of emotion and order. Both word and	A place where drama is presented; the ideal medium for poetry	Imposing order on the world so that we gain some perception of order in life; to express emotion and order	**Doing**: playwrighting: whatever medium is used in which to write a play, it should seem so inevitable that it does not draw attention away from the play itself

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		action are determined *by the poet* in order to achieve 'a precise and calculated emotional response':[7] 'I myself should like an audience which could neither read nor write', forcing them to rely on the spoken word and its impact.[8] However, 'I should not like to close … without attempting to set before myself and … before you, though only in dim outline, the ideal towards which it seems to me that poetic drama should strive. It is an unattainable ideal [which] provides an incentive towards further experiment and exploration … It is a function of all art to give us some perception of an order in life, by imposing order upon it … To go as far in this direction as it is possible to go, without losing that contact with the ordinary everyday world with which the drama must come to terms, seems to me the proper aim of dramatic poetry. For it is ultimately the function of art, in imposing a credible order upon ordinary reality, and thereby eliciting some perception of an order *in* reality, to bring us to a condition of serenity, stillness, and reconciliation; and then leave us, as Virgil left Dante, to proceed toward a region where that guide can avail us no further'.[9] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			
'The New Path of the Theatre' (1919)	Kenneth Macgowan (1888-1963) American director	The modern stage art must be based on three things: simplification (a rejection of realism), suggestion (emphasizing the evocative) and synthesis (a 'complex and rhythmic fusion of setting, light, actors, and play').[10] **Purpose of Theorist**: polemic – anti-traditional theatre **View of Theatre**: positive	A place or institution in which plays are staged	Suggestion	**Doing**: Directing
Chronique zurichoise (1919); 'Le dadaisme et le théâtre' (1922)	Tristan Tzara (1896-1963) dadaist	Tzara initiated the **dadaist** movement in 1916 with a series of manifestos. Theatre was to shed 'the burden of imitating life'. It was to 'live by its own scenic means', in full view of the spectators, making them a part of the theatre world.[11] Dadaism called for 'artistic autonomy' (echoed in much French theatre theory of the time, including *surrealism*),[12] and aimed to confuse and antagonise spectators.[13] German 'Oberdad', Johannes Baader, for instance, favoured disrupting such things as a morning mass at Berlin Cathedral (17 November 1918) and Weimar proceedings (1919), by shouting and swearing, handing out pamphlets and threatening to 'blow Weimar to pieces' on behalf of Dada, collapsing theatre into life.[14] **Purpose of Theorist**: polemic – anti-establishment theatre **View of Theatre**: positive	An autonomous world watched by spectators	To confuse and antagonise spectators to make them part of the theatre world	**Doing**: the practice of theatre **Showing**: the irrationality of the world
Die Wandlung (1919);	Ernst Toller (1893-1939)	A committed political activist who was jailed for his part in the Munich uprising in 1918-19, Toller called the play 'a political pamphlet [whose aim was] to renew the spiritual	A vehicle for the	Didactic: to renew the	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Creative Confession (1920); *Man and the Masses* (1921); 'Letter to a Creative Collaborator' (1922)[15]	German expressionist playwright (political poet) and anti-fascist activist	content of human society'. He considered himself a 'political poet'. Like a religious poet, a political poet taught a message: 'man feels himself answerable for himself and for every brother in human society'.[16] Yet this was not without its perils: '**As a politician I act as if human beings [and their] actual conditions … were real facts. As an artist I perceive the highly questionable nature of these 'real facts''** turning 'human beings X and Y and Z [into] 'ghastly puppets, fatefully driven by dimly perceived compulsions'.[17] His plays depicted 'the descent from optimism to disillusionment'[18] a reflection of the journey the western world had taken. His 1921 play represented 'a milestone in non-naturalistic staging technique',[19] and is remarkable for having a woman as its main character. She struggles to help oppressed workers but 'gets caught in the crossfire between those who uphold humanitarian ideals and zealous idealogues who believe than any means, including violence, is justified in attaining the workers' aims'.[20] The character was based on Sonia Lerch, a fellow prisoner of Toller's.[21] Toller distinguished between a 'bourgeois' world and a 'proletarian' world: 'what seems to be to the 'bourgeois' a quarrel about dry-as-dust words in the social world and its artistic image, is for the proletarian a tragic division, a terrifying assault. What seems to the 'bourgeois' a 'deep insight', 'significant', the expression of the most moving intellectual struggles, leaves the proletarian totally unmoved'. Both forms of art, however, 'must lead on to humanity … to the shaping of the eternally human'.[22] **Purpose of Theorist**: polemic – anti-bourgeois/pro-political theatre **View of Theatre**: functional	expression of political messages; a social institution	spiritual content of human society	(poetry) **Showing**: humanity
The Political Theatre (1919); 'The Programme of the Proletarian Theatre' (1920)[23]	Erwin Piscator (1893-1966) German director of the Proletarisches Theater, Berlin	Piscator argued that theatre and drama could be made to serve the proletarian spectator without a complete rejection of tradition [or theatre as such]. With 'judicious rewriting', prologues and epilogues, the standard repertoire 'could serve the cause of the Proletarian revolution just as universal history serves to propagate the idea of class struggle'. Proletarian Theatre however, must strive to eliminate 'all neoromantic, expressionist and similar styles' and 'must aim for simplicity of expression, lucidity of structure, and a clear effect on the feelings of a working-class audience' along with 'Subordination of all artistic aims to the revolutionary goal .. of class struggle'[24] … 'the guiding principle must be whether the vast circle of the proletarian audience will derive some benefit from it, or whether it will be bored or confused, or even infected by bourgeois notions'. Established actors could be retrained until working class actors arose, however, actors must become	A space for the staging of drama; an institution; a vehicle for social change	Politics not art; collaborative participatory work; revolution and social change	**Doing**: playwrighting **Showing**: manifestos for the working classes **Watching**: spectators as participants (use of space to incorporate

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		political beings, 'presenting material clearly and concretely' to their equals in the spectator in the style of a manifesto by Lenin. Authors were to put their own ideas to the back of their minds, and concentrate instead on 'bringing out the ideas which are alive in the psyche of the masses', cultivating 'trivial' forms which are clear and can be 'easily understood by all'.[25] All those involved in the theatre, actors, authors, directors, designers, spectators, should view themselves as equal participants in a common effort directed toward a common goal[26] and 'each spectator, wherever he may be, whatever he may be saying or doing, must act in a fashion which stamps him unmistakably as a Communist'.[27] He developed the concept of *epic theatre*, by which he meant primarily 'large-scale … involving major social forces',[28] but which was later to be taken up by his friend Bertold Brecht as a form of narrative detachment, and explored ways of changing the traditional actor-spectator relationship, including the design of a theatre space featuring flexible stage forms. His theatre was 'first and foremost political', aimed at social change.[29] At the time his manifesto 'The Programme of the Proletarian Theatre' was published there was no suitable drama for his concept of epic theatre, which led to controversial productions of 'classics' and the fostering of new left-wing authors (including Brecht). He had to wait for some four decades before 'congenial' drama arose in the work of Hochhuth, Kipphardt and Weiss.[30] **Purpose of Theorist**: polemic – anti-bourgeois theatre and drama **View of Theatre**: functional			spectators)
'On a new Type of Play' (1920);[31] 'A Few Words about the Role of the Actor in the Theatre of Pure Form' (1921).	Stanislaw Witkiewicz (1885-1930) Polish avant-garde theatre producer, bohemian and Formist theorist	In 1918, Witkiewicz became involved in experimental work which remained largely misunderstood until the 1960s, after Beckett and Ionesco.[32] The **Formists** distinguished between different kinds of reality, arguing that each was a legitimate form to which the artist could give expression: naturalism depicted material reality; surrealism depicted psychological reality; futurism or expressionism depicted the reality of the free imagination. Witkiewicz called for a new kind of theatre which was not based upon external reality or psychological reality but upon *pure form* (as in experimental painting or music). It could be based on either reality or fantasy, but would be 'a creative synthesis of sound, décor, movement, and dialogue'.[33] Each element would be seen as a formal element, accepted not for itself but as part of the whole, like 'chords in a musical work', including the actors.[34] (See Eisenstein (1923) who was working towards the same idea in Russia in what he called a 'theatre of montage'). 'A Few Words' was prompted by	A composite art	Artistic expression – to create unity within diversity (not for spectators but within the art work); affect	**Doing**: plays **Showing**: pure form, not a heightened view of real life **Watching**: theatre puts spectators into a relationship in which they experience

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Komissarzhevsky's book on Stanislavski. Witkiewicz rejected the idea of the actor 'experiencing' the inner life of a role. Rather, he should try to grasp 'the *formal conception* of the work (as distinct from its real-life mood) and its character apart from all real-life probabilities', subordinating himself not merely to the acting ensemble (as Stanislavski suggests) but to the entire work, choosing tones and gestures 'not on the basis of imitation or of psychological truth but for their contribution to the whole'. The overall form was the responsibility of the director. The duty of the actor was 'to keep himself firmly under control, [to] forget completely about life'[35] and 'devote himself entirely to building up the total theatrical experience':[36] 'The actor, in his own right, should not exist'.[37] **Theatre was 'a composite art'** which made it difficult, but not impossible 'to write a play in which the performance itself, existing independently in its own right and not as a heightened picture of life, would be able to put the spectator in a position to experience metaphysical feeling' (as a symphony or sonata did). What was essential was that 'the meaning of the play should not necessarily be limited by its content … the drama should no longer be tied down to pre-existing patterns based solely on life's meaning or on fantastic assumptions'. The goal was to *create* 'unity within diversity in Pure Form', to 'fill several hours on the stage with a performance possessing its own internal, formal logic, independent of anything in "real life" … *if the play is seriously written* [i.e. *created* rather than invented for commercial reasons] *and appropriately produced* this method *can create works of previously unsuspected beauty*' which the spectator would experience as if it were 'some strange dream' which was nevertheless satisfying because it was complete in itself and had its own formal logic which made all its components seem perfectly inter-related. Such a work would 'compel the spectators to accept it as inevitable', just as they had come to accept abstract art, because it would enable them to experience something 'metaphysical' rather than just the 'tension in the pit of the stomach' which only arises from a 'debased feeling of pure curiosity about real life', and which leaves the spectator 'with a bad taste in his mouth, or … shaken by the purely biological horror and sublimity of life, or … furious that he has been fooled by a whole series of tricks'.[38] **Purpose of Theorist**: polemic –expressionist art **View of Theatre**: positive			feelings about what they see. Where theatre limits the freedom of the spectators to experience their feelings (as realist and psychological theatre does), it leaves them unhappy, dissatisfied, or even furious. Spectators do not like to be tricked.
'Preface to *The*	Yvan Goll (1891-1950)	Goll represents a link between the French and German avant-garde, and a transition point between expressionism and surrealism. He was the first German author to use the word	A place	To teach spectators to	**Doing**: drama – an 'unreal

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Immortals' (1920); 'Preface to *Methusalem, the Eternal Bourgeois*' (1922)[39]	German/French expressionist playwright and poet	'surrealism'. His play *Methusalem* foreshadowed absurdist drama, especially that of Ionesco.[40] Goll called for an *Überdrama* as 'the third and final stage of drama's development' after the Greek drama and to replace 'the useless dramas of the last century which aimed to be nothing more than interesting, forensically challenging or simply descriptive imitations of life, not creative'.[41] Überdrama or superdrama would show the conflict between the soul of man and external reality – 'all that is thing like and beastlike around him and within him'. It would show this in symbolic form, as 'a grotesque that does not cause laughter' and would use theatre's 'primary symbol', the mask, and attempt to regain the perception of the child.[42] The stage 'was nothing but a magnifying glass'[43] and its first emblem was the mask. The function of art was 'not to make life easy … in so far as it aims to educate, ameliorate, or be somehow effective, [it] has to kill off the everyday citizen, terrifying him as the mask does a child … **Art must turn man into a child again** … The drabness and stupidity of people are so enormous that only enormity will get to them. Let the new drama be one of enormity'. Theatre should be 'unreal reality' or 'superdrama'. 'Superrealism is the strongest negation of realism. The reality of appearance is unmasked in favour of the truthfulness of being'. 'The dramatist is a researcher, a politician, and a legislator' who 'sets down things from a distant realm of truth which he had heard by putting his ear against the world's closed walls'. The aim of the author is to 'give you some dolls, teach you how to play and then scatter the sawdust of the broken dolls in the wind again'. **Theatre is not like life: 'life carries on, everybody knows that.** But the drama stops because you've got tired, you've aged in a single hour, and because truth … may only be swallowed in very small quantities'.[44] **Purpose of Theorist**: polemic – anti-established theatre **View of Theatre**: functional		be children again, to play: to act as a 'magnifying glass'	reality' **Showing:** Moving to an ever more refined understanding of the condition of man as *conflict*

[1] Kershentsev 1922 in Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 42
[2] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 355
[3] Published in Eliot, T.S. 1951, *Poetry and Drama*, Cambridge MA, Harvard University Press, pp. 10-17; reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 270-273.
[4] Eliot 2008/1950: 271
[5] Eliot 2008/1950: 271-2
[6] Eliot 1933: 146 in Krasner 2008: 270

[7] Carlson 1984: 370
[8] Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34. 3
[9] Quoted in Crane 1967: 219-220.
[10] Macgowan 1919, 'The New Path of the Theatre', *Theatre Arts*, Vol. 3, p. 88; in Carlson 1984: 362.
[11] Tzara 1975, *Oeuvres complètes*, Vol. 1, p. 564; in Carlson 1984: 343.
[12] Carlson 1984: 343
[13] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 447
[14] Fischer-Lichte 1997: 51
[15] The Preface to the second edition of *Masses and Man* published in 1922; translated and reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 217-9.
[16] Toller 1920, *Schöpferische Konfession*,[Creative Confession] Berlin, p. 48; in Carlson 1984: 349.
[17] Toller 1998/1922: 218
[18] Wilson and Goldfarb 2004: 446
[19] Brandt 1998: 217
[20] Wilson and Goldfarb 2004: 446
[21] Brandt 1998: 218n3
[22] Toller 1998/1922: 219
[23] Included in 1980 reprint of *The Political Theatre* by Methuen; reprinted in Brandt 1998: 221-223.
[24] Piscator 1998/1920: 221
[25] Piscator 1998/1920: 222-3
[26] Carlson 1984: 356
[27] Piscator 1998/1920: 222
[28] Brandt 1998: 220
[29] Wilson and Goldfarb 2004: 449
[30] Brandt 1998: 221
[31] Reprinted in Krasner 2008: 145-148, and in Brandt 1998: 182-187.
[32] Carlson 1984: 345; Krasner 2008: 144
[33] Carlson 1984: 345
[34] Witkiewicz 1968, *The Madman and the Nun and Other Plays*, trans. Daniel Gerould and C.S. Durer, Seattle, p. 292-3; in Carlson 1984: 345.
[35] Witkiewicz 1977, 'A Few Words about the Role of the Actor in the Theatre of Pure Form', trans. Daniel Gerould, in *Twentieth Century Polish Drama*, Ithaca, New York, 1977, p. 154-6; in Carlson 1984: 345-6.
[36] Carlson 1984: 345-6
[37] Witkiewicz 2008/1920: 145
[38] Witkiewicz 2008/1920: 145-8

[39] Both reprinted in Brandt 1998: 171-3 and 174-5.
[40] Brandt 1998: 171
[41] Goll 1998/1920: 172
[42] Carlson 1984: 350
[43] Goll 1998/1920: 172
[44] Goll 1998/1922: 172-5

Table 25/51 Theories of Theatre 1921-1924(a)

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Stoll considered that the **avant-garde** of the 1920s to 1940s to be engaged in a 'rear-guard' action to keep out the masses through a 'cult of the esoteric and unintelligible'. He believed their theories reflected 'an extreme indifference to the pleasure or enlightenment of the ordinary public', and to the conception of art as a communication for imaginative and emotional effect.[1] Krasner, on the other hand, claims that the period saw the rise of a number of **experimental** theories and ideas, including **'newsreel' theatre**, which drew attention to the world-wide depression, ***negritude*** which was a 'celebration' of African cultural identity, existentialist in orientation, which proposed that 'the man of nature' used 'instinctive reason' rather than European rationalism, and 'stream-of-consciousness' interior monologues. The development of 'talkies' also had a powerful influence on the arts, as did the ideas of Freud, Einstein and Marx. **Marxism** in particular, led to theatre theories and practices to do with human liberation and social reform, as well as a turn to 'folk' art. The period saw two major movements in theatre theory: **Brecht's 'new realism**' aimed at social change and the application of **Semiotics** to theatre (theatre seen as a complex verbal, visual and acoustic *text*),[2] two movement which could be seen as opposed to each other. Many of the avant-garde exhibited a fierce rejection of the dominance of 'the text': 'the most powerful drug used by mankind'.[3] During this period, the Fascist regime in Italy actively promoted theatre as a means to 're-educate the population … by offering them new types of theatrical performances that were in line with the 'new spirit' of the times. Theatre, authors and directors were subsidized, there was a drive to establish a '**mass-theatre**', there were national competitions in playwrighting and 'Theatrical Saturdays' were introduced where tickets were very cheap. Generally the theatre accepted the support while paying lip-service to the political ideology of fascism, although there were some who embraced the ideology, producing theatre that was more or less successful. In Italy, an attempt at a mass theatre event, inspired by Evreinov's work in Russia, produced a largely unsuccessful mass battle performance near the river Arno which was attended by some 25,000 people (who had been allocated tickets) but which was hard to see or understand, and which received a negative reception in the Fascist press, causing the government to drop further plans for mass theatre.[4] **The period featured a struggle over what was to have dominance in theatre as an art form: the text, the performer, the staging, the director or the spectator.** This in part was a result of increased specialisation, and the recognition of theatre as a *composite* art.					
Notes of a Director (1921)	Alexander Tairov (1885-1950) Russian director	Rejected past formulas of theatre, and promoted physical training for actors, similar to Meyerhold. He called for a 'synthetic' theatre, centred upon a 'master-actor' similar to Komissarzhevsky's 'universal actor'. Theatre should be a fusion into an organic unity of the harlequin, tragedy, operetta, pantomime and circus, refracted through the master-actor. The poet [author] would be just one of a group of contributing artists, whose creative will is expressed collectively through the director, guaranteeing unity. Tairov rejected the Proletcult's idea of bringing the spectator into the creative process, not because there would be no-one to watch, but because this move introduces the element of chance, destroying art. **The spectator is only the witness to the art, in no way essential to it**. Even performance itself may not be essential, since rehearsals themselves can be 'so inspired that no subsequent performance can compare with them'.[5]	An art form	The expression of unity	**Doing**: directing; theatre as a composite activity requiring synthesis; acting **Watching**: watching was incidental not essential; a form of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-participatory theatre **View of Theatre**: ambivalent			witnessing
Maschere (1921)	Silvio D'Amico (1887-1955) Italian theatre historian	Rejected the separation between text and performance suggested by Croce (1902). Drama is always 'created presupposing ideally, if not always materially, a scenic integration' and must be analysed in those terms.[6] **Purpose of Theorist**: polemic –performance realises the text **View of Theatre**: positive		Performance	**Doing**: drama – a performed art
'L'interpret-azione' (1921)	Piero Gobetti (1901-1926) Italian critic	Supported Croce's separation between text and performance against D'Amico, arguing that D'Amico had 'confused the work of the actor with the work of the poet':[7] 'The work of the poet should be judged as the work of the poet and the work of the actor as the work of the actor'.[8] A text must be considered complete in itself: inadequacies ought not to be tolerated on the grounds that they might disappear in performance. Similarly, flaws in the text should not affect judgment of the actor's achievement. No dramatic work could ever be judged a failure on the basis of performance, because 'the proper presentation of it might always occur in the future'.[9] **Purpose of Theorist**: polemic – text and performance are separate arts **View of Theatre**: ambivalent			**Doing**: poetry **(text)**
'Der Mensch im Tunnel' (1922) ('Man in the Tunnel, or: The Poet and the Play' 1923)[10]	Georg Kaiser (1878-1945) German expressionist playwright	Like Shaw, Kaiser saw the theatre as 'an intellectual forum'.[11] The drama 'trains man in one of the most difficult but essential parts of life, the ability to *think*'. This training occurs for both writer and spectator. For the dramatist, 'to write a play is to think a thought through to the end'.[12] Plato's dialogues were an outstanding example. The dramatist's role was to 'push back the frontiers', encouraging others to join him, so that he could show them the purpose of being, which was 'the attainment of record achievements'[13] through a constant movement towards 'a more comprehensive vision of reality'.[14] 'You can't keep caning bottoms if what you want is to bring in some light at the top'. The dramatist must 'subject himself … to the enormous labor of formulating his drama' and must 'heroically' keep 'a grip on the rope until he has groped his way through to the end' 'and then stop' because 'The shaping of a play is the means and never the goal'. Drama 'is a passageway'. The aim was 'to live – that's what it's all about. The aim of the poet was to force himself to think an idea through to its ends, in order to leave a 'record', an achievement. 'Everything [including drama] was a passageway for 'the universally active man' who, when the work is complete, turns away from it and goes 'into the desert' again.[15] Kaiser reacted against the trend for meditation and passivity. Man was active, and must continually be active, although he also needed to know when	An intellectual forum; a place of exploration	To train man to think;	**Doing**: playwrighting **Showing**: theatre showed the way towards 'a more comprehensive vision of reality'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		to stop working at something, to leave it and begin something else. He was particularly critical of those who rested on their laurels. **Purpose of Theorist**: polemic – pro-didactic drama **View of Theatre**: functional			
'Der Arbeit der Bauhausbühne' [The Work of the Bauhaus Stage] (1922); 'Vom modernen Theaterbau' (1928)	Walter Gropius (1883-1969) German experimental designer	Gropius was a director of the Bauhaus, an influential school of design founded in 1919. He invited Lothat Schreyer (1922) to develop a theatre studio at the Bauhaus, devoted to experimentation in production techniques. The aim of theatre was 'metaphysical': to place 'in physical evidence' a 'supersensuous idea'. The aim of the Bauhausbühne was to incarnate an immaterial idea through a mastery of organic and mechanical means (including the actor as 'inspired workman').[16] The goal of theatre architecture was 'to make the theatre instrument as impersonal, as flexible, and as transformable as possible in order to place no restraint upon the director and to allow him to express the most diverse artistic conceptions'.[17] **Purpose of Theorist**: analysis **View of Theatre**: practical	A place; an instrument for the expression of ideas	Artistic expression	**Doing**: design; experiment-ation in techniques of staging
'Das Bühnenwerk' [Stagework] (1922)	Lothar Schreyer (1886-1966) German experimental designer	Theatre was to produce life 'as life produces life', using technical means to free 'the living parts of the work'[18] **Purpose of Theorist**: analysis **View of Theatre**: practical	A practice	Technical mastery	**Doing**: stage-craft **Showing**: the living parts of a work
Preface to *Les mariés de la Tour Eiffel* (1922)	Jean Cocteau (1889-1963) French surrealist dramatist	Influenced by Apollinaire (1917) and Jarry (1896). Cocteau called for 'a new art combining many elements': 'the fantastic, the dance, acrobats, mime, drama, satire, music, and the spoken word'. He rejected traditional verse drama as poetry *in* the theatre and espoused 'poetry *of* the theatre' – which was to be achieved by *all* the means available to the staged performance. Called for a rejection of realism in favour of a 'deeper realism' which could be termed *absurd*, since it accentuated the absurdity of life in order to 'paint *more truly than the truth'*.[19] **Purpose of Theorist**: polemic – anti-established theatre **View of Theatre**: positive	A place; a composite art	To paint a picture	**Doing**: a composite art **Showing**: distinction between poetry *in* the theatre and the poetry *of* the theatre; the absurd
The Drama and the Stage (1922)	Ludwig Lewisohn (1882-1955)	Focus on tragedy, which was 'the expression of the inevitable suffering of humanity.' Modern tragedy should seek to 'understand our failures and our sorrows' and try to convey a 'profound sense of the **community** of human suffering'. In order to achieve this		To 'understand our failures	**Doing**: drama (tragedy) **Showing**: the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	American critic	communion, drama should always strive to expand its audience, bringing 'the gravest and most stirring of the arts'[20] to more and more people.[21] Lewisohn insisted that the actor remain faithful to the dramatist's vision, but nevertheless saw his function as a creative one: the character was created by both dramatist and actor. **Purpose of Theorist**: prescriptive **View of Theatre**: functional		and our sorrows' and try to convey a 'profound sense of the community of human suffering'	suffering of humanity **Watching**: communion; as wide an audience as possible
The Critic and the Drama (1922)	George Jean Nathan (1882-1958) American critic	Completely rejected Lewisohn's view of tragedy. Drew a distinction between levels of spectator. Tragedy only appealed to the 'spiritually superior minority',[22] for whom it brings a 'wistful sadness' at the spectacle of 'what they might, yet alas cannot be'. Lewisohn, like Sarcey, reduced the value of drama to its effect on the crowd, who were not capable of any higher vision than wondering why they should be 'permitted to be alive at all'.[23] Nathan also supported Spingarn's view of the actor: acting was not a creative art; even the best actor was 'simply an adaptable tool in the hands of the dramatist'.[24] **Purpose of Theorist**: polemic – anti-mass spectator **View of Theatre**: ambivalent		Affect (using the actor as a tool)	**Doing**: drama (tragedy) **Watching**: two kinds of spectators – the spiritually superior and the crowd
'Le silence au théâtre' (1922)[25]	Jean-Jacques Bernard (1888-1972) French dramatist	A leading member of Baty's Les Compagnons de la Chimère, and a leading theorist of what became known as the 'théâtre du silence' (theatre of silence) or 'théâtre de l'inexprimé' (theatre of the unexpressed). Bernard claimed that the theatre's worst enemy was literature, which 'expresses and dilutes what should only be suggested'. However, unlike Maeterlinck, Bernard was not after mystical experience, but access to the subconscious. The spectator was to be enlightened concerning the emotions of the characters, rather than mystified.[26] **Purpose of Theorist**: polemic – anti-text **View of Theatre**: functional	A place of performance an art form	Enlightening the spectator	**Doing**: performance (anti-text)
In 1923, the Twelfth Party Congress urged Russian dramatists a return to more realistic depictions 'using the episodes of the heroic struggle led by the working class'.[27] This was interpreted in vastly different ways, from extreme realism (Maly and Stanislavski) to extreme stylization (Meyerhold and Tairov).[28] Directors such as Reinhardt and Vakhtangov tried to bridge the gap between the two, arguing that each play or each production should define its own form,[29] although theorists who did work in the Hegelian and Marxist traditions 'naturally stressed the manner in which theatre was conditioned by historical, social and economic processes'.[30] Such experimentation was tolerated at first, but by 1927, 'a much narrower and more politically engaged theory of the theatre' was in evidence as leftist literary organizations demanded a more clearly socialist theatre, and censorship tightened.[31] Theory, once again, has moved further away from actual practice, leaving practice to be written about in purely technical terms.					
'Silence'	Denys Amiel	Member of Les Compagnons de la Chimère and proponent of the theatre of silence.	An art form	The	**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1923); *Theatre* (1925)	(1884-1971) French dramatist	Theatre should be 'based almost entirely on silence, with words occurring at intervals like echoes'.[32] Looking into a theatre text was like looking into an aquarium with all its silent movement. Similarly polite society had a hidden, silent depth which might be being torn apart by passion. **Purpose of Theorist**: polemic – anti-text **View of Theatre**: positive		expression of the inexpressible	performance
'Theater, Zirkus, Varieté' (c1923); *Vision in Motion* (1947)*;The New Vision, from Material to Architecture* (1932)	László Moholy-Nagy (1895-1946) Hungarian Bauhaus designer and photographer	Called for a 'total theatre', in which man was no longer the dominant element but just one formal element amongst many others. [Typical designer call! As always, the 'weighty and carnal' figure of the actor interfered with the vision of the designer]. The performance space should be 'totally flexible', even incorporating the spectator:[33] '**Stage and spectator are too much separated, too obviously divided into active and passive, to be able to produce creative relationships and reciprocal tensions**. It is time to produce a kind of stage activity that will no longer permit the audience to be silent spectators'.[34] He suggested designs using runways and suspended bridges and drawbridges which could be moved towards the spectator, creating effects similar to the close-up in films and designed to 'place the spectator in a dynamic relationship with the action'.[35] **Purpose of Theorist**: polemic – anti-established theatre which separated spectators and performers **View of Theatre**: practical	A space of performance	To break up the separation between spectators and performers	**Doing**: stage design
'Mensch und Kunstfigur' (c1923)	Oskar Schlemmer (1888-1943) Bauhaus director	Schlemmer took over the supervision of the theatre division of the Bauhaus from Schreyer in 1923. Unlike other Bauhaus members, he was not willing to give up the central position of man in the theatre, although he was not prepared to concede the actor complete creativity. He proposed an ideal stage figure (the *Kunstfigur*), an 'artificial figure' which was both formal and spiritual (similar to Craig's *Über-Marionette*).[36] **Purpose of Theorist**: polemic – anti-dominance of the actor **View of Theatre**: positive	A place;	Creativity	**Doing**: the practice of theatre
The Montage of Attractions (1923)	Sergei Eisenstein (1898-1948) Russian avant-garde director	Eisenstein was a student of Meyerhold, and 'a representative of the leftist radical proletarian movement to which Kershentsev also belonged'.[37] He saw theatre as an instrument of ideological self-discovery for proletarian spectators. The objective of 'every utilitarian theatre [is] **to guide the spectator** in the desired direction'. This was 'the main task of every functional theatre',[38] and all elements of the production were to be geared to this end, producing a theatre far removed from 'illusory imitativeness [and] representationality'. The production would instead be an assemblage of 'attractions' (attractions were 'any aggressive aspect of the theatre; that is, any element … which	A seeing place; a space for performance an instrument of (guided) self-	Guiding the spectator	**Doing**: directing a composite art **Showing**: the way; the ideological side of what is

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		subjects the spectator to a sensual or emotional impact … experimentally regulated and mathematically calculated to produce in him certain emotional shocks [so that the spectator could be enabled] to perceive the ideological side of what is being demonstrated'.[39] The music hall and the circus provided models for this montage. Eisenstein experimented with a variety of new spaces for theatre, for example, his production of Tretyakov's *The Gas Masks* (1923) was set in a gasworks. He also used town squares and streets for the huge revolutionary festivals he worked on through the proletcult movement, including the first mass play produced for the anniversary celebrations on May 1, 1920.[40] **Purpose of Theorist**: polemic – anti-traditional theatre **View of Theatre**: functional	discovery		demonstrated **Watching**: the achievement of self-understanding
1923 The Moscow Art Theatre, under Stanislavski, toured western Europe and America. Richard Boleslavsky, a former student at the theatre, opened an acting school in America later that year, publishing six 'lessons' on acting which served American actors as an introduction to the Russian system.[41] Stanislavski's ideas had an enormous influence on acting theories, long before he actually put them in print.					
L'art du théâtre (1923)	Henri Ghéon (1875-1944) French playwright	Dismissed Wagner's concept of 'total theatre' as difficult, perhaps impossible, to achieve. Although the text was primary, it must be created to be 'playable', providing a range of possibilities for the actor. To complete the experience, there must also be a spectator which stands 'on the same intellectual and moral ground' as the author in order to be receptive to his vision. This can only occur in a 'truly organic society: 'only a truly organic society can have a true theatre'.[42] **Purpose of Theorist**: analysis **View of Theatre**: positive	An organic art form made up of text, performer and spectator	Performance	**Doing**: a composite art requiring spectators for completion **Showing**: the author's vision **Watching**: spectators were an essential component of theatre
'Réponse à l'enquête de Xavier de Courville sur le théâtre et la	Gaston Baty (1882-1951) Member of the Cartel des Quatre; member	The Cartel dominated the French stage in 1930's. Its other members (e.g. Jouvet 1938) rejected theory and gave primacy to the text, and the beauty and spirituality of theatre. Baty however, differed sharply from his associates in all respects. Although he saw the text as a crucial element, it played the same part in the theatre as the word in life. If the theatre was to present 'an integral vision of the world' which lay beyond rational	A place; a composite art form which renders the	To render the world sensible; to 'engage both the	**Doing**: the practice of theatre **Showing**: an integral

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
mise en scène' (1923); *Le masque et l'encensoir* (1926); Testimonial in Gouhier's *L'essence du théâtre* (1943); *Rideau baissé* (1949)	of Les Compagnons de la Chimère	analysis, it also had to use 'plastic expression, color, light, music, gestures' etc. Baty sees theatre and religion as having a common origin and a common purpose: both sought to 'engage both the intellectual and spiritual parts of man'. It is the non-textual aspects of theatre which address man's spiritual side. He supported the Wagnerian concept of 'total theatre', and argued against performance as translation: 'If nothing more than a translation of literature is sought, we should content ourselves with literature'.[43] Theatre should not merely speak of the world, but 'render it sensible'.[44] **Purpose of Theorist**: polemic – pro-integrated theatre **View of Theatre**: positive; functional	world sensible	intellectual and spiritual parts of man'	vision of the world using theatrical means **Watching**: a religious experience
Philosophie der symbolischen Formen (1923-29)	Ernst Cassirer (1874-1945) German philosopher and intellectual historian	A 'universalistic' view. Man is essentially 'a maker of symbols'.[45] All 'functions of the human spirit' (including Art) are all concerned with 'symbolic forms'. Art creates an 'image-world' which does not merely reflect the empirically given but *creates* it.[46] Note that Cassirer does not draw a distinction between the symbolic and the literal: 'all human knowledge depends on the power to form experience through some type of symbolism'.[47] **Purpose of Theorist**: analysis **View of Theatre**: positive		To create an 'image-world'	**Doing**: art
Literature and Revolution (1924)	**Leon (Lev) Trotsky** (1879-1940) Bolshevik revolutionary and Marxist theorist	Attacked the Proletcult vision of a new art by and for the workers. 'The party … should encourage progressive tendencies in art by commentary or clarification but should not attempt to stimulate or control art'.[48] Such stimulation was the work of 'historic processes of history'.[49] Whatever seemed positive and promising should simply be encouraged. Although he expressed scepticism regarding such things as biomechanics, experimental theatre ought not to be condemned. However, theatre should be encouraged to seek 'a new realistic revolutionary repertoire, particularly Soviet comedy'. (Trotsky had an historical perspective on the development of tragedy. The essential feature of tragedy was conflict, but how this conflict played out differed in different societies. He believed that tragedy in the new society was likely to express the conflict between the individual and the collective or 'between two hostile collectives in the same individual'. The focus was not yet clear).[50] In the future, theatre would 'emerge out of its four walls and … merge with the life of the masses'. At that time, experimentation would be more appropriate.[51] Carlson detects some contradictions in Trotsky's view of tragedy: his theory suggests that	An activity which reflects the processes of history	Revolution	**Doing**: art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		it is subject to 'a continual becoming', which implied that the ideal socialist state would never be achieved.[52] **Purpose of Theorist**: polemic – anti-control of art **View of Theatre**: positive; functional			
'Notes on the Theatre' (1924); *The Dramatic Imagination* (1941)	Robert Edmund Jones (1887-1954) American theatre designer and director	The leading designer of the 'new stagecraft' movement. His view on theatre was reminiscent of Craig and Yeats. There was to be no 'explicitness'; the 'tyranny of the writer, the maker of words' was to end. Theatre should seek an ecstatic vision of the 'immense, brooding, antithetical self of the world, a completion of everyday incompleteness, the unconscious awakening from the dream of life into a perception of living, spiritual reality'. It should deal with not character but passion.[53] In 1941, Jones wrote that '[s]tage designing should be addressed to the eye of the mind'.[54] **Purpose of Theorist**: polemic – anti-text **View of Theatre**: positive	A seeing-place; a composite art form	To address the eye of the mind	**Doing**: drama: stagecraft **Showing**: a vision of living, spiritual reality
Program note to *The Ghost Sonata* (1924); 'Memoranda on Masks' (1932); 'Second Thoughts' (1932); 'A Dramatist's Notebook' (1933)[55]	Eugene O'Neill (1888-1953) American playwright and director	O'Neill was a 'tireless experimenter' who tried to extend the language of the stage, 'to create a vivid 'poetry of the theatre''.[56] He defended the use of masks in a number of articles – a 'relatively rare effort at theorization'.[57] He saw masks as both opening up 'the inner man' (as in Yeats) and as depersonalizing or dehumanizing the actor (as in Craig), providing a solution to the modern dramatist who wanted to 'express those profound hidden conflicts of the mind' which realism could only hint at.[58] Praised the expressionists for 'breaking through the restraints of realism',[59] so that 'some form of super-naturalism' could 'express in the theatre what we comprehend intuitively of that self-defeating self-obsession which is the discount we moderns have to pay for the loan of life'.[60] Theatre should deal with 'the most basic human quest: to find a meaning for life and a way 'to comfort the fears of death'. He advocated the use of the mask as a 'symbol of inner reality … those profound hidden conflicts of the mind' revealed by psychology. Such a theatre would be a non-realistic imaginary theatre in which 'the religion of a poetical interpretation and symbolic celebration of life' could be 'communicated to human beings, starved in spirit by their soul-stifling daily struggle to exist as masks among the masks of living!'[61] 'Tragedy [for O'Neill] was the natural consequence of the human condition'.[62] Existence itself was tragic as a consequence of consciousness, human awareness. (This view of tragedy is found in Kierkegaard, Nietzsche, and is characteristic of C20th dramatic theory). O'Neill believed that this required us to adopt masks in order to cope with both ourselves and with others. Masks therefore were not extra-ordinary, but every day things which people would as readily accept on stage as	A seeing place; a 'laboratory' for exploring the everyday use of illusion.[71]	To find a meaning for life and a way 'to comfort the fears of death'	**Doing**:drama (tragedy) (poetry) **Showing**: inner reality **Watching**: spectators were capable of appreciating and readily adapted to new forms of theatre; the form of the theatre determined their responses

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		they did in life. O'Neill believed that the public was receptive to new ideas if they seemed appropriate to the times. His 'mask-drama' *The Great God Brown* was a testament to this, running for eight months in New York, despite it being 'psychological, mystical and abstract' at a time when realism was supposedly the paradigm of theatre.[63] O'Neill experimented with a variety of forms and styles and avant-garde dramaturgical techniques throughout his career.[64] He believed the use of masks would overcome the problems of recognition brought about by familiar actors using plays as 'star vehicles',[65] and that masks would also force actors to use their bodies as well as their faces for expression rather than being merely 'bored spectators that have been dragged off to the theatre when they would have much preferred a quiet evening in the upholstered chair at home':[66] 'The use of masks will be discovered eventually to be the freest solution of the modern dramatist's problem as to how … he can express … [the] inner drama' of the mind, allowing him to create 'a drama of souls … with the masks that govern them and constitute their fates'.[67] Masks could also be used for stage-crowds and mobs in order to create the idea of the crowd or mob as a single entity (a technique which has been readily taken up by political demonstrators both for comment and parody).[68]Masks allowed the themes and issues of the plays to come through clearly and without interference from the familiarity of star performers or cross-cultural incongruities (such as western actors playing eastern roles).[69] In particular, he argued for a 'non-realistic imaginative theatre' which would give more scope to all involved in the production, including the spectator which was 'growing yearly more numerous and more hungry in its spiritual need to participate in imaginative interpretations of life rather than merely identify itself with faithful surface resemblances of living'[70] i.e. identification was a function of the kind of play which was being presented to the spectator rather than a trait of desire of the spectators. Spectators adapted themselves to the kind of drama given to them. **Purpose of Theorist**: polemic – anti-naturalistic theatre **View of Theatre**: functional			
The period between the two world wars saw renewed attempts to imitate and adapt both classical Greek and Shakespearean drama, some experimenting with the use of verse.[72] The **renewed interest in tragedy** in America led to **a revival of the speculation on why people found pleasure in tragedy**. No new answers appear to have been found, despite offerings from fields ranging from literature and psychology, anthropology, and literary criticism. Only Lucas thought of tragedy in terms of presentation, although he insisted on 'the ear being favoured over the eye'.[73] Once again, theatre collapsed into drama as literature. Nevertheless, both American and English theorists in general believed that the genre of tragedy remained relevant: 'its observations on moral order, on the human condition, on guilt and atonement were still operative for modern man'.[74] In Germany, however, a 'sense of living in a world in decline' was widespread and German social theorists took a much more pessimistic view of the relevance of tragedy to the					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
contemporary world. This debate can still be seen in the 1950's and 60's, although few by then defended the traditional concept of tragedy 'as a mode of ordering the universe'.[75] Styan considered that formal tragedy was 'a lost genre', lost when 'the ritual and religious sharing of the tragic experience ceased – quite early, probably before Euripides'. It was a 'colossal' form of theatre which was no longer 'imaginable'.[76] At the same time, a **debate continued over the importance of performance to the dramatic script**. As part of this debate, there was **renewed argument over the function of the actor**. Was acting a creative art, or was the actor simply a (hopefully transparent) medium for the creative work of the dramatist?					
Tragedy (1924)	W.M. Dixon (1866-1946) American critic	The aim of tragedy was not to document the hopelessness of the human condition but to show how 'great and astonishing' is the world of which man is a part. Modern ideas of tragedy, with their focus on social and psychological concerns, destroyed the 'joy' of tragedy.[77] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To show the world	**Doing**: drama (tragedy) **Showing**: how 'great and astonishing' the world is
Principles of Literary Criticism (1924)	I.A. Richards (1893-1979) Critic; rhetorician	An attempt to apply the insights offered by psychology to the experience of art. Art 'organizes and balances emotional responses'.[78] The most powerful art deals with the balance of opposing emotion. In tragedy, '[pity], the impulse to approach, and Terror, the impulse to retreat, are brought … to a reconciliation which they find nowhere else'. The best tragedies offer the highest experiences man can achieve, harmonizing and creating joy from the confrontation of impulses which are generally avoided. It **teaches** that 'all is right here and now in the nervous system'.[79] **Purpose of Theorist**: analysis **View of Theatre**: functional		To teach the present	**Doing**: art (tragedy) (literature
'Dramatist and Theatre' (1924)	Ashley Dukes (1885-1959) English critic and director	Called for an end to the reign of 'Napoleonic dramatists' like Shaw and realists, who tried to 'crush' actors and directors 'under the dead weight of rigid conception'. What was required was 'work of a plastic quality that can be handled and moulded by … fellow craftsmen' (such as Shakespeare's plays).[80] **Purpose of Theorist**: polemic – anti-dominance of dramatist **View of Theatre**: positive	A craft	Performance	**Doing**: drama, not text.

[1] Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34.19
[2] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.135-6
[3] Rudyard Kipling 1923 in Mazrui, Ali A. 1975. *The Political Sociology of the English Language: An African Perspective*. The Hague, Paris: Mouton and Co. 209

[4] Verdone, Mario 1996, 'Mussolini's 'Theatre of the Masses'', in Berghaus, Gunter (Ed), *Fascism and Theatre: Comparative Studies on the Aesthetics and Politics of Performance in Europe, 1925-1945*, Providence, Oxford, Berhahn Books, pp. 133-139.
[5] Tairov 1969, *Notes of a Director*, trans. William Kuhlke, Coral Gables, Florida. p. 141; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 358.
[6] Carlson 1984: 369
[7] Carlson 1984: 369
[8] Piero Gobetti 1969-74, *Opere complete*, Vol. 3, p. 12; in Carlson 1984: 369.
[9] Carlson 1984: 369
[10] English translation published 1923; reprinted in Krasner 2008: 156-7.
[11] Carlson 1984: 349
[12] Kaiser 2008/1923: 156
[13] Kaiser 1963, 'Man in the Tunnel', in Walter Sokel, *An Anthology of German Expressionist Drama*, New York, p. 48; in Carlson 1984: 349.
[14] Carlson 1984: 349
[15] Kaiser 2008/1923: 156-7
[16] Carlson 1984: 352
[17] Gropius 1928, 'Vomm modernen Theaterbau' [The latest in theatre-building], *Die Scene*, Vol. 18, p. 4; in Carlson 1984: 353.
[18] Carlson 1984: 352
[19] Cocteau 1966, 'Preface to *The Wedding on the Eiffel Tower*, trans. Michael Benedikt, in Michael Benedikt and George Wellwarth, *Modern French Theatre*, New York, p. 95-8; in Carlson 1984: 344.
[20] Lewisohn 1922, *The Drama and the Stage*, New York, p. 15, 23; in Carlson 1984: 363.
[21] Carlson 1984: 363
[22] Carlson 1984: 364
[23] Nathan 1922, *The Critic and the Drama*, New York, pp. 31-32; in Carlson 1984: 364.
[24] Nathan 1922, *The Critic and the Drama*, New York, p. 91; in Carlson 1984: 368.
[25] Published in *Bulletin de la Chimère*, Vol. 5, May 1922; cited in Carlson 1984: 375.
[26] Carlson 1984: 375
[27] Marc Slonin 1962, *Russian Theatre from the Empire to the Soviets*, New York, p. 303; in Carlson 1984: 358.
[28] Carlson 1984: 358-9
[29] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 429. Wilson and Goldfarb refer to these two directors as the *eclectics* because of their attempts to bridge realism and anti-realism (Wilson and Goldfarb 2004: 429-430).
[30] Carlson 1984: 434; Krasner 2008
[31] Carlson 1984: 360
[32] Amiel 1923, 'Silence', *Bulletin de la Chimère*, Vol. 5, May 1923, p. 67; in Carlson 1984: 373.
[33] Carlson 1984-352-3

[34] Quoted in Brockett and Ball 2004: 289.
[35] Brockett and Ball 2004: 289. Gropius's Total Theater of 1926, and Molnár's 'U-Theater' were the most famous attempts to realize this vision, but it still appeared in the participatory aims of theatre groups in the 1970s in England (e.g. Joan Littlewood's studio) and Australia (experimental theatre-in-education group, Pageant Theatre), and the mid-to-late C20th trend of moving the action off the stage and into the spectators.
[36] Carlson 1984: 352-3
[37] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.47
[38] Eisenstein 1923 in Fischer-Lichte 1997: 43
[39] Eisenstein 1970, 'Montage of Attractions', trans. D. & E. Gerould, *Drama and Theatre* Vol. 9, p. 10; in Carlson 1984: 356.
[40] Fischer-Lichte 1997: 50
[41] Carlson 1984: 376
[42] Carlson 1984: 373
[43] Baty 1923, 'Réponse …', *Revue critique des idées et des lettres*, August 25; in Carlson 1984: 374.
[44] Quoted in Carlson 1984: 396
[45] Carlson 1984: 435
[46] Cassirer 1953-57, *The Philosophy of Symbolic Forms*, trans. Ralph Manheim, Vol. 1, p. 78; in Carlson 1984: 434.
[47] Donal Verene 1996, 'Cassirer', in Audi (ed), *The Cambridge Dictionary of Philosophy*, p. 105-6.
[48] Carlson 1984: 359
[49] Trotsky 1957, *Theatre and Revolution*, trans. Anon, New York, p. 218; in Carlson 1984: 359.
[50] Carlson 1984: 360
[51] Trotsky 1957, *Theatre and Revolution*, trans. Anon, New York, p. 238-9; in Carlson 1984: 360.
[52] Carlson 1984: 360
[53] Jones 1924, 'Notes on the Theatre', *Theatre Arts*, Vol. 8, pp. 323-25; in Carlson 1984: 362.
[54] Jones 1941, *The Dramatic Imagination*; quoted in Brockett and Ball 2004: 182.
[55] The last three are reprinted in Krasner 2008: 185-189 and are referenced as O'Neill 2008/1932a; 2008/1932b and 2008/1933; 'Memoranda on Masks' and 'A Dramatist's Notebook' are also excerpted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 153-7.
[56] Brandt 1998: 153
[57] Brandt 1998: 153
[58] O'Neill 1998/1932: 154
[59] Carlson 1984: 362
[60] O'Neill 1924, in Oscar Cargill et al, 1961, *O'Neill and His Plays*, New York, pp. 108-121; in Carlson 1984: 362-3.
[61] O'Neill 2008/1933: 189
[62] Carlson 1984: 363
[63] O'Neill 2008/1932a: 186

[64] Wilson and Goldfarb 2004: 467
[65] O'Neill 2008/1932b: 187
[66] O'Neill 2008/1933: 189
[67] O'Neill 2008/1932a: 186
[68] O'Neill 2008/1933: 188. Demonstrators frequently wear face masks of the very political figures they are protesting against. Consequently, one might see a sea of John Majors, or John Howards or President Bushes. It is a very theatrical way of deflecting attention away from the identity of demonstrators and back on to the targets of the demonstration, and the media, of course, loves it because it makes such a great image.
[69] O'Neill 2008/1932b: 188
[70] O'Neill 2008/1933: 189
[71] Krasner 2008: 185
[72] Wilson and Goldfarb 2004: 157
[73] Carlson 1984: 365
[74] Carlson 1984: 366
[75] Carlson 1984: 446
[76] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.69-70. Styan reveals here his belief that theatre originated in religious ritual, a view that is now under challenge.
[77] Carlson 1984: 364
[78] Carlson 1984: 364
[79] Richards 1934, *Principles of Literary Criticism*, London, p. 245-6; in Carlson 1984: 364-5.
[80] Dukes 1924, 'Dramatists and Theatre', *Theatre Arts*, Vol. 8, p. 685-7; in Carlson 1984: 372.

Table 26/51 Theories of Theatre 1924(b)-1926(a)
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'L'évolution du décor' (1924); Manifestos for the *théâtre de la cruauté* (1932, 1933);[1] 'Le théâtre alchimique' (1932); 'En finir avec les chefs-oeuvre' (1933); 'Le théâtre et la peste' (1934); 'Lettre à Jean Paulhan' (1936); 'Un athlétisme affectif' (1936); *Le théâtre et son double* (1938) (incl. 'On the Balinese Theatre' and 'No More Master-pieces');[2] 'Le théâtre et la	Antonin Artaud (1896-1948) French avant-garde stage and film actor, poet, director and theorist, head of Théâtre Alfred Jarry	**Essential theorist.** Artaud believed that drama originated 'as an expression of man's great fears, as a response to the dangers of human life, and as a reflection of the conflict which was the most potent stimulant of human progress.'[3] He wanted a theatre which would change man psychologically, as opposed to explaining him psychologically, which would 'wake us up' and he 'challenged the respectability of the stage and its position as a cultural institution by his violent and vituperative assaults on his audience'.[4] He thought that 'theatre has been created to drain abscesses collectively',[5] but the realist theatre of the time had turned the spectator 'into Peeping Toms'.[6] He considered discursive thought 'a barrier to the awakening of the body's inner spirit'.[7] He called for 'the spirit and not the letter of the text' to be the focus, but rejected the goal of the Cartel des Quatre of 'retheatricalizing the theatre'. Theatre should 'throw itself back into life': 'The theatre must make itself the equal of life – not an individual life … in which CHARACTERS triumph, but the sort of liberated life which sweeps away human individuality and in which man is only a reflection'.[8] Designers and performers should attempt to create a theatre where the public comes 'not to observe, but to participate'.[9] Theatre should show spectators 'the anguishes and concerns of their real lives' so that the spectator would undergo 'a real operation, involving not only his mind, but his senses and his flesh'. Weber says Artaud's theatre was underpinned by Aristotelian principles, although Artaud himself referred to Plato's forms.[10] Theatre was meant to be cathartic and to teach: 'I defy a spectator whose blood will have been traversed by violent scenes … to abandon himself on the outside to ideas of war, of revolt, and of dangerous murders'.[11] Against accusations that this kind of theatre would only produce more 'murder', he admitted that there was a risk, however 'though a theatrical gesture is violent, it is disinterested; … the theatre teaches precisely the uselessness of the action'. Theatre was not an incentive but 'an exceptional power of redirection'.[12] Theatre should not be driven by the psychology of characters, which simply placed man at the centre of everything. It should be a 'theatre of magic',[13] addressed to 'the most secret recesses of the heart'[14] and which showed that the forces at work could not be 'measured in terms of the distinctive traits of modern man … self-consciousness, freedom and autonomy'.[15] Theatre also had to 'expel' God, in the form of the author-creator 'armed with a text' who kept watch, assembled and regulated	A place where spectators come to have their collective abscesses drained; a place of pure presence; an autonomous art; a vehicle by which to change life; a weapon against the illnesses and neuroses of life	Objectificatio nThe agitation of spectators to provoke self-revelation, participation and change not spectatorship; catharsis; moral education; therapy; to redirect men – to teach them that the sky could fall on them	**Doing**: directing; the practice of theatre **Watching**: the spectator was to experience the horrors of the forces at work in life and over which he had, in fact, no control. This was meant to be cathartic as well as educational, and would hopefully lead to a reduction in the violence which men did to other men.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
science' (1947)		the text through 'interpretive slaves' before the 'voyeuristic scrutiny' of 'a passive, seated public, a public of spectators, of consumers, of "enjoyers"',[16] so that 'the director [is] forced to play second fiddle to the author'.[17] This simply produced a perversion of the theatre. Artaud was expelled from the Cartel, which had become committed to a political role for surrealism, for advocating 'no more than a change in the internal conditions of the soul'. Artaud however argued that since the root of man's problems lay within him, 'the only revolution worthy of support' was one which freed the inner man. While his critics called him a 'formalist', interested only in art for art's sake, Artaud claimed his goal was 'extratheatrical, a reintegration of life itself'.[18] He argued that 'art for art's sake' was a 'feeble and lazy idea' which was only acceptable 'as long as the life outside endures'. It was entirely inappropriate at a time when 'everything that used to sustain our lives no longer does so, that we are all mad, desperate, and sick'. It was now time 'to react'. Theatre was the vehicle by which we could do this because in theatre, whatever is gesticulated and pronounced 'is never made the same way twice': 'the theatre, utilized in the highest and most difficult sense possible' had 'the power to influence the aspect and formation of things'. In 1932, he coined the term *theatre of cruelty* to describe his aims. This was not cruelty in the sense of physical bloodshed, but the cruelty of 'implacable intention and decision, irreversible and absolute determination' which does not offer any release for the spectator from the heart of darkness in life which is being revealed, the implacable cruelty 'which *things* can exercise against us'.[19] 'Everything that acts is a cruelty'.[20] 'We are not free. And the sky can still fall on our heads'. The theatre was created 'to teach us that first of all'.[21] Life was cruel, for Artaud, in this cosmic sense, although recognition of this was repressed, especially in Western society with its ideas of the individual as free and autonomous. Theatre, therefore, had to be like a plague in order to reveal and release this darkness, to confront the complacent: 'Imbued with the idea that the public thinks first of all with its senses and that to address oneself first to its understanding … is absurd, the Theater of Cruelty proposes to resort to a mass spectacle; to seek in the agitation of tremendous masses, convulsed and hurled against each other, a little of that poetry of festivals and crowds when … the people pour out into the streets'. He wanted to 'attack the spectator's sensibility on all sides', advocating 'a revolving spectacle which, instead of making the state and auditorium two closed worlds, without			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		possible communication, spreads its visual and sonorous outbursts over the entire mass of the spectators … to resuscitate an idea of total spectacle by which the theater would recover from the cinema, the music hall, the circus, and from life itself what has always belonged to it', a spectacle of 'direct action … unafraid of going as far as necessary in the exploration of our nervous sensibility'. [22] Theatre was 'the only place in the world, the last general means we still possess of directly affecting the organism and, in periods of neurosis and petty sensuality like the one in which we are immersed, of attacking this sensuality by physical means it cannot withstand'. Like a snake charmer charming a snake through the vibrations of his music, the theatre director would work upon the physical organism of the spectator who was 'in the center', surrounded by the spectacle, using 'sounds, noises [and] cries … chosen … for their vibratory quality', light and dynamic and forceful action. If nothing else, it would 'get us out of our [malaise] instead of continuing to complain about it, and about the boredom, inertia, and stupidity of everything'.[23] Artaud's 1938 book elaborated his concept of the *double*: 'If the theatre is the double of life, life is the double of the true theatre'.[24] The **double** of the theatre is not everyday, observed reality in its emptiness and meaninglessness (as so many world-weary users of the theatre metaphor seem to suggest). It is 'archetypical and dangerous reality' – that same reality which has been the goal of alchemy and occult experimentation. [Few users of the theatre metaphor see theatre this way – Terence, Vico and Edmund Burke seem to be the only exceptions.] Artaud desired a theatre modelled on Balinese dance in which words were eliminated, but cries and gestures would awaken an intuitive response in the spectator, in an effort to free the theatre from subordination to the text. He considered that the Balinese had realised 'the idea of pure theatre, where everything, conception and realization alike, has value, has existence only in proportion to its degree of objectification *on the stage*'. It was a sublimely refined form of theatre in which everything was significant, an intelligent and '*stupefying realization*' of something which western theatre had only theorised about[25] which victoriously demonstrated 'the absolute preponderance of the director'[26] as a kind of 'manager of magic, a master of sacred ceremonies' generating 'an exorcism to make our demons flow', all without the use of words, and having 'nothing to do with entertainment, the notion of useless, artificial amusement, of an evening's pastime' characteristic of western theatre – and which made western theatre seem 'unspeakably gross and childish'. Yet it was also a			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		popular and secular form of theatre.[27] This observation led Artaud to argue that if a contemporary spectator did not understand a classic play such as *Oedipus Rex* it was 'the fault of *Oedipus Rex* and not of the public'. **Too much respect for masterpieces**, especially literary ones, meant that things were not being started anew or afresh. Spectators should be addressed 'in its own language' and in theatre forms which responded to the needs of the time: 'Far from blaming the public, we ought to blame the formal screen we interpose between ourselves and the public, and this idolatry … of fixed masterpieces'. '**The public, which takes the false for the true, has the sense of the true and always responds to it when it is manifested.** However, it is not upon the stage that the true is to be sought nowadays' (contrary to his enthusiastic reception of Balinese dance theatre) 'but in the street; and if the crowd in the street is offered an occasion to show its human dignity, it will always do so'. The 'disinterested idea of the theatre which wishes a theatrical performance to leave the public intact' which had existed since the Renaissance no longer showed the public anything 'but the mirror of itself'. This was why spectators were unresponsive – they were bored. He blamed this on a preoccupation with psychology, which 'works relentlessly to reduce the unknown to the known, to the … ordinary'. What was needed was a theatre that would 'shake the organism to its foundations and leave an ineffaceable scar': 'both the theatre and we ourselves have had enough of psychology'.[28] Artaud then argued that the western actor had to learn to see himself and his body in terms of *double* as well: a 'specter' to be remade as a hieroglyph. Theatre was 'not a scenic parade …. but a crucible of fire' in which bodies were remade. Artaud horrified spectators with his grotesque and often incoherent readings of his writings,[29] and he was eventually committed to an asylum. His ideas initially exerted little influence due to the dominance of the Copeau-Jouvet tradition, however, by the 1960s they were spreading rapidly, strikingly reinforced by the work of Grotowski, despite warnings from directors such as Roger Planchon (1968) of a drift towards an alogical and ahistorical approach to theatre. Capon sees Artaud as at the opposite pole to Brecht: offering 'a deeply emotional, unconscious and metaphysical' view of reality as opposed to Brecht's psychological and intellectual experience, a view of man, not in society, but in the cosmos.[30] Artaud's ideas began to attract widespread interest when Peter Brook began to experiment with them in the 1960s, where they became equated with Brook's work.[31] According to Krasner, he, like Witkiewicz, 'inspired the counterculture's effort to			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		merge theatre and life'.[32] The 'theological stage' was 'a stage which does nothing but illustrate a discourse'[33] and was a perversion of theatre, which was a reality in its own right (like Plato's Forms) and of which man was just a pale imitation. [**Rather than collapsing theatre into life, then, perhaps Artaud was trying to collapse life into theatre. Unfortunately his ideas have generated a desire to collapse theatre into life in his 'heirs' who have misunderstood this idea of theatre as a pure form which men imitate**. What Artaud seemed to be trying to achieve was the kind of theatre (the *mise-en-scene*) which offered a glimpse of this purity, which seemed to be to do with 'presence': in theatre we could be in 'pure presence' – a kind of timeless space?]. He particularly saw language as limiting, although he too had to use it: 'All writing is garbage. People who come out of nowhere to try and put into words any part of what goes on in their minds are pigs'.[34] **Purpose of Theorist**: polemic – anti-text-based drama; anti-realist theatre which turned spectators into voyeurs (anti-Diderot) **View of Theatre**: functional			
Psychology of Acting (1925)	Lorenz Kjerbüll-Peterson (1891- German theatre director	Concerned with how plays work in the theatre. All art is characterized by 'aesthetic illusion' and by 'conscious self-deception'. To achieve this paradoxical effect, a work must contain both 'illusion-fostering' and 'illusion-hindering' elements, so that the receiver's consciousness vacillates constantly between the two. **The theatre spectator presents a particular problem, since it is essentially a psychological mob**, and, as such, has a tendency to abandon itself to emotion and lose the balance essential to art. Therefore, the theatre must employ many elements to prevent this lo**ss**, such as the curtain, the proscenium frame, the use of programs etc. The most important **device for spectator control** is the living actor, who must be constantly aware of and adjusting the shifting balance. Since no actor ever completely embodies a role, he challenges the spectator to complete the 'mystic unity of person and character' which is one of the 'principal charms of the theatre'.[35] [There is something incoherent about this view. I suspect the 'mob' is just a ploy for a theory of acting, rather than an understanding of spectators as such]. It is the responsibility of **the actor** to encourage this process in his spectator. It is his skill in fine-tuning (by constantly observing his spectator and reacting to their slightest movement appropriately) the balance of illusion which is the source of the unique power of the theatre. This skill is developed through study of the particular concerns of his spectator, a knowledge of their hopes and fears, and a recognition of the	An art form which uses conventions to discipline spectators	To control the mob; to prevent it abandoning itself to emotion	**Doing**: directing; acting as a skill **Showing**: an aesthetic illusion **Watching**: spectators are a constantly variable psychological **mob** which needs to be controlled through the skill of the artists

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'constant variability of the mob'.[36] **Purpose of Theorist**: analysis **View of Theatre**: ambivalent			
'The Negro and the American Stage' (1926); 'The Drama of Negro Life' (1926)[37]	Alain Locke (1886-1954) American philosopher, literary critic and academic	Locke was a central figure of the 'Harlem Renaissance Movement. He advocated 'folk art' in drama in his efforts to elevate African American literary and cultural visibility.[38] He saw folk drama as the key to the development of a particular African American drama, similar to the Irish drama being produced by Synge, Yeats and O'Casey. He believed drama could change perceptions, but rejected didactic/propagandist drama. If drama was to represent the common life and everyday speech of African Americans rather than the negative stereotypes of Negroes currently presented in plays written by whites for white spectators, then political change would eventuate. Locke believed that the Negro actor already had a considerable influence on the American stage but that this influence had not spread to drama. American drama 'for all its frantic experimentation' was 'an essentially anemic drama' which lacked the vitality which Negro folk resources and natural colour, expression and 'temperament' could bring to it. For this to really develop, Negro dramatic art had to also free itself from the restrictions imposed on it by white theatrical conventions. It had to have 'the courage to develop its own ideas, to pour itself into new moulds'. It could do this by drawing on its African heritage. Such a flowering of Negro drama would indicate 'cultural and social maturity' because 'the surest sign of a folk renascence seems to be a dramatic flowering'.[39] Locke recognized that drama flowered only a certain times in a culture's life: 'when life itself moves dramatically, the vitality of drama is often sapped', suggesting that drama was not a reflection of its time. Rather 'drama is the child of social prosperity and of a degree at least of cultural maturity'.[40] Dramatic art, like any art, required objectivity on the part of the dramatist to be great. This was why overtly political drama rarely worked: 'it is futile to expect fine problem drama … before the natural development in due course of the capacity for self-criticism', which was not likely to develop while people were struggling merely to live. More important was to develop something of which the cultural group could be proud and in which they could find stimulation: 'While one of the main reactions of Negro drama must and will be the breaking down of … false stereotypes … it is more vital that drama should stimulate the group life culturally and give it the spiritual quickening of a native art'.[41] **Purpose of Theorist**: polemic – pro-black drama **View of Theatre**: positive; functional		Cultural and spiritual nourishment; political change	**Doing**: folk drama

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'"Krigwa Players Little Negro Theatre": The Story of a Little Theatre Movement' (1926); 'Criteria of Negro Art' (1926)[42]	W.E.B. Du Bois (1868-1963) African American philosopher, sociologist, critic and Civil Rights activist	Du Bois argued against Locke for a specifically propagandist theatre as 'a way of correcting history's inaccuracies'.[43] His four criteria for 'a real Negro theatre', listed in 'Krigwa' became 'the clarion call of black drama' for the twentieth century. Instead of Negro actors performing in plays by whites for white spectators, what was needed was a Negro drama evoked and watched by a Negro spectator. A 'real Negro theatre' must be (1) *About us;* (2) *By us;* (3) *For us;* and (4) *Near us*.[44] Du Bois believed that 'all Art is propaganda and ever must be', but that some of it silences the other side: 'I do not care a damn for any art that is not used for propaganda. But I do care when propaganda is confined to one side while the other is stripped and silent'.[45] **Purpose of Theorist**: polemic – propaganda **View of Theatre**: functional; political	A place; a movement; an art form	Propaganda - creating a 'real Negro theatre' by and for Negroes.	**Doing**: drama (art)

[11] The 'Theater of Cruelty (First Manifesto)' is reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 437-440 and in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.188-194.
[2] 'On the Balinese Theatre' and 'No More Masterpieces' are reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 207-216 and 216-221. They are referred to here as Artaud 2008/1938a and b. Excerpts from *The Theatre and Its Double* are also reprinted in Gerould 2000, as indicated. 'No More masterpieces' is also reprinted in Brandt 1998: 195-199 as 'An End to Masterpieces'.
[3] Hindson, Paul, and Tim Gray. 1988. *Burke's Dramatic Theory of Politics*. Aldershot UK, Brookfield USA: Avebury. 63
[4] Gerould 2000: 434
[5] Artaud 1938, quoted in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth. 191.
[6] Artaud 2008/1938b: 218
[7] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 393
[8] Artaud 1938 in Derrida 2008/1966, 'The Theatre of Cruelty and the Closure of Representation', in Krasner 2008: 361
[9] Artaud 1956, 'L'évolution du décor', *Oeuvres complètes*, Vol. 1, pp. 213-6; in Carlson 1984: 393.
[10] Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press.
[11] Artaud 2008/1938b: 220
[12] Artaud 2008/1938b: 221
[13] Carlson 1984: 393
[14] Artaud 1956, 'Le Théâtre Alfred Jarry', *Oeuvres complètes*, Vol. 2, pp.13-14, 23; in Carlson 1984: 393.
[15] Weber 2004: 282

[16] Derrida 2008/1966: 362
[17] Derrida 2008/1966: 363
[18] Carlson 1984: 393
[19] Artaud 2008/1938b: 218-9
[20] Artaud 2000/1938: 435
[21] Artaud 2008/1938b: 219
[22] Artaud 2000/1938: 435-7
[23] Artaud 2008/1938b: 220-1
[24] Artaud, January 25, 1936, in *Oeuvres complètes*, Vol. 5, p. 272; in Carlson 1984: 395.
[25] Artaud 2008/1938a: 212
[26] Artaud 2008/1938a: 207
[27] Artaud 2008/1938a: 207-217
[28] Artaud 2008/1938b: 216-218. One cannot help wishing that more theatre practitioners had paid attention to this complaint of Artaud's!
[29] Gerould 2000: 434
[30] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269. 267
[31] Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.191
[32] Krasner 2008: 207
[33] Derrida 2008/1966: 364
[34] Quoted by Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 71
[35] Kjerbüll-Peterson 1935, *Psychology of Acting*, Boston, p. 75-76; in Carlson 1984: 371.
[36] Carlson 1984: 371
[37] Originally published in *Theatre Arts Monthly* Vol 10(2), February 1926, and Vol 10(10), October 1926, respectively; reprinted in Krasner 2008: 159-163 and designated here as Locke 2008/1926a159-161and Locke 2008/1926b: 161-163.
[38] Krasner 2008: 158
[39] Locke 2008/1926a: 159-60
[40] This suggests that those who hanker after life as theatre may be bored with their mundane lives.
[41] Locke 2008/1926b: 161
[42] Published in Crisis Vol 32(3), July 1926, and Vol 32(6), October 1926, respectively; reprinted in Krasner 2008: 165-168; designated here as Du Bois 2008/1926a: 165 and Du Bois 2008/1926b: 165-168.
[43] Krasner 2008: 164
[44] Du Bois 2008/1926a: 164-5
[45] Du Bois 2008/1926b: 168

Table 27/51 Theories of Theatre 1926(b)-1927
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Notes' (1926); 'Ovation für Shaw' (1926); Notes to *Aufsteig und Fall der Stadt Mahagonny* ('The Modern Theatre is the Epic Theatre') (1930);[1] 'Die Grosse und die kleine Pädagogik' (c1930); Notes to *Die Horatier und die Kuratier* (1934); 'Verfremdung seffekte in der chinesischen Schauspielkunst' (Alienation Effects in Chinese Acting) (1935); Theatre for	**Bertold Brecht** (1898-1956) German writer, director and activist	**Essential theorist.** The most significant and profound influence on C20th theatre, whose views on the role of the spectator almost parallel those of Hannah Arendt's in politics, offering a challenge to Aristotle and the idea of theatre as a spectator activity. He is one of the few dramatists as well known for his theories as for his plays.[4] Krasner considers him to be 'one of the most (if not *the* most) important figures of theatrical theory, whose ideas have become 'embedded in the fabric of modern theatre'.[5] This influence has not just been in the recognized areas of transgressive theatre and performance, where Brecht basically offered a way for politically minded theatre practitioners to remain in the theatre and be political, but also in the increasing specialisation of theatre functions, and the minimalist approach to staging. In Brecht we see the separation of responsibility for the various components of a production, originally as a part of his attempt to alienate or estrange by breaking up the theatrical experience into components which could work against each other. Brecht believed that 'human nature was not constant' and the 'aim of his drama was to present on the stage characters who were recognisably the creatures of their particular social and economic conditions'.[6] He also believed that 'political commitment was a necessary condition for valid intellectual work' and that the artist's 'revolutionary role' was to transform the tools of his professions into 'tools of human liberation'.[7] Although he believed that the theatre should be 'a place of fun and pleasure', he did not want to 'wring the pleasure' from his spectator by draining them emotionally, as in the idea of catharsis, or allow spectators to empathize with the protagonist. Brecht rejected the prevailing theory that empathy was the appropriate response to art. In empathy all one identified with was oneself: 'We are sorrowful, but at the same time we are people observing sorrow – our own'. Empathy was therefore 'hostile to thought'.[8] Instead he wanted 'to stimulate the minds of his spectator concerning the world around them, their status in that world and the conflicts that were playing out around them', responding intellectually rather than emotionally.[9] In these beliefs he was at loggerheads with Adorno (1944), with whom he eventually broke. Brecht's notes from the early 1920's indicate a search for a new idea of drama amid a general and widespread feeling in Germany that 'drama as an art form is outmoded'.[10] He began to develop what he called *episches Drama* (epic theatre),[11] a theatre addressed to reason instead of empathy	A place of **entertain-ment**; a place of political engagement;	Entertainment and pleasure (in order to teach); 'to put morals and sentimentality on view'; to 'alienate' the spectator to encourage it to think	**Doing**: epic drama – a composite art involving writing, acting; directing: **Showing**: the actor *shows* the character to the spectator **Watching**: spectators were rational but **in need of force** to bring to judgment: 'what Brecht asked [or perhaps tried to force] us to do … is to observe critically'.[61] Spectators 'must have complete freedom' to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Pleasure or Theatre for Instruction' (c1936);[2] 'Short List of the Most Frequent, Common, and Boring Misconcep-tions about the Epic Theatre' (c1937); 'Über experimentell es Theater' (1939); 'Weite und Vielfalt der realistischen Schreibweise' (1954); 'Volkstümlich keit und Realismus' (1958); *Kleines Organon für das Theater* [A Short Organum for		since reason could be relied on more than feelings,[12] influenced by his study of Marx, whom he considered 'was the only spectator for my plays I'd ever come across'.[13] He drew the term from the director Edwin Piscator. In his notes on *Mahagonny* (1930), he drew up a table comparing *dramatic theatre* with *epic theatre* as follows: **dramatic theatre** — **epic theatre** plot — narrative implicates the spectator in a stage situation — turns the spectator into an observer but wears down his capacity for action — arouses his capacity for action provides him with sensations — forces him to take decisions experience — picture of the world the spectator is involved in something — he is made to face something suggestion — argument instinctive feelings are preserved — brought to the point of recognition the spectator is in the thick of it, shares the experience — the spectator stands outside, studies the human being is taken for granted — the human being is the object of the inquiry he is unalterable — he is alterable and able to alter eyes on the finish — eyes on the course one scene makes another — each scene for itself growth — montage linear development — in curves evolutionary determinism — jumps man as a fixed point — man as a process thought determines being — social being determines thought feeling — reason'.[14] [Note that Brecht removed the last line in 1938 because it had led people to believe that Epic Theatre was anti-emotion when it rather aimed at the examination of emotion].[15] The difference between the two forms was to do with 'their different methods of construction'. Hallmarks of the 'dramatic' were: 'strong centralization of the story, a momentum that drew the separate parts into a common relationship. A particular passion			observe both the feelings of the character and what possesses him; this can only be achieved by disallowing empathy between spectator and character.[62] Spectators come to the theatre for entertainment, but different spectators took pleasure in different ways, and one of the pleasures lay in acquiring knowledge and understanding

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the Theatre] (1948/1964).[3] *The Messingkauf Dialogue* (1956/1965); 'Notes on Stanislavsky' (1964).		of utterance, a certain emphasis on the clash of forces', a description which could be considered Aristotelian. An epic work, on the other hand, can be 'cut into individual pieces, which remain fully capable of life'.[16] Each part stood on its own. Brecht claims that this distinction was clear in Aristotle but had since lost its 'rigidity' – with 'epic' coming to be associated with literature. This was a misunderstanding. The terms were not oppositional and 'epic theatre' was not 'self-contradictory'. They were simply different approaches. Epic theatre had become possible because of technical advances. In epic theatre, 'the spectator was no longer [to be] in any way allowed … to submit to an experience uncritically (and without practical consequences) by means of simple empathy with the characters in the play … The dramatic theatre's spectator says: Yes, I have felt like that too – Just like me – It's only natural – It'll never change – The sufferings of this man appal me, because they are inescapable – That's great art; it all seems the most obvious thing in the world – I weep when they weep, I laugh when they laugh'. This 'Witchcraft' had to be 'fought against'.[17] In epic theatre, the spectator says: 'I'd never have thought it – That's not the way – That's extraordinary, hardly believable – It's got to stop – The sufferings of this man appall me, because they are unnecessary – That's great art: nothing obvious in it – I laugh when they weep, I weep when they laugh'[18] – all of which implies a certain heartlessness on the part of the spectator, forced into an objective position by the staging in order to think critically about the circumstances that the characters find themselves in. His plays attempted to demonstrate 'that society and the historical process' were *not* unalterable.[19] In his Notes (1930), Brecht's table of changes of emphasis between 'Dramatic Form' and 'Epic Form' indicate that Drama produced an emotional response, encouraging its spectator to become engulfed in the plot, accepting it 'as an unalterable linear development of experience'. It tended to be aesthetic or 'culinary', and encouraged passivity in the spectator whereas Epic was to produce a rational response by presenting its action as alterable, distancing the spectator, forcing them to consider other possibilities and the judge between them. Epic theatre was to be viewed as 'political' theatre. It was to feature a radical separation of theatrical elements so that each may comment on the others, again forcing the spectator to weigh alternatives and make decisions. The aim of epic theatre was **educative**. It was to have a social function, by exposing the hidden contradictions within a society and forcing the spectator to make a choice ('cast his vote'), to activate the spectator into a more engaged role.			

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		[Brecht appeared to be fond of drawing such distinctions. He repeated the process in 'Alienation Effect' in relation to 'bourgeois' theatre versus epic theatre. In bourgeois theatre objects are timeless; Man is Universal Man; the incidents in the drama are universal and the responses are inevitable; it is therefore ahistorical; Man remains unchanged and the environment in which he finds himself is merely a pretext for the story. In epic theatre, on the other hand, man is a function of his environment and the environment is a function of man – they are intertwined and therefore historical; everyday events are remarkable and each incident is 'a unique, historical one'[20] which reflects the entire structure of the society at the time. Brecht complained that patrons for dramatic or 'culinary; theatre 'hand their normal behaviour' in to the cloak room with their hats and 'take their seats with the bearing of kings'. He longed to 'persuade them to get out their cigars' and become involved in 'free discussions', taking up 'a position' towards the production so that the means of pleasure becomes 'an object of instruction'.[21] In 'Die Grosse', Brecht distinguished between the 'lesser pedagogy' of epic theatre, which 'merely democratized the theatre during the prerevolutionary period' and was created for the instruction of the spectator and the 'greater pedagogy' which would transform 'the role of playing completely, abolish[ing] the system of spectator and performer [and converting] all interests into the interests of the state'.[22]In the *teaching plays* of the greater pedagogy instead of performers and spectators, groups of *workers* would participate in mutual instruction: 'whoever presents a teaching play must perform it as a student [since it teaches] not by being seen but by being played. Fundamentally, no spectator is necessary for a teaching play.[23] 'Verfremdungseffekte' is Brecht's first extended discussion of his central concept of *alienation* (*Verfremdung* or *V-effekt*). Whereas bourgeois [and the use of this terminology starts to give the game away!] theatre presented events as universal, timeless and unalterable, epic theatre was an historicizing theatre; it used alienation to render events 'remarkable, particular, and demanding enquiry'. 'A representation which alienates is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar' and creates 'a barrier to empathy'. One way actors could achieve this alienation was to use as a model traditional Chinese acting style to make what they did appear strange, by utilizing 'gest', by which he means that the movements and representation of a character			

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		should arise from the social situations and contexts in which the character finds itself: 'Everything hangs on the 'story'; it is the heart of the theatrical performance … The 'story' is the theatre's great operation, the complete fitting together of all the gestic incidents, embracing the communications and impulses that … go to make up the audience's entertainment'. However, the spectator was not to be invited 'to fling itself into the story as if it were a river' carrying them 'vaguely hither and thither'. Rather 'individual episodes' in the story were to be 'knotted together in such a way that the knots are easily noticed' to give the spectator 'a chance to interpose our judgment' for 'If art reflects life it does so with special mirrors'.[24] This form of theatre restores considerable freedom to the various artists who work in the theatre. The *V-Effekt* became a standard part of Brecht's critical vocabulary. This effect was created by structuring the performance to foreground a key figure in such a way as to attract the full attention of the spectator, and using techniques of staging and performance which led the spectator into 'a process of discovering and interpreting the conditions of life'[25] through the use of self-consciousness on the part of the actors and 'anti-illusionistic staging', freezing of action, hesitations and other performance 'signals' designed to indicate a 'meta-message' vis symbolic means.[26] The idea is further advanced in his 1939 essay. Once again, he set up a comparison between ordinary (bourgeois) theatre and epic theatre. What he sought was not sympathetic understanding but 'surprise and curiosity'. Although this idea of alienation is now closely associated with Brecht, and Brecht is considered by some to be anti-Aristotelian, it can be detected in Aristotle's *Poetics* (Ch. 22: the poet had an obligation to make familiar things *unfamiliar*) and in Francis Bacon's concept of *estrangement* in *Novum Organum*) as well as in Shklovsky, leader of the Russian formalists (from whom Brecht borrowed the idea), although none of these gave it the political edge that Brecht did. Brecht saw social reality as essentially contradictory and rationality as sceptical and experimental. Art did not unite contradictions, as in Lukács, but encouraged thinking. Brecht thought that it was Lukács who was still trapped in the bourgeois literary tradition of realism, which had 'been as nicely corrupted as socialism by the Nazis'. Brecht considered that Lukács had defined realism too narrowly. It should be 'broad and political', and not restricted by either aesthetics or convention.[27] In any case, 'One cannot decide if a work is realist or not by finding out whether it resembles existing, reputedly realistic works … In each individual case the picture given of life			

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		must be compared … with the actual life portrayed'.[28] Brecht contributed only his 'Short List' to the debate between American theorists over Marxist theory while he was in America. He returned to Europe in 1947, where he wrote his major theoretical statement, the *Kleines Organon*, which brought together the various elements of epic theory 'within an aesthetic framework':[29] the historicizing of the present, alienation, the actor's distance from his role, the division of the action into individual and dialectically opposed episodes, the separation of the various elements to create estrangement. Brecht specified that the actor's performance was based on knowledge rather than feeling: 'Without opinions and objectives one can represent nothing at all. Without knowledge one can show nothing; how could one know what would be worth knowing … the choice of viewpoint is … a major element of the actor's art'.[30] [Brecht articulates here a major difference between performance in the theatrical sense and performance/performativity as used in social construction and language theory. In the latter, knowledge comes through the act of performing. This may occur for the actor as well while he is performing, but is quite different from the knowledge Brecht requires the performer to have *in order* to perform in the theatre. See Fleche for a misunderstanding of the different kinds of knowledge involved in theatrical performance].[31] Perhaps surprisingly, he stresses that the proper basis of theatre in the context of aesthetics is entertainment, with pleasure its only justification: 'From the first it has been the theatre's business to entertain people … It is this business which always gives it its particular dignity; it needs no other passport than fun, but this it has got to have', but this must be within the context of the times: 'we and our forebears have a different relationship to what is being shown' and therefore we require a different theatre, one suitable for 'children of a scientific age' [based on Marxism]: ''science and art … are there to make men's life easier, the one setting out to maintain, the other to entertain us. In the age to come art will create entertainment from the new productivity which can so greatly improve our maintenance'. This new productivity will be based on a critical attitude, which will also be applied to the theatre if it allows itself to 'be carried along by the strongest currents in its society and associates itself with those who are necessarily most impatient to make great alterations there'; 'The theatre has to become geared into reality if it is to be in a position to turn out effective representations of reality, and to be allowed to do so' so that 'the audience can 'appreciate' the feelings, insights and impulses which are distilled by **the wisest, most**			

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		active and most passionate among us from the events of the day or the century'.[32] 'The problem holds for all art, and it is a vast one … how can the theater be both instructive and entertaining? How can it be divorced from spiritual dope traffic and turned from a home of illusions to a home of experience'.[33] However, different spectators saw different things as entertaining, and 'the contrast between learning and amusing oneself is not laid down by divine rule' and 'there is such a thing as pleasurable learning'. The division between learning and amusement was a consequence of the way power restricted the ability to learn and access to knowledge. 'If there were not such amusement to be had from learning the theatre's whole structure would unfit it for teaching', however, 'Theatre remains theatre even when it is instructive theatre, and in so far as it is good theatre it will amuse. Nor are art and knowledge 'wholly distinct fields of human activity'. People combine 'every possible aid to understanding' no matter what field they work in and Brecht claimed to draw on the scientific fields of psychology, sociology, economics and history in order to show the motivations of his characters. The spectator 'of the scientific age' required entertainment which reflects a modern, scientific view of reality. Although epic theatre was essentially a moral institution for Brecht, in that it *showed* the victims of social circumstances at a time when victims were generally expected to be 'contented with their lot'.[34] Brecht also defended epic theatre on what were primarily aesthetic rather than political grounds: it 'brings into the field of human relationships … the scientific spirit that men already employ in their dealings with nature and the world, and thus creates an entertainment relevant for and harmonious with the modern consciousness'.[35] Epic theatre, then, was only suitable for certain times and places, since it 'demands not only a certain technological level but a powerful movement in society which is interested to see vital questions freely aired with a view to their solution, and can defend this interest against every contrary trend. In modern times, epic theatre was a 'vital' new force 'in the sphere of politics, philosophy, science and art'.[36] Despite these comments suggesting a softening of Brecht's views, his theory has come to be associated with a theatre which aims to stimulate the spectator to reason and analysis, an almost diametrically opposite position to that taken by the other major figure of theatre theory of the time, Antonin Artaud (1924). See also Barthes (1955). [Brecht's ideas are similar to those of revolutionary Russia and essentially collapse theatre into life, as well as theatre into politics]. The founders of The Living Theatre (1947) felt that Brecht (like Shaw)			

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		made the 'fatal' mistake of assuming that one could not speak directly to spectators about human problems – which is why he had used 'theatrical diversion – allowing the spectator to enjoy the distraction and ignore the essence'.[37] Dürrenmatt (1955), who also had an interest in epic theatre,[38] but perhaps a stronger sense of the absurdity of life claimed that Brecht's plays succeeded more or less in spite of himself but 'so often he cuts off his own nose. Sometimes his plays say the very opposite of what they claim they say … Often it is simply a case where Brecht, the poet, gets the better of Brecht, the dramatic theorist, a situation that is wholly legitimate and ominous only were it not to happen again'.[39] Eric Bentley says much the same thing.[40] Szondi (see Table 33) lists Brecht as another of the few dramatists (along with Eisenstein) who successfully broke through the 'traditional' form of modern drama in a way which acknowledged the spectator,[41] although it seems from Dürrenmatt and Bentley's comments that this occurred more or less by accident. The *Organum* indicates Brecht's horror of the spectators for illusory theatre, 'the theatre as we see it before us':[42] 'we see somewhat motionless figures in a peculiar condition: they seem strenuously to be tensing all their muscles, except where these are flabby and exhausted. They scarcely communicate with each other; their relations are those of a lot of sleepers … True, their eyes are open, but they stare rather than see, just as they listen rather than hear. They look at the stage as if in a trance … a cowed, credulous, hypnotized mass'.[43] Nevertheless, Styan argues that Brecht's concept of 'the actor as critic of the play he is in, making of his performance a discussion with the spectator he is addressing' [while startling, was] not new, except in its context of social realism … Brecht's epic acting has simply revived the spectator's former function as participator, and the actor's as theatrical go-between'.[44] Brecht's theatre's main function was to reveal social reality, a reaction to what he called 'culinary theatre' in which people's emotions were 'seduced into a tacit identification with the leading characters [and] where the critical faculty was lulled to sleep'.[45] He hoped his plays would start the spectator talking and wanting to change social reality. Capon says, though, that 'a good performance of his plays' revealed 'a fatal weakness in the basic theory'. Emotion kept creeping back in. Spectators identified with his main characters despite Brecht's best efforts.[46] Brecht required his actors to not try to *be* the character but to *show* the character to the spectator: 'He is not Lear, Harpagon, or the good soldier Schweik – he is 'showing' them to spectators … Giving up the idea of complete			

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		transformation, the actor brings forward his text, not as an improvisation, but as a *quotation* … In this sort of acting, where the transformation of the actor is incomplete, three devices can contribute to the alienation of the words and actions of the person presenting them: 1. The adoption of a third person. 2. The adoption of a past tense. 3. The speaking of stage directions and comments … Through this threefold process the text is alienated in rehearsal and in general will remain so in performance'.[47] The aim was to break up the theatrical experience, in opposition to the Wagnerian idea of total work of art, and to draw attention to the different components making up the theatrical experience. Actors as well as spectators, 'had to be able to criticize'.[48] Brecht carried out research during the 1940's on what he called 'everyday theater': 'I have already done some work on the application of theatrical techniques to politics in fascism, but in addition to this the kind of everyday theater that individuals indulge in when no one is watching should be studied, secret "role-playing" …. [with the aim of] making the art of theater profane and secular and stripping it of religious elements'.[49] Erickson argues that for all his desire to alienate the spectator, he still demanded empathy from them – however, at the level of the victim rather than some abstract idea of morality,[50] although this seems to be Erickson confusing empathy and sympathy (a common confusion these days, but the distinction was clear in Brecht's time). The alienation effect was meant to hinder the spectator from simply 'identifying itself with the character in the play'. In other words, it was to work *against* empathy by utilising ideas from 'primitive' forms of theatre. These included fairs or circuses, as well as Chinese theatre, which Brecht first saw (in Europe) in 1935.[51] The particular aspect Brecht wanted to borrow from these forms of theatre was the performer's awareness of the spectator, so that 'the audience can no longer have the illusion of being the unseen spectator at an event which is really taking place' for them. This not only would have the effect of preventing spectators from seeing themselves in the character (and thus seeing only themselves) but it also meant that 'the whole elaborate European stage technique' devoted to creating the illusion of reality by arranging scenes so that 'the audience can view them in the easiest way' could be discarded.[52] This in itself offered a considerable benefit for cash-strapped marginal theatre producers! In going down this path, Brecht was rejecting precisely what Diderot was demanding: the right as a spectator to determine			

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		what the object under view meant. Brecht, in this sense then, was attempting to take back that power from the spectator – in the name of empowering spectators but in fact as an exercise designed to return theatre to its role as moral instructor. Again, the techniques Brecht offered have proven to be of major benefit to contemporary transgressive theatre which also seeks to do this, also in the name of empowering spectators which are invariably seen as passive and accepting.[53] Brecht wanted to empower spectators to change what he saw as wrong with the world by forcing them to remain objective while watching a performance. Ideally, they would then *sympathise* rather than empathise with the characters and (in true Adam Smith style), resolve to change their society. However, Brecht never seems to consider that Chinese acting techniques might not have the same alienating effects on Chinese spectators as they did on western spectators who were unused to them. Instead, he suggests that the technique 'misfires' when some spectator members seem to become engrossed in what is being depicted.[54] In other words, he assumes Aristotle's analysis of theatre relates only to Western theatre; assumes an ahistoric universality where there is only an historical convention (spectators appearing to be passive), and takes his own responses to Chinese theatre as evidence of the effect. The very things he wanted to take from Chinese acting (and elevate to an art form) were the things Diderot most despised in his contemporary theatres: the artist's failure to portray absorption; the artist's awareness of his performance space and awareness of his spectator; the direct communication with the spectator or, what Diderot called it, 'playing to the audience', the power of the performer to *direct* how and what spectators observed in the performance, rather than the spectator determining the meaning of what they saw. Brecht believed that Diderot's ideal theatre 'raped' the spectator: 'The Western actor does all he can to bring his spectator into the closest proximity to the events and the character he has to portray. To this end he persuades him to identify himself with him (the actor) and uses every energy to convert himself … into … the character'.[55] This presumably allows the character to act on the spectator as a rapist might act on a drugged victim. Thus Brecht recognizes the power of the theatre to act on spectators, but not that spectators might demand this. Perhaps, as so often happens, by the time theatre had travelled from Diderot to Brecht, this demand was extreme, and could only be seen in a negative light. Certainly Brecht suggests that it puts enormous pressures on the actor, who had to put themselves through feats of 'conversion' and severe training, not to			

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		mention the theatre as a social structure affected by financial considerations. He saw Chinese acting as 'the artistic counterpart of a primitive technology, a rudimentary science' which only 'those [such as himself] who need such a technique for quite definite social purposes' could 'profitably study' and turn into a scientifically based art which could 'further the great social task of mastering life'.[56] Luckily for theatre and mankind, his heart was in the right place, unlike the proponents of Fascist aesthetics, although Brecht was committed to 'altering and enhancing spectators' intellectual and political receptivity'[57] at a time when Nazism was rising without any major concerted opposition in Germany, which raises questions about 'how productive or counterproductive theater scandals have been or could be'. All his productions of plays and operas in the 1920s and 1930s provoked theatre scandals, despite the enormous variety in his work. Indeed 'the grounds for and nature of spectators' protests' also varied. However, in the end the theatre scandal came to be seen as 'a mode of reception', which altered its significance and threw into doubt the 'authenticity of protests', leading to their decline after 1930.[58] Sartre argues that epic theatre only worked in the west where people had a simplistic understanding of Marxism, and it simultaneously 'effaces' the dramatist as well as the spectator because the work is 'demonstrative and does not speak in his own words'. This was 'fine' in the west where Brecht could 'consider himself the spokesman of the oppressed classes and "judge-explicator" of the bourgeoisie to those classes … 'When one does not share the aims of a social group one is defining, one can create a kind of distanciation and, as a result, show people from the outside. But when one is in a society whose principles one shares, this becomes more difficult'. One ends up with a theatre that doesn't 'demonstrate' but one which 'tries to understand', which brings theatre back to subjectivity. 'The error' Brecht makes 'lies in believing that one can present a society-object to the audience'.[59] Abel defended Brecht on the grounds that he affirmed 'the human body in its warmth, its weakness, its susceptibility, its appetites, the human body in its longing and in its thought'. Because of this he 'devoted indefatigably to the details of his productions … for the right stage business to bring out the strongest meanings of his plays'[60] [which rather undoes Barthes' claim that one could understand Brecht by reading him!]. [See **1930** (Table 28) for comments on the first performance of *Mahagonny*]. However, also detectable in Brecht is a Platonic thread: **intellectual involvement is superior to emotional involvement.**			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – anti-bourgeois/Aristotelian drama (culinary theatre); pro-politically engaged and intellectual drama **View of Theatre**: functional			
Tragedy (1927)	F.L. Lucas (1894-1967) English critic, essayist, poet and novelist	An attempt to return to Aristotle's observations before their 'modern encrustations' by the speculations of psychology. The attraction of tragedy arises from 'curiosity, the fascination of life itself and the joy of emotional experience. We go to tragedies not 'to get rid of emotions, but to have them more abundantly'.[63] Tragedies which succeed in doing this 'show us something that strikes us as both significant and true to life'.[64] Consequently, we gain a broader experience of human existence. We also gain enjoyment from 'the fineness' with which this is communicated. In the chapter entitled 'Diction and Spectacle', Lucas 'deplores the modern tendency to emphasize visual elements at the expense of the text',[65] suggesting that the theatre 'needs an audience, not spectators … those whose only sense is visual should have elsewhere to go'.[66] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent	A place for listening rather than seeing	Affect; to broaden human experience	**Doing**: playwrighting (tragedy) **Showing**: something significant and true to life **Watching**: spectators should go elsewhere – what was required was an 'audience' who would listen; audiences approached tragedy through curiosity and looking for enjoyment as well as for a broader experience of human existence
The Theatre	Stark Young	Totally rejects the Croce/Pirandello belief that translations are necessarily inferior.	A place	Performance	**Doing**: plays

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(1927)	(1881-1963) American critic	'Theatre is a re-creation in its own terms of a text, just as the text is a re-creation in its own terms of the raw material of life'. The success of either depends on the ability of the artist, not the quality of the material used.[67] A play is 'a piece of literature about a section of life written in such a way that it will go over the footlights, in such a way that what it has to say can be said in the theatre'.[68] **Purpose of Theorist**: polemic – pro-performance **View of Theatre**: positive	where plays are performed		– pieces of literature written for performance

[1] Published in Willett, John (ed) 1957, 2000, *Brecht on Theatre: The Development of an Aesthetic*, NY, Hill and Wang; reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 446-453, and in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.171-173
[2] Published in Willett, John (ed) 1957, 2000, *Brecht on Theatre: The Development of an Aesthetic*, NY, Hill and Wang; reprinted in Krasner 2008: 173-178.
[3] Reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.233-246.
[4] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 450
[5] Krasner 2008: 169, 171
[6] Hindson, Paul, and Tim Gray. 1988. *Burke's Dramatic Theory of Politics*. Aldershot UK, Brookfield USA: Avebury. 178
[7] Buck-Morss, Susan. 1977. *The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin, and the Frankfurt Institute*. New York and London: The Free Press (Collier Macmillan).33-34
[8] Brecht 1965 in Krasner 2008: 170
[9] Lovelace, Alice. 1996. 'A Brief History of Theater Forms (from Aristotle to Brecht, Baraka, O'Neal, and Boal)'. *In Motion Magazine* February 15, www.inmotion.magazine.com/theater.html accessed 27/02/2007.
[10] The notes are collected under Elizabeth Hauptmann 1957, 'Notizen über Brechts Arbeit 1926' in *Sinn und Form,* Vol. 2; The quote is taken from Jan Knopf 1980, *Brecht Handbuch*, p. 429; in Carlson 1984: 382.
[11] A term he took up from Erwin Piscator (Wilson and Goldfarb 2004: 449).
[12] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 383
[13] Cited in John Willett 1964, *Brecht on Theatre*, New York, p. 24; in Carlson 1984: 383.
[14] Brecht 2008/1930: 171-2
[15] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.
[16] Brecht 2008/c1936: 173
[17] Brecht 2008/1930: 172
[18] Brecht 2008/c1936: 174
[19] Carlson 1984: 420

[20] Brecht 2008/1936: 183
[21] Brecht 2000/1930: 451
[22] Brecht 1971, 'Die Grosse und die kleine Pädagogik' [The greater and lesser Pedagogy], *Alternative* 78/79, August 1971, p. 126; in Carlson 1984: 385.
[23] Brecht 1963-67, *Schriften zum Theater* [Writings on Theatre], Frankfurt, Vol. 3, p. 1022-1024; in Carlson 1984: 385.
[24] Brecht 1998/1948: 240-246
[25] Kiebuzinska, Christine Olga 1988, *Revolutionaries in the Theater: Meyerhold, Brecht, and Witkiewicz*, Ann Arbor MI, UMI Research Press; cited in Calkowski, Marcia 1991, 'A Day at the Tibetan Opera: Actualized Performance and Spectacular Discourse', *American Ethnologist* 18(4), pp. 643-657: 88
[26] Calkowski 1991: 652.
[27] Carlson 1984: 391
[28] Brecht 1958, 'Volkstümlichkeit und Realismus', *Sinn und Form,* Vol. 4, p. 109; in Carlson 1984: 391.
[29] Brecht 1998/1948: 233
[30] Brecht 1998/1948: 243..
[31] Fleche, Anne. 1997. 'Echoing Autism: Performance, Performativity, and the Writing of Donna Williams'. *TDR (1988-)* 41 (3) pp. 107-121.
[32] Brecht 1998/1948: 233-7
[33] Brecht 1964, 'A Short Organum for the Theatre' in *Brecht on Theatre*, trans. J. Willett, London; in Barber, Benjamin R. 1978. 'Rousseau and the Paradoxes of the Dramatic Imagination'. *Daedalus* 107 (3) pp. 79-92.84-5.
[34] Brecht 2008/c1936: 175-7
[35] Carlson 1984: 392
[36] Brecht 2008/c1936: 178
[37] Carlson 1984: 420
[38] Krasner 2008: 287
[39] Dürrenmatt 1955, in Krasner 2008: 290
[40] Bentley, Eric, ed. 1978. *The Theory of the Modern Stage: an Introduction to Modern Theatre and Drama*. England: Penguin Books.
[41] Szondi 1956: 141 in Carlson 429-430
[42] Brecht 1998/1948: 237
[43] Brecht 1998/1948: 237-8; Brecht 1964, 'A Short Organum for the Theatre' in *Brecht on Theatre*, trans. J. Willett, London; in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.126.
[44] Styan 1975: 175
[45] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269. 265
[46] Wilson and Goldfarb claim that the influence of Brecht has recently begun to be questioned, with critics pointing to his tendency to appropriate the work of others, particularly female collaborators, without acknowledgment, his capitalist management of his financial affairs (despite his Marxist position) and his unwillingness to criticize the totalitarian government of East Germany (Wilson and Goldfarb 2004: 453).
[47] Brecht quoted in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.355
[48] Brecht 1964 in Krasner 2008: 171

[49] Brecht, journal entry 6th December 1940, quoted in Fiebach, Joachim. 2002. 'Theatricality: From Oral Traditions to Televised "Realities"'. *SubStance #98/99* 31 (2 and 3) pp. 17-32. 32
[50] Erickson, Jon. 2006. 'Presence'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: University of Michigan Press, pp. 142-159. 157
[51] Krasner 2008: 184
[52] Brecht 2008/1936: 178-9
[53] This suggests that theatre theory, like political theory, see-saws between allowing power to spectators and then wresting it back – usually in the name of empowering spectators along certain preferred lines. Brecht, for example, wanted to empower spectators to change what he saw as wrong with the world by forcing them to remain objective while watching a performance.
[54] Brecht 2008/1936: 181
[55] Brecht 2008/1936: 180
[56] Brecht 2008/1936: 182
[57] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. xiii
[58] Blackadder 2003: xiii
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[63] Lucas 1957, *Tragedy*, London, p. 73; in Carlson 1984: 365.
[64] Carlson 1984: 365
[65] Carlson 1984: 365
[66] Lucas 1957, *Tragedy*, London, p. 166; in Carlson 1984: 365.
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Table 28/51 Theories of Theatre 1928-1937
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Physiogno-mie der Zeit und Theater der Zeit' (1928)	Wilhelm Michel (1877-1942) German literary critic and philosopher	The reappearance of turn-of-the-century naturalism as *Neue Sachlichkeit* [**New Realism**], drama which would show 'the 'thing' itself, life itself, the authentic object' [because] 'Illusion is no longer acceptable'. In such a 'problematic' era, theatre was to be 'direct' and 'of real action'.[1] Its aim was to 'accumulate evidence and stimulate discussion of contemporary problems'.[2] **Purpose of Theorist:** polemic – pro-naturalism in theatre **View of Theatre**: functional	A place for witnessing; a courtroom	To show evidence	**Doing**: drama **Showing**: the thing itself - Realism **Watching**: spectator as witness and judge
'The Oberiu Manifesto' (1928)	Daniil Kharms (c1905-1938) Russian avant-garde theorist	The Oberiu was one of the last theatrical avant-garde groups to appear in Soviet Russia. The Manifesto advanced a theory of leftist art which aimed, not at realism, but at an 'organically new concept of life [which would] penetrate into the center of the word, of dramatic action, and of the film frame'. **Art had a logic of its own, and could not be forced to resemble life without falsifying it**. Instead of a dramatic plot, there should be a 'scenic plot, which arises spontaneously from all the elements of our spectacle'. There should be no attempt to subordinate individual elements because their conflicts and inter-relationships were the basis of theatre.[3] The Oberiu disbanded in 1930, as the realistic approach triumphed. **Purpose of Theorist**: polemic – anti-realist art **View of Theatre**: positive		To allow the conflict between the elements of the art to show	**Doing**: art **Showing**: a 'scenic' plot
Ursprung des deutchen Trauerspiels (1928); *Versuche über Brecht* (written 1930's, published 1966); 'The Work of Art in the Age	Walter Benjamin (1892-1940) German literary and cultural critic; member of the Frankfurt School	Drew a distinction between classic Greek tragedy and the modern form, dating from the baroque, which he called *trauerspiel* (mourning play), claiming it was in fact an entirely different genre, based on a different foundation and seeking a different effect. Tragedy had perished with the Greeks: only its 'rules' had been revived.[6] Myth was the basis of Greek tragedy, while history was the basis of *trauerspiel*. Classic tragedy depicted a 'cosmic achievement' and transcendence; *trauerspiel* is enacted in 'an inner world of feeling' that separates human existence and mortality from any transcendental meaning. Instead of transcendence there are only allegories indicative of the corruption of existence.[7] Benjamin supported Brecht's theories and concepts, although he was sympathetic to Adorno's position. Brecht had realised that a change in theatre required a change in production techniques, otherwise any proletarian theatre would simply be absorbed into traditional entertainment. Benjamin called Brecht's technique 'montage'.	A place; a distinct and significant, historical artistic form	Entertainment ; possibly transcendence ; moral and political instruction; experiment-ation; to allow collective experience; strategic	**Doing:** art (literature); an endorsement of Brecht's epic theatre **Watching**: the spectator is positioned by the production to enable the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
of Mechanical Reproduction' (1936);[4] 'What is Epic Theatre?' (1939)[5]		By bringing action 'to a stand-still in mid-course [it] compels the spectator to take up a position towards the action, and the actor to take up a position towards his part'.[8] Art for Benjamin served theological, philosophical and political ends. Fascism 'gives the masses … a chance to express themselves' which leads to the aestheticization of politics, and hence to war, while communism politicizes art.[9] The rise of photography and the rise of socialism were also linked, and had resulted in the attempt to 'theologise' art i.e. turn it into 'pure' art or art for its own sake, as can be seen in the work of Mallarmé.[10] Despite its implications in totalitarianism, Benjamin defended photography and cinema. Not only had technical reproduction become an art form in itself, but it allowed 'simultaneous collective experience [which] encourages progressive rather than reactionary responses from the masses'.[11] However, they exploited a 'new mode of perception' (first introduced by architecture) – the idea of 'reception in a state of distraction' in which 'the public is an examiner but an absent-minded one',[12] one who combines enjoyment with 'the orientation of the expert'.[13] This fusion occurs because film separates the spectator from the actor, enabling them to 'take the position of a critic, without experiencing any personal contact with the actor'.[14] This produces an approach of 'optical testing' of the actor in which the actor has no opportunity to adjust his performance to the spectator and encourages the actor the represent *himself* rather than 'someone else', especially because he finds himself in a position in which he must expose 'his whole living person' without the aura which is created through interaction with spectators in live performance and often without the benefit of continuity. This leads to minimalist acting in 'many separate performances', produces the 'star' as an alternative, compensatory 'mode of aura' and paves the way to the possibility of anyone becoming an actor. This is what places the spectator in the position of expert, while at same time allowing them to enjoy what they see.[15] Film, by focusing attention and scrutiny of small 'slips of behaviour' both helps us understand the necessities which rule us, but also expands our field of action. Thus film is a new form of participation in art, one in which the work of art is absorbed into the spectator rather than the other way round.[16] It is not the same experience as viewing a stage play: there was 'no greater contrast than that of the stage play to a work of art that is completely subject to or, like the film, founded in mechanical reproduction'.[17] The theatre 'remains a distinct and significant artistic form'.[18] Benjamin celebrated the rise of technology which enabled the mechanical reproduction of art because, although art lost			absorption of the spectator into the play; Brecht's epic theatre filled in 'the orchestra pit', an 'abyss which [had] separated the players from the spectator as it does the dead from the living', and allowed the actor 'to sit down on a dais' within direct reach of the spectator; 'The adjustment of reality to the masses and of the masses to reality is a process of unlimited scope'.[21]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		its 'aura', it became more accessible to people, as well as de-emphasising the idea of an 'original'.[19] Benjamin wrote many unfinished pieces on numerous and original themes. He tried to combine Marxist historical materialism with Judaic spirituality, and to recover history 'from the bottom up'. A friend of Brecht's, he supported his notion of a didactic, epic and revolutionary theatre. He claimed that Brecht's epic theatre was an attempt to recover the forms of theatre of the past which acknowledged and included its spectator, as well as bringing back to idea of the 'untragic Hero'. The allowed catharsis to be eliminated, as well as appeals to empathy. Instead, the aim was to produce astonishment in the spectator – astonishment 'at the circumstances under which [characters] function'. This astonishment was produced and marked by the use of the technique of 'interruption': 'one of the fundamental devices of all structuring' and one which produced 'gestic' theatre. Epic theatre was meant for the actors as much as for the spectators. 'Every spectator is enabled to become a participant' and every actor was 'cool and relaxed'. Since the actor had responsibility for 'showing his subject' as well as showing himself, he had to reserve for himself 'the possibility of stepping out of character artistically' to reflect about his part. In this way, epic theatre filled in 'the orchestra pit', an 'abyss which [had] separated the players from the audience as it does the dead from the living', and allowed the actor 'to sit down on a dais' within direct reach of the spectator.[20] **Purpose of Theorist**: polemic – pro-participatory theatre such as epic theatre **View of Theatre**: functional			
Thèses (1928)	The Prague Linguistic Circle	The first significant attempt to apply **semiotics** to theatre analysis. The theses distinguished between the practical function of language and its poetic function 'when language is directed toward the sign itself'.[22] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional		Signification	**Doing:** textual analysis **Showing**: the semiotic character of theatrical language **Watching**: reading signs
The Modern Temper	Joseph Wood Krutch	Another, pessimistic, contribution to the debate over tragedy. Tragedy was no longer possible because man had 'lost the conviction that his actions [were] significant'. We		To show that action was	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1929)	(1893-1970) American writer, critic and naturalist	could still *read* tragedies, but could no longer *write* them, and soon even this would disappear.[23] **Purpose of Theorist**: polemic – end of tragic genre **View of Theatre**: negative		significant	(tragedy)
1930: premiere of Brecht and Kurt Weill's *The Rise and Fall of the City of Mahagonny* was 'tumultuous',[24] producing the following musings by critic Alfred Polgar: 'Theatre scandals are tremendously stimulating. It's good to see people ready to come to blows over the theoretical questions which art brings up – or throws down – and getting so worked up that they're beside themselves. There's nothing to be won in such battle in the theater (battles which … remind one of religious wars) other than the upper hand, and yet they're fought with venomous effort, as if prizes were up for grabs … And the festive character that goes along with every gathering of paying theatregoers all at once reveals surprisingly malicious traits. Perfectly healthy people are overcome by a shouting-fever, and it's contagious; they turn red in the face and whistling comes out of them; suddenly, innocuous souls conceive and admit to an opinion, instead of calmly waiting for one to be delivered to them in the morning paper'.[25] The 1930s was 'a pivotal decade in modern dramatic theory', producing three major theorists: Brecht, Artaud and Stanislavski (who only began to write towards the end of his life). Interest in soviet culture was also high in America, with experimental theatre such as The Group Theatre (founded in 1931) relying heavily on Russian theatre experiments for inspiration. Lee Strasberg, who was in charge of acting at The Group, had translations of several of Stanislavski's speeches which he used for actor training, as well as notes on actor training by Vakhtangov.[26]Later, two members of the Group, Stella Adler and Harold Clurman, went to France to study directly under Stanislavski. Their claim that Stanislavski placed more emphasis on the study of text and character than on the actor's emotional memory led to a split with Strasberg, who left the company.[27] The period also **featured a distinct division between *commercial* theatre, aimed at making money, and more socially committed theatre such as the *workers'* theatres, which aimed at social change**. Workers' theatres considered theatre 'a weapon in man's struggle for justice'.[28] In general, the focus was on **doing**, in particular with the art of acting, with little regard for **showing** (except amongst those interested in semiotics), and even less for **watching**. The interest in developing a drama 'relevant to the concerns of the common man and to the problems of contemporary society' was widespread, although there was not necessarily agreement on how to go about it.[29] Brecht's ideas were challenged even within Germany, by both von Horváth and Lukács. In America and England there was a long and tedious debate between mostly literary theorists over whether or not a modern form of tragedy was possible. Although drama was recognized as being something which was 'presented' [with all the varying degrees of performativity this might imply], the debate was generally based on the usually implicit assumption that drama was literature and reading was capable of giving an adequate account of it.					
Counter-Statement (1931); *The Philosophy of Literary Form* (1941); *The Grammar of Motives* (1945); 'Dramatic	**Kenneth Burke** (1897-1993) Literary and music theorist, critic, rhetorician and philosopher	A response to Krutch's pessimism regarding the future of tragedy. Burke agreed that any work of art reflects to some extent its own time, but rejected the prognosis of decline and decay. Modern society no longer shared a common ideology or moral system, which meant that modern art had become more centred on the artist's 'subjective' experience. However, the concerns of tragedy - 'man's intimate participation in processes beyond himself' – remained. Instead of investigating the relationship to a divine process, it now investigated the relationship to an *historic* process: 'the slow, unwieldy movement of human society'. [31] In his 1941 book, Burke suggests that since human beings enact roles, define themselves by actions, and participate in social dynamics in life *as in drama*, 'human relations should be analyzed with respect to the leads discovered by a study of	A place for the presentation of plays; an historically contingent activity	A way of imposing order on life	**Doing**: drama (literature) **Watching**: spectators quickly work out what *not* to expect and apply these 'negative expectations'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Form – And: Tracking Down Implications' (1966)[30]		the drama'.[32] This idea is developed in his subsequent books where is becomes known as *dramatism.* According to Puchner, dramatism is based on a 'theory of gesture'. Gesture was 'the category that connects corporeality to linguistic articulation and therefore promises to fill the gap left by theories of language based on the semantic ideal'.[33] Literary work for Burke was more than 'mere text'. It was 'designed to 'do something' for the poet and the reader … and we can make the most relevant observations about it … by considering [it] as the embodiment of this act'.[34] Tragedy begins with an action which arouses opposition, leading to knowledge or learning. This 'tragic rhythm' could be used to analyse not only imaginative literature, but most human actions. Burke's main interest was in the 'shifting, mutually illuminating, and conditioning elements of the dramatic situation.[35] Critics who wanted to analyse modern drama, especially avant-garde drama, should pay attention to the terminology used in the play because particular terminologies had particular implications. For a start, the critic should consider the title of the play as a possible unifying issue. For example, Ionesco's *Victims of Duty*, which in the surface seems to defy any attempt to locate some kind of internal or structural unity can be analysed in terms of a juxtaposition of victimhood and duty. Any work, no matter how radical, must have some kind of internal consistency, albeit of a fragmentary nature, to exist as a 'work': 'Trick it out as you will, you can't get a work of art without some measure of internal consistency. **Man is of such a nature that, if you throw down pebbles at random, he will necessarily see them as falling into some kind of order**. **At its extreme, even the sheer word "chaos" imposes an order**. A total violation of classical propriety is simply impossible … for if a work did not embody classical principles of consistency and development at least in fragmentary ways, it could not even continue to be' as a work. The critic's job was to locate this principle. Burke believed that it might be possible 'to work out a calculus for studying the internal consistency' that would 'fit *all* plays' even contemporary ones that had 'abandoned the traditional classical criteria of form'.[36] [Of course, this kind of analysis can only occur after the event of creation. There is no evidence that dramatists are as aware of their application of principles as the critic is able to make them seem, and there is evidence to the contrary: many playwrights claim to write 'by instinct', discovering their rules when they have finished creating, although this is not to say that they might not have absorbed some principles in their early education). The careful analysis Burke applies to plays such as			when approaching avant-garde theatre.[37]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Victims of Duty may enhance one's enjoyment of the play, but there seems to be something cold-blooded about these kinds of analyses]. Burke suggests that the presentation of plays in theatre is underpinned by an implicit theory of motivation. This theory claims that motivation is revealed to spectators in a number of ways. He designates these as his 'dramatic pentad': five areas in which motivation is displayed: … We are able to use these theatrical terms to help us locate the visible signs of motivations in any public behaviour, since the theory of motivation used in the theatre must have originated in the close observation of human behaviour, otherwise the reproduction of these visible signs would not mean anything to us. **Purpose of Theorist**: analysis **View of Theatre**: functional			
On Dramatic Method (1931)	Harley Granville-Barker (1877-1946) English critic and director	A concern with the dynamics of performance. The actor was not an interpreter but a collaborator. The hidden depths of a text were only revealed in performance. Sometimes a dramatist might envision something beyond 'the imperfect medium' of the actor, but this just serves to drive the actor to do better. (A similar position to that of Copeau: see 1913).[38] **Purpose of Theorist**: polemic – performance as collaboration **View of Theatre**: positive	A collaborative art	To reveal the text	**Doing**: acting as a collaboration, not an interpretation
'What the Group Theatre Wants' (1931)	Harold Clurman (1901-1980) American theatre director and critic; founding member of the Group Theatre	A good play was not literature or art, but one which presented contemporary social or moral problems in the hope of solving them.[39] **Purpose of Theorist**: polemic – pro-socially and politically engaged theatre **View of Theatre**: functional	A social and political institution	The presentation of contemporary social or moral problems	**Doing**: directing **Showing**: possible solutions
'A Theatre is Born' (1931)	Hallie Flanagan (1890-1969) American director of the Federal Theatre Project	Distinguished between two kinds of theatre: commercial theatre, 'which wants to make money' and the workers' theatre, 'which wants to make a new social order'.[40] **Purpose of Theorist**: analysis **View of Theatre**: ambivalent	A practice	Depends on the kind of theatre	**Doing**: directing
The Aesthetics	Otakar Zich	The first major Czech work on theatre theory. Zich rejected Wagner's *Gesamtkunstwerk*		Performance	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
of the Art of Drama (1931)	(1879-1934)	[total fusion] The various elements in dramatic art interacted with each other to produce both the material or physical (audial and visual) elements and the imagery or conceptual elements of dramatic action, character, dramatic plot, and dramatic place. The distinction between physical and conceptual elements brought his theory close to semiotics' distinction between signifier and signified, and Zich's work was extensively drawn on by Prague linguists such as Mukařovský.[41] **Purpose of Theorist**: polemic – an interactive art **View of Theatre**: positive			- an interactive art **Showing**: visualization and materialization of the interactive process
'An Attempt at a Structural Analysis of a Dramatic Figure' (1931); 'Art as Semiotic Fact' (1934); 'On the Current State of the Theory of the Theatre' (1941)	Jan Mukařovský (1891-1975) Prague Linguist	The application of semiotics to theatre analysis. Representational arts such as theatre do use signifiers in an informational way, but all signs in art were primarily 'autonomous', referring to 'the total content of social phenomena'. The recognition of the semiotic character of art was essential to understanding the function of art. His 1931 essay was an analysis of the 'gestural signs' used by Chaplin in *City Lights*.[42] Mukařovský's 1941 essay was 'a kind of summation' of the first generation of semiotic/structuralist criticism of theatre, which aimed to demonstrate that, despite all the material tangibility of its means, the theatre is essentially 'an immaterial interplay of forces moving through time and space and pulling the spectator into its changeable tension, into the interplay which we call a stage production, a performance'.[43] The analysis of this interplay had encouraged the study of certain basic elements of theatre – particularly the text, the dramatic space, the actor, and the spectator – and produced some central critical problems which were to be taken up in the late 1960s when semiotics re-emerged as a major critical approach.[44] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional	A representat-ion art featuring an interplay between time and space before spectators	The generation of tension	**Doing**: performance – an interplay of forces indicated through gesture **Watching**: reading gestures
The Case for Tragedy (1932)	Markham Harris (1907-2001) American literary critic	Follows a similar argument to Kenneth Burke (1931). Aside from philosophical and aesthetic concerns, 'one must always keep in mind the sociological concerns of the drama', the values cherished by the spectator's era, which are 'objectified for him in the dramatic spectacle'. Tragedy always 'places in jeopardy'[45] the personal or collective values of an era. As long as man seeks value, in whatever form, in the universe and fears challenges to that value, a tension is created which makes tragedy possible'.[46] **Purpose of Theorist**: analysis **View of Theatre**: positive	A social institution	Objectificatio n of the values of an era	**Doing**: drama (tragedy) **Showing**: objectificatio n of the social values of an era
Interview	Odön von	Horvath, too, drew a distinction between the old theatre (the *Volksstück* or folk theatre)	An artistic	To expose	**Doing**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1932); 'Gebrauch-sanweisung' (1932)	Horváth (1901-1938) Hungarian dramatist	and a new theatre which would depict the concerns of the people 'seen through the eyes of the people'. Unlike Brecht's theatre, it would 'call upon the instincts rather than the intellect', and attempt to expose 'the eternal combat between the conscious and the subconscious [and] the extremely private instinctive impulses' of his characters and thereby of his spectators. Horváth too, singles out the bourgeois, not to dismiss them, but to expose to them the contradictions between their 'jargon of culture' and 'the authentic agonies of repressed psychological impulses' as well as their repression of an unjust socioeconomic system.[47] **Purpose of Theorist**: polemic – a new theatre *by* the people **View of Theatre**:functional	form	contradiction	playwrighting - new drama **Showing**: the depiction of the concerns of the people; the conflict between conscious and subconscious
'Tatsachen-roman' und Form-experiment: Eine Entgegnung an Georg Lukács' (1932)[48]	Ernst Ottwalt (1901-c1936) German novelist	A Brechtian response to Lukács criticisms of 1932 (1911): it was 'not the duty of our literature to stabilize the reader's consciousness but to alter it'.[49] **Purpose of Theorist**: polemic – political theatre **View of Theatre**: functional		Instigation of change	**Doing**: to alter the spectator's (reader's) consciousness
1933: Hitler seized power in Germany. The Communist Party in Germany disappeared, and with it the debate within Marxist literary and theatre criticism between Lukács' position and the Brechtian view. Lukács escaped to Russia where he found support for his views in Russian socialist realism. Brecht escaped first to Denmark and then to America, where 'he found the familiar Lukács controversy awaiting him, played out between Mordecai Gorelik (1940) for Brecht and John Howard Lawson (q.v 1936) for Lukács.[50]					
'Plays' (1935)[51]	Gertrude Stein (1874-1946) American-born poet, playwright, author and feminist	Although 'the business of art' should be 'to completely express the complete actual present', time in a play rarely harmonized with the emotional present of the spectator, which was always 'syncopated'. In theatre 'the emotion of the one seeing and the emotion of the thing seen do not progress together'. Rather, 'the emotion of the one seeing is always ahead or behind the play'. In particular the excitement of crisis and climax and the abrupt development of character were profoundly different from that experienced in real life. In exciting moments in real life, a crisis continued until emotion and action come together completely.[52] This never happened in the theatre. One anticipated and was therefore nervous from the beginning or rethought what had	A place or space for looking	Creating an image; to express the 'complete actual present'; to generate an experience; to become	**Doing**: playwrighting ; art (as landscape) **Showing**: an image of the complete actual present, the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		happened afterwards. A playwright should then aim to create a 'timeless' or 'perpetually present' theatre by rejecting concerns with crisis and climax, beginning, middle and end, foreshadowing, character development and intrigue – the staples of the dramatic form – in favour of 'a flow of existence', which the spectator would merely observe as he would a landscape, the relationship between stage and spectator only being important at the moment of observation. [This is an idea which was to be taken up by Robert Wilson]. Although 'Plays' considers in fine detail the differences between being spectators to a real, exciting event, a reader of an exciting book and a spectator at a theatrical event, Stein refused to 'dissect the aesthetic experience'. When she was asked what she liked about Picasso's paintings, she was said to have replied 'that she liked to look at them'.[53] ***Looking* was the key to aesthetic experience.** Stein 'tried to live her life in looking … She always preferred looking to remembering' because 'the intensity of experience is what occupied her'.[54] It was the writer's job to try and make that as immediate and as integrated as possible. According to Marranca, Stein shared with John Cage 'an absolute devotion to the idea that a work exists beyond its status as an object, that it is experienced in a cultural space'.[55] Stein was always concerned about the relationship between looking and reading and looking and hearing. Her comparisons make it clear why looking in the theatre can never be reading. **Looking is a continual attempt to keep up, without the benefit of going back. This is why we have programmes and cast lists, because, unlike in a book, or in real life, the people we meet are suddenly already there before you know them, and you have to get 'acquainted' very quickly**. There is no process of 'familiarization' like there is in real life or in a read character. They are 'completely in the actual present'.[56] Marranca says that 'a grand theme of her work and life' was 'making acquaintance'. It was not meaning that counted but 'what happens and how'.[57] Like Diderot, Stein was concerned about the different impacts of seeing and hearing and whether or not hearing affected seeing. Diderot preferred to block his ears and just watch, for he saw words and the physical embodiments of acting a distraction from seeing. Stein, in the other hand, believed that visual impact always came first and the problem with hearing was that it lagged behind seeing, and therefore constantly interfered with it. Theatre was thus a process of continual interferences and this is what produced the excitement. **There was a lot 'to do' for the spectator, it all had to be done at once, and yet there were constant interferences to this process.** This kind of		acquainted	flow of existence; plays as landscapes (spatial) **Watching**: spectator as a tourist in a landscape: **observation creates the moment of relationship between stage and spectator**; looking as the key to aesthetic experience; looking as aesthetics is always out of sync with the spectator's feelings. The spectator had 'a lot to do' during a performance

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		immediacy of experience could also, apparently, be exhausting. Stein has not been the first to have had enough of theatre at some stage in their lives and find that they can stay away from it for years at a time, but she may be one of the first to think about why this might be the case, especially for someone who wrote plays, as she did, and for whom 'the creation of an experience was more important than the representation of an event'.[58] 'In every sense, the perceiving intelligence took precedence over the art object … the observer and the art object were … interdependent' and her major concern was not with 'creating a drama' but with creating 'an image'. She utterly rejected Aristotelian catharsis and the idea of theatre as some kind of 'communitas'. Her plays were 'experiential and formal', concerned with perception and its relationship to emotion and time: 'what you see is what you know, sight is insight'. Memory prevented or interfered with the immediacy of experiencing, and her life and her work aimed at 'a freeing of the mind from memory in order to let the immediacy of experience take over'.[59] **Purpose of Theorist**: polemic – anti-Aristotelian theatre **View of Theatre**: positive			
'Characteris-tics of Negro Expression' (1934)[60]	Zora Neale Hurston (1891-1960) African American writer	Hurston was prominent during the 1930s and 40s, primarily as a novelist, although she worked in theatre as well as taught drama. She saw 'real' Negro theatre as being 'regional, particular and endemic to the working class', to be found in the road-side shack bars, work camps and front porches of the rural south. She challenged her colleagues to represent the essence of black Southern culture, arguing that they were ignorant of working class life. She also argued that 'Negro expression' was a communal art which combined everyday experience with self-conscious creation.[61] Negro expression was characterized by a number of qualities. It was permeated with drama. Drama permeated the entire Negro self: 'Every phase of Negro life is highly dramatic … No little moment passes unadorned' and '[e]verything is illustrated' in the posings of their bodies. Their homes, their clothes and even their language were 'adorned': 'Whatever the Negro does of his own volition he embellishes' including his religious services, generally with 'angularity' and 'asymmetry' and 'abrupt and unexpected changes'. His dancing is 'restrained, but succeeds in gripping the beholder by forcing him to finish the action the performer suggests' rather than expressing it fully for him as a western dancer attempts to do. They continually produce 'folklore' as a thing in the making, drawing on anything to hand: 'nothing is too old or too new' to be used. He reinterprets 'everything he touches … for his own use … He has modified the language, mode of food preparation, practice	A space where drama is performed before spectators; a social institution	The embellishmen t of life	**Doing**: playwrighting - 'real ' Negro drama has the characteristic s of real Negro expression; it is a communal art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of medicine and most certainly the religion of his new country', modes of haircut and whites' musical instruments. Negroes are renowned as mimics – 'an art in itself' – but it is done for the love of it. As 'an outdoor people accustomed to communal life' there is no concept of privacy: 'The community is given the benefit of a good fight as well as a good wedding. An audience is a necessary part of any drama'. Negro theatre is simply a reflection of Negro life in this respect. The Negro theatre 'is already established. It is lacking in wealth, so it is not seen in the high places. A creature with a white head and Negro feet struts the Metropolitan boards. The real Negro theatre is in the jooks and the cabarets' not in the 'bleached' choruses and black-face seen in New York.[62] **Purpose of Theorist**: polemic – genuine Negro theatre **View of Theatre**: positive			
'The Prophecy of Lorca' (1934)[63]	Federico García Lorca (1899-1936) Spanish poet and dramatist	Lorca believed in a politically motivated theatre. He described himself 'as an ardent lover of the theatre of social action … A theatre which in every branch, from tragedy to vaudeville, is sensitive and well oriented, can in a few years change the sensibility of a people … a broken-down theatre, where wings have given way to cloven hoofs, can coarsen and benumb a whole nation'.[64] His plays attempted to advance his belief in socialism and human rights.[65] 'The theatres are full of deceiving sirens, garlanded with hothouse roses, and the public is content, and applauds dummy hearts and superficial dialogue; but the dramatic poet who wishes to save himself from oblivion must not forget the open fields with their wild roses, fields moistened by the dawn where peasants toil, and the pigeon, wounded by a mysterious hunter, which is dying amongst the rushes with no one to hear its grief'. Theatre should 'explain with living examples the eternal norms of the heart and feelings of man [but] the theatre which does not feel the social pulse, the historical pulse, the drama of its people, and catch the genuine color of its landscape and its spirit, with laughter or with tears, has no right to call itself a theatre, but an amusement hall, or a place for doing that dreadful thing known as "killing time"'. Commercialization in particular is to blame for this. The remedy: 'the theatre must impose itself on the public, not the public on the theatre. To do this, authors and actors must, whatever the cost, assume great authority, because the theatre-going public is like a school child; it revers the stern, severe teacher who demands justice and sees justice done; and puts pins on the chairs of the timid and flattering ones who neither teach themselves nor allow anyone else to teach'. Consequently, '[t]he public … can be taught [and] [t]his has to be done for the good of the theatre and for the glory and status of its	Theatre as a vehicle for political change; a 'rostrum' and 'a school of weeping and of laughter'.[68]	Political change; education; emotional release. Theatre should 'explain with living examples the eternal norms of the heart and feelings of man'.[69]	**Doing**: drama – always an art **Showing**: examples **Watching**: the theatre-going public is like a school child; it reveres the stern, severe teacher who demands justice and sees justice done; and puts pins on the chairs of the timid and flattering ones who

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		interpreters … To do otherwise is to tremble behind the flies, and kill the fantasies, imagination, and charm of the theatre, which is always, always an art' even though it sometimes seems to be 'a refuge for thieves'. '[T]hose people who say, "Now, now, now," with their eyes fixed on the small jaws of the box office are not right, but those who say, "Tomorrow, tomorrow, tomorrow," and feel the approach of the new life which is hovering over the world'.[66] Lorca was executed by the Fascist Falangist militia at the outbreak of the Spanish Civil War.[67] **Purpose of Theorist**: polemic – political theatre **View of Theatre**: positive; functional			neither teach themselves nor allow anyone else to teach'.
An Actor Prepares (1936); *Building a Character* (1949); *Creating a Role* (1961).	Constantin Stanislavski (1863-1938) Russian theatrical producer	Although Stanislavski had published *My Life in Art* in 1923, and an article on 'Direction and Acting' in 1929 in which there were some hints of his theories, *An Actor Prepares* was his first theoretical publication. His method was designed to come to terms with the facticity of the actor's body: '"My God!" I cried to myself. Is it possible that we the artists of the stage are fated, due to the materiality of our bodies, to the eternal service and expression of coarse realism and nothing else? Are we not called to go any farther than the realist in painting went in their times? Can it be that we are only forerunners in scenic art?' (*My Life in Art*).[70] Stanislavski argued that acting realistically onstage was artificial and difficult:[71] 'All of our acts, even the simplest, which are so familiar to us in everyday life, become strained when we appear behind the foot lights before a public … That it is why it is necessary to correct ourselves and learn again how to walk, sit, or lie down. It is essential to re-educate ourselves to look and see, on the stage, to listen and to hear'.[72] Stanislavski's initial method emphasises the development of inner resources and the freeing of the mind and body so as to respond to the demands of the script, and the need for a 'consistent guiding purpose throughout the play'[73] but he later developed what he called *psychological action*, in which action becomes the key to the psychological,[74] an idea which had first been proposed by Mikhail Chekhov (1891-1955).[75] His 1949 book deals with techniques in body expression, diction, speech rhythm etc, whilst the last book stresses a study of the text and its required physical actions as a way into a text's psychological life. Nevertheless, in all this, 'an actor must speak to the eye, not to the ear'.[76] **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A place where actors appear before spectators	To *appear* natural	**Doing**: acting – requires technique to manage the strain of appearing on stage before spectators **Showing**: 'an actor must speak to the eye, not to the ear'.[77]
Theory and Technique of	John Howard Lawson	Lawson was associated with the Group Theatre. His book was an attempt to harmonize the drama of social engagement with the Freytag-Sarcey-Archer tradition of theory as	A social institution	Social engagement	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Playwriting (1936); Rebuttal (1936).	(1894-) American leftist playwright	well as Brunetière. Conflict must always be social, and generated by the conscious will. Lawson objected to Gorelik's publication of Brecht's ideas in *Theatre Workshop* in 1939, taking a similar position to Lukács and calling Brecht's ideas 'discredited and thoroughly un-Marxist'.[78] **Purpose of Theorist**: prescriptive **View of Theatre**: functional			**Showing**: a representation of the social
'Principles of Directing' (1937)	Boris Zakhava (1896-1976) Russian director	Theatre was a collective art. The creative work was not complete with the text. The creativity of the actor, stimulated and encouraged by the director, completed the creative task. (Used by workers' theatres in America, and especially the Group Theatre).[79] **Purpose of Theorist**: polemic – anti-text dominance **View of Theatre**: positive	A collective art	Creative completion of the text	**Doing**: directing and acting as

[1] Michel 1928, 'Physiognomie der Zeit und Theater der Zeit' [Physiognomy of the Times and the Theatre of the Times], *Masken* Vol. 22, pp. 6-8; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 352.
[2] Carlson 1984: 352
[3] Kharms et al, 1971, 'The Oberiu Manifesto', trans. George Gibian, in *Russia's Lost Literature of the Absurd*, Ithaca, New York, p. 194; in Carlson 1984: 361.
[4] Published in Benjamin 1999/1936, *Illuminations*, Edited by Hannah Arendt, translated by Harry Zorn, Pimlico, pp. 211-244.
[5] Published in Benjamin, W. 1968, *Illuminations*, H/ Arendt (ed), NY, Schocken; reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 223-233.
[6] Benjamin, Walter. 1999/1936. 'The Work of Art in the Age of Mechanical Reproduction'. In *Illuminations*, edited by H. Arendt: Pimlico, pp. 211-244. 230-3
[7] Carlson 1984: 366-7
[8] Benjamin 1973, *Understanding Brecht*, trans. Anna Bostock, London.
[9] Benjamin 1999/1936: 234
[10] Benjamin 1999/1936: 218
[11] Benjamin 1999/1936: 228
[12] Benjamin 1999/1936: 234
[13] Benjamin 1999/1936: 227. Benjamin suggests that the development of new kinds of perception occur at the same time as increases in population (Benjamin 1999/1936: 216), implying that something about the presence of large number of people requires a shift in the way one can look at something.
[14] Benjamin 1999/1936: 222
[15] Benjamin 1999/1936: 224
[16] Benjamin 1999/1936: 232
[17] Benjamin 1999/1936
[18] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.13

[19] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.222
[20] Benjamin 2008/1939: 224-7
[21] Benjamin 1999/1936: 217
[22] *Thèses: Travaux du cercle linguitique de Prague*, Prague, 1929, p. 14; in Carlson 1984: 407.
[23] Carlson 1984: 368
[24] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.ix
[25] Alfred Polgar, 1930, 'Krach in Leipzeig: *Aufstieg und Fall der Stadt Mahagonny*', in *Tage-Buch* 11.12, 22 March; reprinted in Blackadder 2003: ix.
[26] Carlson 1984: 377
[27] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.470
[28] Carlson 1984: 378
[29] Carlson 1984: 386; Wilson and Goldfarb 2004: 469
[30] Published in *Tulane Drama Review* Vol 10(4), Summer 1966, pp. 54-63; reprinted in Krasner 2008: 352-359.
[31] Burke 1931, *Counter-Statement*, New York, p. 200; in Carlson 1984: 400.
[32] Burke 1941, *The Philosophy of Literary Form*, New York, p. 310; in Carlson 1984: 401.
[33] Puchner, Martin. 2006. 'Kenneth Burke: Theater, Philosophy, and the Limits of Performance'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 41-56.46
[34] *The Philosophy of Literary Forms,* 1973, Berkeley, University of California Press, p. 89; cited in Krasner 2008: 352.
[35] Carlson 1984: 487
[36] Burke, Kenneth. 2008/1966. 'Dramatic Form - And: Tracking Down Implications'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford UK: Blackwell Publishing, pp. 352-359.357-9
[37] Burke 2008/1966: 353.
[38] Carlson 1984: 372, 487
[39] Carlson 1984: 377-8, 381
[40] Flanagan 1931, 'A Theatre is Born', *Theatre Arts* Vol. 15, p. 915; in Carlson 1984: 378.
[41] Carlson 1984: 408
[42] Carlson 1984: 408
[43] Mukařovský 1978, *Structure, Sign, and Function*, trans. John Burbank and Peter Steiner*,* New Haven, p. 203; in Carlson 1984: 410.
[44] Carlson 1984: 410
[45] Harris 1932, *The Case for Tragedy*, New York, p. xv; in Carlson 1984: 400.
[46] Carlson 1984: 400
[47] Carlson 1984: 387
[48] Published in *Die Linkskurve* Vol 4(10), October 1932; in Carlson 1984: 387-8
[49] Ottwalt 1932: 22-24 in Carlson 1984: 387-8
[50] Carlson 1984: 391

[51] Published in Stein, G. 1995, *Last Operas and Plays*, Carl Van Vechten (ed), Baltimore, Johns Hopkins University Press, pp. xxix-lii.
[52] Stein 1995/1935: xxix-xxxiii
[53] Peter McCallum 2007, 'Exquisite voices capture listeners in a web of serenity', *The Sydney Morning Herald*, 12th February, p. 14.
[54] Marranca, Bonnie. 1995. 'Introduction'. In *Last Operas and Plays, by Gertrude Stein*, edited by C. Van Vechten. Baltimore and London: Johns Hopkins University Press, vii-xxvii.xix
[55] Stein 1995/1935: xxiv
[56] Stein 1995/1935: xxxvi
[57] Marranca 1995: xii
[58] Marranca 1995: ix
[59] Marranca 1995: x-xxv
[60] Published in Cunard, Nancy (ed) 1934, *The Negro*, Frederick Ungar Publishing Co and republished by Hugh Ford (ed) for Continuum; reprinted in Krasner 2008: 196-202
[61] Krasner 2008: 196
[62] Hurston 2008/1934: 196-202
[63] Published in *Theatre Arts* 34(10), October 1950: pp. 38-9; reprinted in Krasner 2008: 203-5.
[64] Lorca 2008/1934: 204
[65] Krasner 2008: 203
[66] Lorca 2008/1934: 204-5
[67] Krasner 2008: 203
[68] Lorca 2008/1934: 204
[69] Lorca 2008/1934: 204
[70] Cited in Krasner 2008: 36
[71] Wilson and Goldfarb 2004: 415
[72] Stanislavski 1948, *An Actor Prepares*, New York, Theatre Arts, p. 73; cited in Wilson and Goldfarb 2004: 415.
[73] Carlson 1984: 379
[74] Wilson and Goldfarb 2004: 418
[75] Chekhov, who was the nephew of the great playwright, developed a system of acting based on what he called *psychological gesture*. A performer, by finding a physical characteristic for a role, could generate internal responses which would produce a realistic stage portrayal (Wilson and Goldfarb 2004: 430).
[76] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.144
[77] Styan 1975: 144
[78] Quoted in Carlson 1984: 392
[79] Carlson 1984: 380

Table 29/51 Theories of Theatre 1938-1940
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Réflexions du comédien (1938)	Louis Jouvet (1887-1851) member of the Cartel des Quatre	The Cartel dominated the 1930s French stage. Jouvet (and his associates Georges Pitoëff and Charles Dullin) **rejected theory** as 'abominable in itself, a system of damnation, a condemnation, a sterilization of the spirit'. The theatre should 'elevate the rights of the spiritual over those of the material, the word over the action, the text over the spectacle'. The text is the basis of the performance; the director is the servant of the author – he must 'find the tone, the climate, the state of soul which ruled the poet at the conception' and call that up in the spectator.[1] **Purpose of Theorist**: polemic – anti-theory **View of Theatre**: positive	A practice	To express the poet's soul	**Doing**: directing: the director is the servant of the author
The Summing-up (1938)	Somerset Maugham (1874-1965) English playwright and novelist	'The emotion of the audience, its interest, its laughter, are part of the action'. Because of this, the drama must appeal 'not to this type of man or to that type, but to all men … the only ideas that can affect the spectators, when they are welded together in that unity which is an audience, are those commonplace fundamental ideas that are almost feelings'.[2] **Purpose of Theorist**: prescriptive **View of Theatre**: conventional		To appeal to all men in order to create a unity	**Doing**: drama **Watching**: spectators and their responses are part of the action; theatre is therefore conventional
'Semiotics in the Folk Theatre' (1938); 'Forms and Functions of Folk Theatre' (1940)	Petr Bogatyrev (1893-1970) Moravian/ Slovakian writer	The central feature of theatre is *transformation*: all aspects of material reality, especially the actor, become something different. Nevertheless, there is some transparency. The spectator is aware of the actor both as a person and as a character, as both 'a living person and … a system of visual and aural signs'. This 'special artistic duplexity' is theatre's greatest artistic potential. **[NB: in folk theatre, long dismissed by theatre theorists as beneath consideration and suitable only for the inferior kind of mass spectator who were almost unanimously taken to be gullible, Bogatyrev finds that essential awareness of 'duplexity'. This appears to be the first theoretical interest in such theatre].** Bogatyrev disagreed with Zich's claim that there was a 'uniform stylization of theatrical performances in different periods',[3] pointing to the variety and mixture of styles used by folk theatre, something which he believed could 'enrich the potential vocabulary of signs' for semiotic analysis. In folk theatre, the real and the abstract frequently	A place of transform-ation	Transform-ation through performance	**Showing**: theatre has a double, semiotic character which is complex and able to appeal to a variety of spectators on a range of levels

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		changed place. Every new performance explored these transformational possibilities anew as it struggled 'against traditional signs and strive[d] to put new signs in their place'. The unusually dense sign system in the theatre also allowed it to appeal to a large and diffuse audience, since the same action could be comprehended simultaneously but by means of different signs 'by spectators of various tastes' and aesthetic standards.[4] [Bogatyrev's analysis suggests that semiotics represented a significant, and valuable, challenge to the prevailing view that drama was first and foremost literature. It allowed theatre to appear in its externality; as what it showed, rather than what it contained]. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive			**Watching**: the spectator is aware of the actor both as a person and as a character, as both 'a living person and … a system of visual and aural signs' [which are 'read']
The Principles of Art (1938)	R.G. Collingwood (1889-1943) British philosopher and historian	Sidnell calls Collingwood's book 'theory remote from practice' (and therefore 'suspect').[5] Aesthetic theory was not 'an attempt to investigate and expound eternal verities concerning the nature of an eternal object called Art, but … an attempt to reach, by thinking, the solution of certain problems arising out of the situation in which artists find themselves here and now'.[6] He saw his book as being primarily 'of "use" to artists' in a way similar to Horace's *Art of Poetry* or as in Renaissance texts which contained 'a theory of the subject with explicit practical applications', something which Corneille, d'Aubignac and even Brecht also attempted to do. Sidnell sees this as paradoxical, given that Collingwood was an academic philosopher rather than an artist.[7] **Purpose of Theorist**: prescriptive **View of Theatre**: aesthetic		Aesthetic	**Doing**: art (a practical concern for artists)
'Signs in the Chinese Theatre' (1939)[8]	Karel Brušák (1913-2004) Prague linguist and teacher; member of the Prague Linguistic Circle	Brušák's essay made two vital contributions to theatre theory: it 'opened the way to a general study of semiotics during the twentieth century and it stressed the importance of performance over text'.[9] It recognized that, although theatre tended to be 'examined almost exclusively from the angle of literature', the stage 'has its own language equal in importance to the written text' in its spatial and temporal settings, gestures and use of sound. 'The Chinese play' was 'of little significance from the literary point of view; performance is paramount'. The elements of a performance also 'carry numerous obligatory signs standing for referents that are often very complex'. This allows for	A culturally specific place of performance - a culturally specific and conventional art of	Signification	**Showing**: signs **Watching**: spectators 'read' stage signs through convention

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		simplicity of staging because the spectator recognises the significance of particular signs, e.g. if a performer both enters and leaves the stage by the opening on the left, the spectator who knows these conventions, 'knows he is going back to the same place'. Visual dramatic space is created by the presence of the performers on an arbitrary space (the stage) as well as their change and movement (and the changes and movement of light) within it (the scene). It is therefore both static and kinetic.[10] Signs in Chinese theatre are both visual and acoustic. Individual interpretation is a bias of Western criticism, a result of a theatre which came about through 'numerous chance-shaping factors ranging from a producer's conception to an actor's diction'. Chinese theatre, by contrast, offers a 'generally homogeneous' structure which uses stock signs which can be decoded reasonable precisely according to convention.[11] [Here Brušák's comments point to a particular difficulty with semiotic analysis: the arbitrariness of interpretation. The possibility of a semiotic interpretation of Chinese theatre which could be considered generalized is likely to come about because of the use of long-standing and well known conventions. Whether or not all Chinese spectators would stick to these, of course, is another matter. An arbitrary interpretation could be made by any individual, once again, confronting theatre with the unknowability of its spectator]. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: conventional	signification		
'The Essence of Tragedy' (1939)[12]	Maxwell Anderson (1888-1959) American playwright and theorist	Anderson's discussion of tragedy was 'one of the first attempts by an American author to grapple with the meaning of tragedy'.[13] According to Anderson, 'theorists have been hunting for the essence of tragedy since Aristotle without entire success.' No-one had managed to explain why tragedy had a cathartic effect or why spectators were willing to subject themselves to tragedy. Anderson had written some successful plays, but also some failures and , although he had generally not found theory useful, had decided that he needed some help to 'take some of the gamble out of playwriting'. The rule he came up with, based on Aristotle's discussion of the device of 'recognition' in the *Poetics*, was that 'A play should lead up to and away from a central crisis, and this crisis should consist in a discovery by the leading character which has an indelible effect on his thought and emotion and completely alters his course of action. The leading character … must make the discovery; it must affect him emotionally; and it must alter his direction in the play'. Almost any play worth studying follows this formula, and any subject to be used to create a play must be capable of containing such an episode of discovery or it will		Serious: an expression of a doctrine of faith in man's ability to better himself; affirmation; reassurance	**Doing**: playwrighting (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		be a poor subject for the theatre. The discovery must be central (or made central), and the whole action must revolve around it and 'everything else in the play should be subordinated to this one episode'. What is more, the 'hero who is to make the central discovery … must not be a perfect man'. He must have a 'tragic fault', otherwise he cannot change for the better, which he must do for the play to be a tragedy: 'the essence of a tragedy, or even of a serious play, is the spiritual awakening, or regeneration, of [the] hero', although what standards of good and evil are used will change over time. Any attempt to reverse the formula (the hero makes a discovery which has an evil effect) the play 'is inevitably a failure on the stage'. Finally, why do spectators want to see a tragedy in which 'an imaginary hero is put to an imaginary trial and comes out of it with credit to the race and to himself?' the question which prompted the essay. Anderson finds the answer in the supposed origins of Greek drama in 'two complementary religious ceremonies, one celebrating the animal in man, and one celebrating the god', what Nietzsche designated the Dionysian and the Apollonian. Greek tragedy was dedicated to man's kinship with the gods. Spectators expect when they come to the theatre an 'exaltation of the human spirit' because basically it wants to know that 'despicable though we are in many ways, there is in all of us some divine, incalculable fire that urges us to be better than we are'. In particular, 'what the audience wants to believe is that men have a desire to break the moulds of earth which encase them and claim a kinship with a higher morality that than which hems them in'. Theatre 'at its best, is a religious affirmation … restating and reassuring man's belief in his own destiny and ultimate hope', a doctrine of evolution with faith 'in the reaching and the climb of men toward distant goals'.[14] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional			
1939 : **Meyerhold was sent to a labour camp for criticising Soviet interference in the arts (Wilson and Goldfarb 2004: 427), and eventually executed**					
New Theatre for Old (1940)	Mordecai Gorelik (1899-) American Designer, member of the Group Theatre	The purpose of drama is 'to influence life by theatrical means'.[15] He supported the idea of a 'tribunal' theatre, a 'theatre of inquiry', which presented evidence of and impartial verdicts on its times. The aim was neither art for art's sake or propaganda, but 'a useful and practical knowledge of the world'.[16] In 1939, he had published the first statement in America of the theories of Bertold Brecht, instigating a debate with John Howard Lawson (1936) **Purpose of Theorist**: polemic – pro-'new' theatre **View of Theatre**: functional	A place of inquiry; a practice	To influence life; to provide useful and practical knowledge of the world	**Doing**: drama **Showing**: evidence about the world

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Dynamics of Sign in the Theatre' (1940);[17] 'The Hierarchy of Dramatic Devices' (1943)	Jindřich Honzl (1894-1953) Czech director of the avant-garde Liberated Theatre, Prague, Member of the Prague School of Semiotic Theory, later head of Prague's National Theatre	Unites Zich's structuralist approach with Bogatyrev's emphasis on transformation. 'Everything that makes up reality on the stage – the playwright's text, the actor's acting, the stage lighting – all these things in every case stand for other things … dramatic performance is a set of signs … **The stage has no other function than to stand for something else, and it ceases to be the stage if it does not represent something** … it is not its constructional nature that makes it a stage but the fact that it *represents* a dramatic place'. Similarly, 'the fundamental nature of an actor does not consist in the fact that he is a person speaking and moving about the stage but that he *represents someone, that he signifies a role in a play*. Hence it does not matter whether he is a human being; an actor could be a piece of wood as well. If the wood moves about and its movements are accompanied by words, then such a piece of wood can represent a character in a play, and the wood becomes an actor'. Such a representation does not even have to be seen: it may be heard or even merely referred to, as when the sounds of axes chopping represent the 'presence' of the cherry orchard in Chekhov's *The Cherry Orchard*. **It is representation which turns things into theatre**. Consequently, 'we discover the theatre of the street [or] the theatricality of a sports field' etc. The theatre is essentially a complex of signs, all easily transformable, although when stable, it allows 'a wealth of meanings and associations' to accrue. The rejection of such stable conventions can free up enormous possibilities of meaning but come at a cost: 'When the foundations of theatrical structure are shaken … measures must immediately be taken to adapt to new modes of operation … to locate a play spatially' for the spectator. 'Signs whose function it is to promote the spectators' understanding always involved the designation of a space'. Other than that, 'signs retain the greatest possible dynamics'. However, 'It is in the changeability of the theatrical sign that the main difficulty of defining theatrical art lies', either narrowing it down to conventional theatre or expanding it to the point where it becomes meaningless,[18] and causing 'so much confusion in defining dramatic art or locating its essence'.[19] Honzl believed Wagner's theory of theatre as a collective art was incorrect, since **there is no evidence that it is possible to make perception a uniform experience**. Nearly all theatre-goers experience one effect at one time and another at another time, although they may move from place to place at much the same time. The essence of the theatrical art still lies 'in *acting*, in *action*, as Aristotle argued. **Action is**	A place of 'actualiz-ation'; an artistic form made up of a complex of signs which the spectator interprets, usually through **convention**;	Representatio n - to stand for something else – through action	**Doing**: the stage as a practice and performance **Showing**: the complex semiotic character of theatre; signification **Watching:** spectator as interpreter; the power of the spectator comes from the disjunct between what is imagined and reality

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		the unifying force in theatre. It 'unifies word, actor, costume, scenery and music in the sense that we could then recognize them as different conductors of a single current that either passes from one to another or flows through several at one time'. The changes in this 'current' reflect different performances, styles or periods: 'there are no permanent laws or invariable rules for the unification of dramatic devices via the flow of dramatic action … the theatre actualizes different aspects of theatricality at different times … Theatre … is one and many like the Triune God of Saint Augustine'.[20] In 'The Hierarchy', Honzl focused on one particular kind of transformation: of poetic reference into action which is not shown but is *imagined* by the spectator. This device was common in classic theatre but was relatively rare in realist theatre. Honzl consider it a 'major source of theatrical power, since theatrical perception was based upon 'an opposition between mental representation and reality' synthesized into an emotionally charged 'seeing' by the **spectator's act of interpretation**.[21] Honzl influenced C20th semioticians such as Kowzan, Ubersfeld, Pavis and Fischer-Lichte.[22] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: conventional			
'Man and Object in the Theatre' (1940); 'Notes Regarding Bogatyrev's Book on Folk Theatre' (1942)	Jiří Veltruský Prague linguist	Agreed with Honzl that 'the transformability of theatrical signs and the flexibility of the flow of action through different sign systems' were central. It was this flexibility which made the theatre particularly effective as a process of defamiliarization. Shifting signs 'can be used to link together unconventionally various aspects of reality', allowing theatre to develop powerful social statements by showing 'new ways of perceiving and understanding the world'.[23]Veltrusky, however, warned that Honzl's concept of action shifting from sign to sign like a flowing current could suggest a conflation of different sign systems. However, 'Words cannot be fully translated into gestures, pictures, music, the meaning of a picture cannot be fully conveyed by language, music, the play of facial muscles, etc.' No one sign captured the same reality in its entirety. Theatre should be considered a laboratory of 'contrastive semiotics'.[24] '[A]ll that is on the stage is a sign'.[25] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive	A semiotic place; a laboratory	Defamiliariz-ation through signification	**Doing**: placing signs on the stage **Showing**: new ways of perception

[1] Jouvet 1951, *Témoignages sur le théâtre*, Paris, pp. 14, 190-191; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.373.

[2] Maugham 1938, *The Summing Up*, Garden City Publishing Coy, p. 127, 76; quoted in Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34.7, 20.
[3] Carlson 1984: 408
[4] Bogatryev 1976, 'Forms and Functions of Folk Theatre', trans. Bruce Kochis, in *Semiotics of Art: Prague School Contributions*, eds. Ladislav Matejka and Irwin Titunik, Cambridge Mass., pp. 44-48; in Carlson 1984: 408-9.
[5] Sidnell, Michael ed. 1991. *Sources of Dramatic Theory*. 2 vols. Vol. 1: Plato to Congreve. Cambridge UK: Cambridge University Press.3
[6] Collingwood1938: vi, cited in Sidnell
[7] Sidnell 1991: 3-4
[8] Reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.235-244.
[9] Krasner 2008: 234
[10] Brušák 2008/1939: 235-6
[11] Brušák 2008/1939: 244
[12] Reprinted in Krasner 2008: 228-233.
[13] Krasner 2008: 228
[14] Anderson 2008/1939: 228
[15] Gorelik 1948: 5; in Carlson 1984: 381.
[16] Gorelik 1948: 471.
[17] Excerpts reprinted in Krasner 2008: 249-257 and Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.269-278.
[18] Honzl 2008/1940: 249-250-3
[19] Carlson 1984: 409
[20] Honzl 2008/1940: 256
[21] Honzl 1976, 'The Hierarchy of Dramatic Devices', trans. Susan Larson, in Ladislav Matejka and Irwin Titunik (eds.) *Semiotics of Art: Prague School Contributions*, Cambridge Mass., p. 123; in Carlson 1984: 409.
[22] Krasner 2008: 249
[23] Veltruský 1955, 'Man and Object in the Theatre', trans. Paul Garvin, *A Prague School Reader on Esthetics, Literary Structure, and Style*, Washington, pp. 106-7; in Carlson 1984: 410.
[24] Veltruský 1976, 'Notes Regarding Bogatyrev's Book on Folk Theatre', trans. Ladislav Matejka, in Ladislav Matejka and Irwin Titunik (eds.) *Semiotics of Art: Prague School Contributions*, Cambridge Mass., p. 281-282; in Carlson 1984: 410.
[25] Veltrusky 1940, in States, Bert O. 2008/1985. 'The World on Stage'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford UK: Blackwell Publishing, pp. 441-447.441 and Aston, Elaine. 1996. 'Gender as sign-system: the feminist spectator as subject'. In *Analysing Performance: A Critical Reader*, edited by P. Campbell. Manchester and New York: Manchester University Press, pp. 56-69.57

Table 30/51 Theories of Theatre 1941-1945

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1940s to 1960s: this period saw a concern with tragedy and absurdity as a result of the rise of **Existentialism**, itself a response to the horrors of war and atrocity. The emphasis came to be on 'the here and now', on the 'temporality of being' and, as a result of life's essential futility, on man's inner life.[1] There was a renewed attempt by theorists to 'flesh out the meaning of tragedy', and to see if modern forms of tragedy were possible. [These concerns seem bizarre in the face of the events and aftermaths of the war but it was not just in theatre that people seemed to turn away from an unbearable reality into some esoteric realm].					
'Acting and the Training of the Actor' (1941)	Lee Strasburg (1901-1982) American actor	The art of acting had evolved from declamation to an ability to relate to the entire world of the play, not through any system but the development of a *method*, by which the actor could 'evolve for himself the proper results' through the use of his own resources.[2] **Purpose of Theorist**: polemic – pro-technical acting **View of Theatre**: positive		Expression	**Doing**: acting as technique
'Some Thoughts on Playwriting' (1941)[3]	Thornton Wilder (1897-1975) American playwright and novelist	[At last, someone who is talking about **theatre** even if he does call it drama!] Advances 'four fundamental conditions of the drama' [the theatre] which separate it from the other arts': 1. 'The theater is an art which reposes upon the work of many collaborators; 2. It is addressed to the *group mind*; 3. It is based upon a pretense and its very nature calls out a multiplication of pretenses; and 4. Its action takes place in a perpetual present time'. In order to deal with collaboration, the dramatist must 'organize the play in such a way that its strength lies not in appearances beyond his control, but in the succession of events and in the unfolding of an idea, in narration … the theatre is unfolding action and in the disposition of events the authors may exercise a governance so complete that the distortions effected by the physical appearance of actors, by the fancies of scene painters and the misunderstandings of directors, fall into relative insignificance … The dramatist must be by instinct a storyteller' *because* the theatre 'is an art of many collaborators'. The 'chief' of the collaborators of the theatre are the actors. Acting is 'one of the most difficult and cruel of the artistic activities' and only the best fully combine the 'three separate faculties or endowments' necessary to be great: observation, imagination and physical coordination: 'An actor must *know* the appearances and the mental states; he must *apply* his knowledge to the role; and he must physically *express* his knowledge' and he must do all this with enough concentration to overcome the disparity between on-stage and back-stage and the presence of fellow-actors. A characterization in a play is a kind of more or less 'blank check' for the actor to fill in. Wilder believed that 'a play presupposes a crowd': 'the pretense, the fiction, on the stage would fall to pieces and absurdity without the support accorded to it by a crowd' and the kind of excitement	A collaborative art which takes place before a crowd and which relies on **conventions** for its effect	To address a group; to enable the move from the particular to the general through *pretense*	**Doing**: playwrighting – a collaboration with the performer; acting - one of the most difficult and **cruel** of the artistic activities **Showing**: the perpetual present in unfolding action **Watching**: audiences are a group mind which recognizes

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		produced by **theatre 'requires a throng'**, as does the box-office and 'the temperament of the actors'. This is no different to 'the fiction that royal personages are of a mysteriously different nature from other people [which also] requires audiences, levees, and processions for its maintenance … the prerogatives of royalty become absurd when the crowd is not present to extend to them the enhancement of an imaginative awe'. The theatre 'partakes of the nature of festival' and requires a crowd. However, the 'group-mind' imposes two limitations on the dramatist: 'a broadening of the fields of interest' ('detailed representations' which require specialized knowledge of the audience do not succeed); the need for 'forward movement': 'Drama on the stage is inseparable from forward movement, from action' (which is why attempts to dramatize Plato's dialogues have failed). The stage 'is fundamental pretense and it thrives on the acceptance of that fact and in the multiplication of additional pretenses'. Spectators interpret 'a series of signs' which they 'reassemble' in their own minds. They do not need theatre to be 'life-like' in order to be moved by what they see. If anything, the insistence on realism 'loses rather than gains credibility'. **Theatre employs convention**, which has two functions: to provoke 'the collaborative activity of the spectator's imagination' and to raise' the action from the specific to the general'. The second function is more important than the first. Again, realism cuts across this function. By placing characters in 'real' places, it prevents the move from this particular character to such characters everywhere: 'The stage continually strains to tell this generalized truth and it is the element of pretense that reinforces it. Out of the lie, the pretense, of the theatre proceeds a [compelling and timeless] truth. 'The novel is a past reported in the present. On the stage it is always now'. This is the source of the theatre's vitality and brings with it the sense that 'a play visibly represents pure existing': *A play is what takes place./ A novel is what one person tells us took place*. 'The theatre offers to imaginative narration [storytelling] its highest possibilities. It has many pitfalls and its very vitality betrays it into service as mere diversion and the enhancement of insignificant matter; but it is well to remember that it was the theatre that rose to the highest place during … "great ages"'.[4] **Purpose of Theorist**: polemic – anti-realism; prescriptive **View of Theatre**: conventional; functional			the conventions used and 'reassembles' them in their imagination; excitement is generated by being part of a 'throng'.
The aftermath of World War II saw a turn away from the 'subjective mode' so prevalent in preceding years towards a focus on the temporality of being, and a 'more dynamic paradigm of human interaction and the potential for violence'. This turn was epitomised by the rise of existentialist philosophy, particularly through the work of Jean Paul					

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Sartre. Existentialism recognized that 'no essence of life exists; each of us must forge meaning through active choices and commitment to the world'. This way of thinking led to a focus on 'practical understanding and everyday existence', the understanding that truth was contingent and particular. There was also a renewed attempt by theorists to 'flesh out the meaning of tragedy'. This led to the rise of characters who were tragic by virtue of their insistence on or inability to be 'authentic'. *Waiting* became significant, as did a renewed interest in symbolism.[5]					
Philosophy in a New Key (1942); *Feeling and Form* (1953)	Susanne Langer (1895-1985) American philosopher of Aesthetics[6]	Also concerned with identifying the universal features of aesthetic experience. Concerned with the application of the philosophy of symbolic forms to the arts, in particular, the symbolic, communicative aspect of feelings. Also considered man as essentially 'a maker of symbols'.[7] There were two types of symbols: the discursive (deals with logical processes; its major expression is language) and the non-discursive (deals with emotional states; its major expression is art). Art is not the expression of emotions – it is *about* emotions (in the way that language is not the expression of concepts but is about concepts). Discursive language brings order to intellectual life. Symbolic realms bring order to *perceptual* life. Art's symbols (unlike language) work *simultaneously* rather than serially, and are shifting and multiple rather than specific. They can nevertheless be studied because they are not arbitrary. Music is the purest expression of nondiscursive symbols. Art (including drama) creates a 'virtual' or symbolic realm of its own for the portrayal of some aspect of feeling in order to 'educate us' in feeling. The debates over verisimilitude, emotional identification and the moral function of drama are all based on a misunderstanding of what drama does. The essential product of all poetic art (including drama) is an *illusion* of the **processes** of human life, what Langer calls a *virtual history*, devised specifically for the portrayal of some aspect of feeling. Drama presents this virtual history in the mode of *enactment*: as a series of actions working toward a completed pattern. It is a form of destiny [destining]. It begins as a 'form in suspense': the dramatist creates this form in outline so clearly that it stimulates and forms a 'poetic core' for actors and designers, who add their own contributions. **It is not *real* history which is being created, but *virtual* history.** An actor 'does not undergo and vent emotions; he conceives them, to the smallest detail, and enacts them'.[8] Forgetting this distinction is what leads to misunderstandings about verisimilitude, emotional identification and the moral purposes of drama, and has clouded theoretical speculation of the great dramatic forms of comedy and tragedy. Both are *created forms*, artistic or symbolic expressions of human destiny, **not depictions of the real world.**[9] Seeking philosophical or ethical significance in great dramas leads inevitably to confusion, since		Instruction in feeling through symbolic forms; communic-ation; to bring order to perceptual life; to create a pattern of felt life	**Doing**: drama (art) **Showing**: an illusion of the processes of human life through enactment; a virtual history

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		their ultimate aim is neither philosophical nor ethical but **symbolic**. The primary goal of the art of drama is to create a 'pattern of felt life'. Dramatic art is an 'organic process'. It is also particular: 'Art does not generalize and classify; art sets forth the individuality of forms which discourse, being essentially general, has to suppress'.[10] Comedy 'expresses the continuous balance of sheer vitality that belongs to society'. 'The guiding principle [of drama] is the making of an *appearance*, not under normal circumstances, like a pretence or social convention, but under the circumstances of the play'.[11] **Purpose of Theorist**: analysis (aesthetic) **View of Theatre**: positive; functional			
L'essence du théâtre (1943); *Antonin Artaud et l'essence du théâtre* (1974)	Henri Gouhier (1898- French director	Contained four brief testimonials by the members of the Cartel, reaffirming the dominance of the text-oriented tradition associated with Copeau and Jouvet. For Gouhier, the text is 'not all of the play' but it is its 'germ'. Staging must always remain faithful to the text. Theatre cannot be judged as a literary genre. It is a separate art, based on the 'exteriorization of the will' and the 'making present' which occurs because of the presence of actors and scenery. 'This creation of stage reality is the nearest man comes to divine creation, and is thus his spirit's most ambitious effort to overcome the weakness of the human condition'. At this stage, the work of Artaud was ignored, not just by Gouhier, but in France in general, although by 1974, Gouhier was to place him 'center stage'.[12] **Purpose of Theorist**: polemic – pro-text-based theatre practice **View of Theatre**:positive	An art form	Making present through the presence of actors and scenery as a way of overcoming the human condition	**Doing**: directing – presenting a text
'On Dramatic Style' (1944);[13] 'Forger des mythes' (1946); *The Psychology of Imagination* (1948); 'For a Theatre of Situations' (1947);[14] 'Beyond Bourgeois	**Jean-Paul Sartre** (1905-1980) French existentialist writer, dramatist, activist and philosopher	**Gesture** was the basis of drama. Gestures were 'the image of action' and dramatic action was 'the action of characters' (i.e. objects or images not men).[16] Theatre language should always be directed towards action, not realism or psychological expression. Every character 'acts because he is engaged in a venture [which he] justifies by reasons [because he] believes he is right to undertake it'. Theatre must be relevant to the audience's own concerns, but also be distanced, to give perspective. The essence of theatre is a combination of objective distance and the presentation of situations relevant to the spectator's concerns (as in Brecht), and in which the freedom of the character confronts limitations.[17] However, Sartre rejected Brecht's understanding of distance, particularly the device of having the actor directly address the audience: 'What is wrong with addressing an audience is that it causes the imaginary character to vanish and to be replaced by the presence of the real person'.[18] This *prevents* the necessary distance which allows **identification and empathy** in which the spectator projects onto the character their own feelings and thoughts, and therefore interferes with the ability of the dramatist	A seeing place; an institution; an artistic practice	Creating distance in order to act on the spectator indirectly through the characters: teaching the spectator something about themselves through the	**Doing**: drama **Showing**: the consequence of choice through gesture **Watching**: 'there is theatre only if all the spectators are united'.[28] Distance allows

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Theatre' (1960);[15] *Imagination* (1962)		to use this to teach the spectator something about himself. **Distance allows vulnerability**, unlike real confrontations, which create the need for the individual to protect themselves. Sartre's theatre theory is then consistent with his existential philosophy, in which the self needs to continually protect itself from the gaze (and presence) of others in order to sustain its world. Theatre creates the conditions which allow this guard to be dropped – distance protects the spectator (so he thinks, at any rate) from being acted upon by the other. Sartre thinks this vulnerability should be exploited by the dramatist to in fact act on the spectator – and this can be done because the spectator has been induced to identify with the character. By acting on the character, the dramatist is acting on the spectator. This might be the only way one can act on others, and perhaps explains Sartre's fascination with the theatre. Sartre suggests a 'theatre of situations' as a successor to the 'theatre of character', a new form of tragedy for modern man which **shows** 'a man who is free within the circle of his own situation, who chooses, whether he wishes to or not, for everyone else when he chooses for himself'.[19] This existentialist situation, of choice in the face of the world's absurdity, involves fundamental questions about how man views and defines himself, and is thus appropriate for tragedy. Sartre's view of tragedy was Hegelian, according to Carlson.[20] Sartre's plays also came to be defined as 'absurd', although he protested at the term. In 'Beyond Bourgeois Theatre' (1960) he called for a different kind of drama, one which did not merely reflect a bourgeois audience to itself but which created the experience of a direct relation 'between the subject experiencing and the object experienced'[21] but was not epic theatre, which he saw as being only possible in a non-Marxist society.[22] Sartre wanted a phenomenological or existential theatre 'that presents a quasi-objectivity' which would draw 'the observer outward toward a genuine experience of the nonself'.[23] He believed that the bourgeoisie had taken control of theatre partly by turning it into a profit-making venture dependent on the costs of land and tickets, but also through their critics. Critics simply reflected their public, telling them what they want to hear. As a consequence, a bourgeois critic could 'scuttle a play' which was not bourgeois by reflecting a bourgeois disdain for it: 'It is an error to contrast the newspaper critic with the public. The **critic** is the mirror of his public. If he writes nonsense, it is because the public which reads the newspaper will speak nonsense, too; therefore, it would be futile to oppose one to the other'. A critic was simply a spokesperson for his public. The problem of Brecht's theatre was that Brecht had not		provision of perspective and an *image* of reality	spectators to identify and empathise with characters; this provides the dramatist with the opportunity to teach spectators something about themselves

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		come to terms with subjectivity. This is why he needed distanciation, but this basically made his theatre 'demonstrative', just a vehicle for simplistic Marxist views, which depended on the society not being a socialist one. On the other hand, bourgeois theatre leant too far in the direction of subjectivity – all it wanted to do was reflect itself to itself. In doing this, it was in fact destroying theatre, which was based on action. What was needed was something in between. **Theatre simply provides an *image* of reality, not reality itself. 'Reality cannot be put into perspective because it is not in perspective** … a man is a man, whatever he be, and there are no men who must be conceived more or less fully'. Men have a passion for images because they are unable to fully see themselves as objects for themselves: 'as soon as you recognize yourself, you are no longer an object'. Even men as a group cannot see themselves 'from the outside' without loss: 'a being who is uniquely comprehensible, or at least explicable by the order of things' is 'lost' as a man. Instead you end up with an 'insect'. 'There is no place for men to know one another completely, as objects. One might be a total object for the ants or for the angels, but not as a man for men'.[24] **The fascination of theatre is that is presents us with images which allow us to imagine we are seeing other men as objects, but in fact we are merely seeing images**: 'the image of action' and the image of 'the action of *characters*', not men, and these images are always of ourselves. 'No matter how long we may look at the image, we will never find anything there that we did not put there'.[25] The theatre represents only the acts of bodies. When we go to the theatre we are attempting to 'recover ourselves as we act'[26] – to see ourselves objectively. Nevertheless, 'there is theatre only if all the spectators are united', which is why 'situations must be found which are so general that they are common to all': 'only in this way that [the theatre] will succeed in *unifying* the diversified audiences who are going to it in our time'.[27] **Purpose of Theorist**: polemic – anti-Brechtian **View of Theatre**: functional			
'The Culture Industry: Enlighten-ment as Mass Deception' (1944); 'Elements of	Theodor Adorno (1903-1969) German theorist; member of the Frankfurt School	'Erpresste' was a review of Lukács' book *Wider den missverstandenen Realismus*. Adorno accused Lukács of 'confounding art and life by focusing upon content to the exclusion of style and form'. Art is always implicated to some degree in the total system of rationality of its own time. To defy that totality, the artist 'must do so within the process of creation itself, not simply in the subject matter but [also] in the way the subject matter is treated'.[31] This conception of *authentic* art representing the society in which it is embedded through its very structure is also the basis of his sociology of music, in	A social and cultural practice	The creative process: to represent society in the form of a negation or critique; to	**Doing**: drama (art) (literature): the contradictions of society were apparent

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Anti-Semitism' (1944);[29] 'Erpresste Versöhnung' [Extorting Conciliation] (1958); 'Versuch, das Endspiel zu verstehen' (1961); 'Engagement' (1962); 'Offener Brief an Rolf Hochhuth' (1967); *Aesthetic Theory* (1970)[30]		particular, the singling out of the work of Schönberg as both authentic and exemplary.[32] Similarly, Adorno defended Beckett as 'perhaps the most successful creator of truly engaged theatre'.[33] He argued that a play had three levels of meaning (the meaning of the dialogue, the overall meaning, and the metaphysical meaning). Traditional drama tended to operate at one of these levels at a time. Beckett not only used all three levels within a play, but set them in opposition to one another so that no meaning could be found.[34] Thus Beckett, like Schönberg, 'explodes' art 'from within … compelling' rather than simply calling for 'a change of attitude', [35] by producing in the actual construction of his plays a reflection of the 'subjective-objective struggle' and a genuine portrayal of the 'anonymity of post-industrial man and the helplessness of post atomic man.[36] Adorno's tone of cultural despair, resignation and hopelessness was attacked by a number of playwrights in a survey of 11 contemporary dramatists by the journal *Theater Heute* in 1963, particularly Hochhuth and Peter Weiss. Adorno denied Hochhuth's claim of the necessity of the individual in drama, since, as Marx and Hegel had both argued, individualism was not a natural category but an historically produced one 'arising from labor'. In any case, in the modern industrial world, the individual has given way to 'anonymous configurations which can no longer be understood by the person unacquainted with theory, and which in their infernal coldness can no longer be tolerated by the anxious consciousness.' Dramatists are tempted to falsely personalize these objective circumstances, producing a 'phoney' approach (an adjective he applied to Hochhuth's plays). It was more honest to create a form that reflects 'the absurdity of the real', which realism could not do. Although Brecht had attempted to do this, he could not escape an individualist bias, but Adorno believed that Beckett had managed to do this.[37] Adorno was particularly concerned with the effects of what he called the 'culture industry' on art in general, especially with the development of mechanical means of reproduction such as radio, film and television. Radio had turned all participants into listeners, who were then subjected to what producers claimed were what the public wanted but were in fact what producers thought they wanted based on statistics which allowed the classification, organization and labelling of consumers. These same techniques were used in the production of film and television, so that audiences were 'robbed' of their function, defined by Kant, of schematizing or classifying what they were experiencing. The producers do it all for them.[38] Because of this, there is no space for the exercise of		teach spectators to take their own punishment; catharsis	in the form the art work took **Watching**: audiences of *authentic* art have the space to exercise sustained thought and imagination; audiences are constructed by art works; they have been constructed as consumers by the Culture Industry, which also has an interest in subsuming authentic art as just a 'species' of commodity; Brecht tries to construct

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		sustained thought or imagination by the audience, and so the world presented by the culture industry becomes equated directly with reality. The difference between culture and practical life collapses into an illusion of freedom.[39] Audiences become 'victims':[40] 'Donald Duck in the cartoons and the unfortunate in real life get their thrashing so that the audience can learn to take their own punishment'. In this way, 'the enjoyment of the violence suffered by the movie character turns into violence against the spectator'. The aim is ***catharsis*,** the release of emotions in controlled ways designed to 'defend society'.[41] A major tool in this form of control is the very monotony of mass culture: 'Anyone who doubts the power of monotony is a fool',[42] for monotony has the ability to take on a sense of 'healthy' naturalism, like the natural cycles of motherhood. Tragedy, which was once about the struggle of the exemplary but flawed individual against society, is now used as a form of legitimation of society in which the individual is abolished in favour of the illusion of individuality, a *pseudo-individuality* based on some accidental detail (a moustache, an accent, a curl over the forehead). As always, culture here is playing its part in 'taming revolutionary and barbaric instincts'[43] and advocating a form of institutionalized moral improvement. Thus 'the art produced for the masses … is quite other than an art of the masses'.[44] Television would, Adorno predicted, be able to achieve what Wagner had hoped to achieve in his operas: 'the fusion of all the arts in one work',[45] but it would achieve this by integrating them simply as elements in the same technical process. The merging of the techniques of the culture industry with those of advertising, would, in turn become *psychotechnology* – 'a procedure for manipulating men' who are conceived of as 'absent-minded or resistant on the basis of statistics'.[46] Although Adorno's critique of modern culture is relentless, he seems to imply two things which are central to both theatre and politics: that 'Putting on a show means showing everybody what there is, and what can be achieved … it is a fair'[47] and that spectators are not inherently passive, but can be trained as well as constructed that way, to the extent that they can vanish as a public. These two aspects of his thought perhaps account in some part for his 'break' with Brecht, and the subsequent strained relations with Benjamin, who was caught between the two.[48] Buck-Morss argues that Adorno rejected the use of Marxism to develop 'a program of action',[49] as both Lukács and Brecht were trying to do, seeing it as propaganda. He defended the conception of both thinkers and artists as workers themselves. Intellectual work could be 'viewed as a series of trial			them as activists

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		experiments or "attempts" rather than the construction of holistic systems' which were not to be forced to submit to practical imperatives such as a proletarian revolution. Thus, while both Adorno and Brecht believed that 'the goal of intellectual work was critical enlightenment', they were divided over whose consciousness was to be enlightened: the theorists and artists or the proletariat. Adorno 'insisted that **the criterion for art could not be its political effect on the audience**',[50] especially since that **spectator was itself constructed by the art form and its historical context**, but its capacity to draw out the contradictions within the society which it represented. He was supported in this view by the fact that the 'most technically innovative artists were often … aloof from politics', understood by neither the bourgeois nor the proletariat. Schonberg's music became the paradigm for Adorno's dilemma: 'It had no conscious political content, and absolutely no appeal for a working-class audience'[51] yet Adorno saw in its innovative and challenging *form*, a representation of the contradictions of bourgeois society, one which could enlighten an audience prepared to take the *time* to exercise 'sustained thought' and imagination.[52] It was this ability of the artist to capture society in the way the musical or artistic material available was structured which not only produced authentic or *serious* art, but was in itself a valuable critique or *negation* of the society, thereby representing in itself an impetus for change: '[Art] fulfils its social function more accurately when, within its own material and according to its own rules of form, it brings to articulation the social problems which it contains all the way to the inmost cells of its technique. In this sense, the job of … art bears a specific analogy to that of social theory',[53]and can potentially be a form of enlightenment because art is not just 'pure expression', but also 'a mode of cognition through which we can understand things about the world'.[54] To use art for political ends destroys this potential. Rather, intellectuals and artists 'act in concert with the proletariat by revolutionizing their own production process',[55] in the process, 'robbing the present of its ideological justifications' and exploding reification, thereby allowing society to begin to change itself.[56] Authentic or *serious* art is not necessarily elitist, but is likely to be seen that way because of its dependence on financial support and because artists 'must inevitably orient themselves to a pre-existing system of musical expression'.[57] This is particularly the case with regard to music. **Mimesis was not specifically tied to art, but was 'the way an organism adapts itself to its environment'**. It was originally 'a physiological response to danger … a primordial form			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of rationality' which had been degraded and instrumentalised by the dominance of rationality in modernity. **Mimesis was not a distancing phenomenon but, like smell, it 'forges a bridge' between the self and the other**, but by instrumentalising it, modernity had turned it into a tool for affecting the world, as indicated by consumerism and the 'identical uniforms and repeated chants of fascist mobs – these are repressed and mutilated forms of mimesis.[58] **Purpose of Theorist**: analysis (aesthetic); polemic – anti-political art; anti-the culture industry **View of Theatre**: functional			
Understand-ing Drama (1945); *The Well-Wrought Urn* (1947)	Cleanth Brooks (1906- American literary critic	Leading champion of the textually oriented American school of New Criticism. A dramatistic view of all poetry. 'Dramatic' was defined as 'presented by means of characters in action and marked by the tension of conflict'.[59] As a genre, drama was closer to poetry than prose fiction because they shared a high concentration of effect in language and both were controlled by the restrictions of their form. All poetry was a synthesis of opposites, a pattern of resolved stresses. Tragedy was the highest form of poetry because 'the tension between attraction and repulsion' was most powerful. **Purpose of Theorist**: prescriptive **View of Theatre**: n/a		To represent in action	**Doing**: drama (poetry)
The Frontiers of Drama (1945)	Una Ellis-Fermor (1894-1958) Literary theorist	Usual features of drama: a conflict of strong passions, a clearly shaped series of related deeds coordinated by one 'grand' and simple idea. Tragedy depends upon the maintenance of 'a strict and limiting balance between two contrary readings of life and their subsequent emotions at work in the poet's mind'. This balance between good and evil is always available to the superior artist, so a modern tragedy is possible. The drama of social concern differs from tragedy. It deals with remedial ills, or shows human misery with no hope of release. It does not have the same balance as tragedy.[60] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		Different genres have different ends	**Doing**: drama (tragedy)
Wesen und Formen des Dramas Vol. I (1945)	Robert Petsch (1875-1945) German theorist	Analysis of drama as literature.[61] **Purpose of Theorist**: analysis (literary) **View of Theatre**: n/a			**Doing**: drama (literature)

[1] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.245-6

[2] Strasburg, in John Gassner 1953, *Producing the Play*, New York, p. 141; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.381.
[3] Reprinted in Krasner 2008: 258-265.
[4] Wilder 2008/1941: 258-265
[5] Krasner 2008: 246
[6] As recently as 1996, Langer receives no entry in major philosophy dictionaries such as *The Cambridge Dictionary of Philosophy* (although she is mentioned briefly in the entry on Cassirer, where is it claimed that she was heavily influenced by Cassirer (Audi, Robert, ed. 1996. *The Cambridge Dictionary of Philosophy*. Cambridge: Cambridge University Press.). This could be more a reflection of the lack of attention given to Aesthetics during the C20th, and the argument that Aesthetics should not constitute a separate field of study, but be subsumed under more general considerations of the part played by images in general, as well as sounds, narrative and three-dimensional structures (from sculpture to architecture) in shaping human attitudes and experience (Susan Feagin, 'Aesthetics', in Audi 1996, *The Cambridge Dictionary of Philosophy* p. 10-11).
[7] Carlson 1984: 435
[8] Langer 1953, *Feeling and Form*, New York, p. 307; in Carlson 1984: 435.
[9] Langer's argument brings to mind the efforts by Henry James to insist that his story 'The Turn of the Screw' was just that – a story. Despite the use of multiple frames to distance the reader from the core story, it was such a powerful story that a virtual industry devoted to investigating both story and characters as if they were real has arisen in literary criticism. A number of films have also been made (the most recent being Ben Bolt's 2000 version with Jodhi May) of the inner story, all of which have ignored the external frames with which it begins. Drama too appears to be able to have this effect – perhaps especially when treated as literature rather than seen performed, a phenomenon pointed to by the many theorists who prefer to read a drama that to see it on stage.
[10] Langer 1953, *Feeling and Form*, New York, pp. 312, 327; in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.30, 32.
[11] Langer 1953: 332-3
[12] Carlson 1984: 396-7
[13] Reprinted in Sartre 1976, *Sartre on Theatre*, Frank Jellinek (trans.), Michel Contat and Michel Rybalka (eds), New York, Pantheon Books.
[14] Excerpt reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.42-44
[15] Published in Robert W. Corrigan 1963, *Theatre in the Twentieth Century*, New York, Grove Press, pp. 131-140; quoted in Pearce 1980: 50. Reprinted in Krasner 2008: 318-323.
[16] Sartre 2008/1960: 319
[17] Sartre 1998/1947: 43
[18] Sartre 1976/1944: 18
[19] Jean-Paul Sartre 1976, *Sartre on Theatre*, trans. Frank Jellinck, New York, p. 12-14, 26, 36; in Carlson 1984: 398.
[20] Carlson 1984: 398
[21] Pearce, Howard D. 1980. 'A Phenomenological Approach to the Theatrum Mundi Metaphor'. *PMLA* 95 (1) pp. 42-57. 50
[22] Sartre 2008/1960: 322-3
[23] Pearce 1980: 50
[24] Sartre 2008/1960: 318-323

[25] Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press.14
[26] Sartre 2008/1960: 319
[27] Sartre 1998/1947: 43-4
[28] Sartre 1998/1947: 43
[29] Both these essays are published in Theodor W. Adorno and Max Horkheimer 1997/1944, *Dialectic of Enlightenment*, translated by John Cumming, London and New York, Verso. Although they are presented in the *Dialectic* as the work of both authors, they are generally spoken about as Adorno's in discussions of Adorno's work (see, for instance, Potolsky, Matthew. 2006. *Mimesis*. Edited by J. Drakakis, *The New Critical Idiom*. New York and London: Routledge.144-5; Martin, Peter J. 1995. *Sounds and Society: Themes in the Sociology of Music*. Manchester and New York: Manchester University Press., and Max Paddison 1997, *Adorno's Aesthetics of Music*, Cambridge University Press).
[30] Adorno 1970, *Aesthetic Theory*, Vol 8, *Collected Writings*, 1970-1986, Rolf Tiedemann (ed), Suhrkamp Verlag.
[31] Carlson 1984: 425; Adorno 1958, 'Erpresste Versöhnung', *Monat* Vol 122, p. 44; in Carlson 1984: 425.
[32] Martin 1995: 90-98
[33] Carlson 1984: 426
[34] Adorno 1961, *Noten zur Literatur*, Frankfurt, Vol 2, pp. 86-87; in Carlson 1984: 426.
[35] Adorno 1974, 'Commitment', trans. Francis McDonagh, *New Left Review*, Vol 87-88, pp. 78, 86-87; in Carlson 1984: 426.
[36] Carlson 1984: 426
[37] Carlson 1984: 427
[38] Adorno 1997: 124
[39] This claim by Adorno is said by Bernstein to be ironic, considering that the collapse of art into life is 'what the avant-garde always wanted' (Bernstein, J.M. 2001, *The Culture Industry*, Routledge Classics).
[40] Adorno 1997: 126
[41] Adorno 1997: 138-144
[42] Adorno 1997: 148
[43] Adorno 1997: 152
[44] Bernstein 2001: 7
[45] Adorno 1997: 124
[46] Adorno 1997: 163
[47] Adorno 1997: 156
[48] Buck-Morss 1977: 30
[49] Buck-Morss 1977: 26
[50] Buck-Morss 1977: 33-4
[51] Brecht compared it to 'the neighing of a horse about to be butchered and processed for bockwurst' (Buck-Morss, Susan. 1977. *The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin, and the Frankfurt Institute*. New York and London: The Free Press (Collier Macmillan).34).

[52] For Adorno, the 'artistic experience in general is by no means as immediate as suggested by the official art religion. Experience of an art work always involves experience of the latter's ambience, its place and function in the environment' (Adorno 1970: 480; quoted by Paddison 1997: 63).
[53] Adorno 1932, 'Zur gesellschaftfichen Lage der Musik', part 1, *Zeitschrift für Sozialforschung* Vol 1(1/2), p. 105; in Buck-Morss 1977: 35n80.
[54] Paddison 1997:57
[55] Buck-Morss 1977: 42
[56] Buck-Morss 1977: 36. Buck-Morss says that in this respect, Adorno, for all his Marxist leanings, was content 'to continue to interpret the world' rather than to change it (Buck-Morss 1977: 42), but there is a sense in which this blames Adorno for what is in fact a paradox in Marx: that capitalism would eventually be overthrown through its own contradictions becoming apparent (i.e. through immanent critique such as Adorno believed critical theory and Schönberg's music were engaged in) and that some form of consciousness-raising was required so that the proletariat could be brought to realise those contradictions (i.e. an external critique). Of the two positions, Adorno's is the most democratic, as Buck-Morss acknowledges, since it does not try to impose the consciousness of one strata of society on that of another.
[57] Martin 1995: 90
[58] Potolsky 2006: 144-5
[59] Brooks and Robert B. Heilman 1945, *Understanding Drama*, New York, p. 500; in Carlson 1984: 403.
[60] Carlson 1984: 403-4, 446
[61] Carlson 1984: 441-2

Table 31/51 Theories of Theatre 1946-1950
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
A continuing concern with tragedy and absurdity.					
Grundbegriffe der Poetik (1946)	Emil Staiger (1908- German critic	Influenced by Heidegger. Attempted to apply Heidegger's three modes of *Dasein* (being-in-the world) to an analysis of literature types, which he divides into the traditional *epic, lyric* and *dramatic*. The dramatic mode is the 'third and highest stage of poetic expression'.[1] It is specifically concerned with 'ultimate meanings and destinations': 'Everything depends … upon the end'. This idea is similar to Langer's idea of 'destiny'. The style of the dramatic is, therefore, *suspense.* Staiger explains some of the conventions and practices of drama in philosophical terms. There are two basic dramatic styles: *pathetic* (in which a protagonist absorbs the public into his passionate experience) and *problematic* (which focuses not on understanding, but on the solution to the problem and the fulfillment of destiny). The traditional unities aid in the concentration of this focus.[2] **Purpose of Theorist**: analysis (philosophical) **View of Theatre**: n/a		To generate suspense	**Doing**: poetry (drama as a stage of poetry)
'Le metteur en scène et l'oeuvre dramatique' (1946); *De la tradition théâtrale* (1955)	Jean Vilar (1912-1971) French man of the theatre; founded the Avignon Theatre Festival	Great drama was only possible in privileged ages when some belief inspires the poet and brings him into harmony with a people who share it. The contemporary fragmentation of society and commercialization of art made this impossible. Hence the artist must deal with social concerns: 'We must first construct a society, and then perhaps we can construct a worthy theatre'. Although Vilar was a supporter of Artaud, he stressed social rather than metaphysical solutions for man's problems. Vilar expresses astonishment at the 'longevity' of 'realism': '**Art is a certain way of ordering or reordering nature**. What then can the world 'realism' signify in this connection? Is Rimbaud a realist? And Corneille? And Kleist? … I don't see any realism in Molière's *Don Juan*, in the apparition of the Commander, in the irrational wisdom of Sganarelle, in Harpagon's monologue, in the magnificent stanzas of the *Cid* …'. True realism lies in 'cadences and words … realism in the theatre is achieved by language and the movements of the human body'.[3] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: functional	A place; an activity	Social solutions through the 'ordering or reordering' of nature, achieved through language and the movements of the human body	**Doing**: drama (poetry) – a performed art
The Playwright as Thinker	**Eric Bentley** (1916- English theatre	Bentley 'consistently probed the meaning of theatre, challenging its aims and reactions … gaining the respect and admiration, if not always the approval, of the theatre community'.[6] He also defended modern tragedy, created in modern terms. Bentley	A place; a practice	To suggest ideas; to entertain; to	**Doing**: drama **Watching**: critics do not

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1946); 'More than a Play' (1950); *What Is Theatre? A Point of View* (1956);[4] 'The Psychology of Farce' (1958); *The Life of the Drama* (1964)[5]	critic, scholar and playwright	advocated a 'theatre of ideas, opposed equally to the light entertainment of the commercial stage and to the non-verbal theatricalism of Craig and the symbolists', as well as expressionism (essence without content) or surrealism (content without essence).[7] Tragedy should be 'a broad and deep account of the life of the individual [in which] neither man's problems nor his ability to cope with them are belittled'. The basic dramatic tension of modern times was the tension between society and the individual.[8] He claimed that contemporary French theatre displayed 'a strong religious element' (something which Carlson says appeared elsewhere in Europe at the same time, notably in the work of Eliot in England (1919) and Betti in Italy (1953)).[9] The only serious rival to this kind of drama was Brecht's, which sought a political rather than a magical goal. Contemporary theatre was thus split between politics and magic, but both ran the risk of compromising theatre because both sought an 'extratheatrical end'. Bentley attempted to define the elusive art of theatre in *What Is Theatre?* The goal of the **dramatist** was the same as that of any author: to 'search for the human essence'. The successful playwright, however, had to have 'audacity', which is why artists were 'disturbing, unsettling people … The greater the artist the greater the upset' and 'air of menace'. Theatricality '*by definition'* was 'audacious'. This was what makes the artist useful to society. Theatre was 'the realm of the sudden, the astonishing, the extravagant … **the place** for … anyone *but* the anarchist to throw his bomb … Audacity has no place in the arts until it is brought under iron control … The man of the theatre must not merely bring the explosives in his bag; he must know exactly how to prepare the explosions and how to handle their subsidence.' It was 'the interplay between audacity and control' which produced 'the supreme artistic effects'. (Bentley believed that Brecht was the only modern dramatist who combined this audacity with control – but 'not in the theory and practices of propaganda', but by virtue of his freedom as a *bourgeois* artist!). Bentley referred back to the Apollonian/Dionysian (reason/passion) split of Nietzsche, and argued that drama should lead us in search of our highest sense of humanity with 'the audacity of Dionysus and the controlling hand of Apollo'. 'All art is a challenge to despair'.[10] Bentley believed that contemporary theatre was demoralized and argued for 'a sense of where it all came from' as a way of reinvigorating 'the task of continuing'.[11] With regard to ***farce*,** he pointed out that although it was amoral, it relied upon and presupposed accepted social and moral standards in order for its humour to emerge. The recurring element in all farce		challenge despair; to 'search for the human essence'	influence the creative act, they influence public opinion; audiences of mainstream theatre are **voyeurs** – their involvement 'is not innocent' and 'if one took from theatre the element of voyeurism, the occasion would lose much of its appeal'.[15]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		and accentuated comedy was speed. Farce had the speed of fantasy. This rapid pace was more than a technicality. It was a psychological necessity, which marked 'the nature of the experience'.[12] With regard to the ***critic***, Bentley argued that 'ages of great theatre' did not come about 'through the critics' explaining how to write plays, or even how not to write them. The critic's influence is not directly on the creative act but on public opinion … **What the critic influences is morale**'.[13] Despite his concern with tragedy, he defended melodrama, which he saw as 'more natural' than Naturalism, albeit not 'mature'. It was more like child's play and designed to produce fear or pity, especially self-pity – 'the poor man's catharsis'. There was nothing wrong with self-pity, it was functional, 'a weapon in the struggle for existence … a very present help in time of trouble'. It was only in modern times when any expression of emotion was frowned on that self-pity was seen as objectionable: 'Ours is, after all, a thin-lipped, thin-blooded culture' which fears emotion, whereas the 'melodramatic vision is … simply normal' and corresponds to 'an important aspect of realism … as one can see from the play-acting of any child … There is a melodrama in every tragedy, just as there is a child in every adult'.[14] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			
'The Downfall of Oratory: Our Undemocratic Arts' (1946)	Elmer Edgar Stoll American theorist and literary critic	Stoll argues that the **spectator has either been forgotten or has come to be despised** in both oratory and the arts, especially since the 1940's. He considers much avant-garde art theory to be a last ditch attempt by an aristocracy to retain some position, if not of power and affluence, at least of intellectuality and taste, via a 'cult of the esoteric and unintelligible'.[16] This, however, has led to an extreme 'indifference to the pleasure or enlightenment of the ordinary public'. In particular, the function of both as forms of *communication* is being ignored. As a consequence, ordinary people are beginning to hold both oratory (the *forensic* arts) and the dramatic arts in low repute. This is a vicious circle, because artists then come to despise their audiences and 'the common man is … further forgotten and flouted'[17] as his experience of the arts becomes a burden rather than a pleasure.[18] **Purpose of Theorist**: polemic – **dramatic art as a form of communication** like oratory **View of Theatre**: ambivalent; functional		The pleasure and enlightenmen t of its public	**Doing**: dramatic art (a form of communica-tion) **Watching**: audiences who are treated with disdain will turn their backs on theatre
Democracy and the Arts	Rupert Brooke (1887-1915)	The coming of democracy will not mean the end of Art – it will simply change it, perhaps for the better. However, a democratic government needs to recognize the importance of		An expression	**Doing**: art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1946)	English poet	the Arts in the national life and find ways to support artists.[19] **Purpose of Theorist**: polemic – pro-art as valuable to a state **View of Theatre**: positive		and reflection of society	
Preface to *Les bonnes* (1947); 'A Note on Theatre' (1963)	Jean Genet (1910-1986) French avant-garde playwright	Genet drew close analogies between theatre and ritual. He considered the celebration of the Mass 'the greatest drama available to Western man'.[20] Theatre should be 'a profound web of active symbols capable of speaking to the audience a language in which nothing is said but everything portended'. Like Artaud, he thought Eastern theatre offered a model of this. In Western theatre, the actor 'does not seek to become a sign charged with signs. He merely wishes to identify himself with a character'.[21] **Purpose of Theorist**: polemic – anti-character driven drama **View of Theatre**: ambivalent	A web of active symbols	Speaking through the symbolic	**Doing**: drama
1946: Influenced by the work of Brecht, Judith Malina and Julian Beck formed the Living Theater Collective, destined to become probably 'the best known experimental group of the 1960s.[22] whose transformations 'reflected changes in American society and experimental theatre', moving from the early presentation of avant-garde material and production techniques to improvisational work in which performers portrayed themselves confronting social institutions and norms, a production style for which it became famous.[23] The aim was to establish a permanent repertory of 'moving and meaningful plays' in order 'to enhance the blossoming forth of **poetry in the theatre**, while preserving a certain realism, of course', according to Beck.[24] Influenced by the avant-garde musician John Cage, Beck and Malina 'sought to open up the *creative* process [**a focus on doing**], to encourage their actors to seek their own style and break free from the authority of the director'.[25] They were initially attracted to Brecht, but decided that Brecht's works were based on the 'fatal error' of assuming that one could not speak directly to an audience about human problems (hence the use of 'theatrical diversion' in Brecht). The group 'discovered' Artaud in 1958, seeing in him 'the ultimate revolutionary, who recognized that the 'steel world of law and order' created to protect us from barbarism also cut us off from all our deepest impulses and sensations, turning us into the heartless monsters who wage wars and oppress and exploit our fellows'.[26] The aim then became to 'release our trapped feelings' so that we would come to find this heartlessness intolerable, and come to feel instead 'the joy of everything else, of loving, of creating, of being at peace, and of being ourselves'.[27] [A kind of anarchy?]. The group went into exile in Europe, during which it achieved an almost mythic status. It returned to America in 1968-69 for a tour, arousing controversy and critical debate. In particular, it was seen to be 'out of harmony' with the political theatre which had since developed in America. It split in 1970, dividing into separate 'cells' to struggle once more outside the existing order for 'a new art and a new society'.[28] During the 1968 strike in France, the theatre became involved on the side of the students, since they shared the aspiration of tying art and life more closely together in a 'society of artists' who would work in cooperation and without authority as a model for the world, and the provision of theatre for everyone rather than just to those who could pay for it.[29] The group dropped from sight during the 1970s but continued to produce works involving audience participation.[30] The group reorganized itself after Julian Beck's death in the late 1980s, working out of a shopfront space in New York. When its premises were condemned, the group moved to Italy, from which it continues to tour its productions.[31]				
Von der Wahrheit (1947); *Tragedy is*	Karl Jaspers (1883-1969) German existentialist	Tragedy remains relevant. The tragic man calls into question the established political, social, moral or religious order, exposing both its limitations and his own. Tragedy is not an end in itself but a process that points toward an unattainable complete truth, a positive aspect which can be easily lost, making the 'tragic end of life' an end in itself – leading to		Calls into question the established political,	**Doing**: drama (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Not Enough (1952)	theologian	nihilism.[32] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		social, moral or religious order, exposing limitations	
Aesthetics (1949)	James Feibleman (1904-) Philosopher	An analysis of both tragedy and comedy as 'explorations of the disjuncture between the actual and the possible'.[33] Comedy is an indirect treatment of what tragedy treats directly, but is more intellectual than emotional. Tragedy preaches acceptance; comedy preaches action; tragedy is concerned with values as values; comedy is concerned with limitations on values. **Purpose of Theorist**: analysis **View of Theatre**: aesthetic		Aesthetic	**Doing**: tragedy/ comedy (art)
The Idea of a Theatre (1949); 'The Notion of "Action"' (1964)[34]	Francis Fergusson (1904-1986) American academic and critic; theorist of drama	Both the creation and the enjoyment of drama requires a 'histrionic sensibility' similar to having an ear for music. Tragedy is underlain by a ritual pattern. Modern drama has been seriously flawed by a loss of cultural wholeness, which may one day again be accessible.[35] Fergusson studied acting under Russian émigré teachers Richard Boleslavsky and Maria Ouspenskaya (disciples of Stanislavski). Like Sartre, he remained committed to action as 'the most basic' theatre technique.[36] 'All action … aims at some "objective", and if you can see what that is, you can understand the action' of both the characters and the play as a whole. Action was the *spine* of both. As Aristotle had first said, 'the movement of the psyche toward the object of its desire' was 'what the dramatist was imitating in plot, character, and language, and what the actor imitates in the medium of his own feeling and perception'.[37] Crane argues that Fergusson has a 'Platonic' view of theatre. Drama is devoted to 'the "imitation" of human life and action in its most comprehensive sense' and provides us with 'bearings'.[38] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		The imitation of human life in action in order to generate cultural wholeness	**Doing**: drama
'Tragedy and the Common Man' (1949);[39] 'The Nature of Tragedy' (1949);	Arthur Miller (1915- American dramatist	In response to Bentley's criticism of *Death of a Salesman* as neither tragedy nor social drama, Miller defended tragedy as a modern genre, but proposed a rethinking of the genre in the light of contemporary concerns.[41] Any stage work must involve conflict. This conflict is internal in drama and tragedy. What distinguishes tragedy from pathos is that tragedy 'brings us not only sadness, sympathy, identification and even fear; it also brings us knowledge or enlightenment' thereby showing us 'the right way of living in the world'.[42] Miller defends 'the common man' as tragic hero against the traditional high-		To bring order and meaning to chaos; affect enlightenmen t – the right way of living	**Doing**: drama/tragedy **Showing**: the 'truth' as the playwright sees it at the time

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'*Death of a Salesman*: A Modern Tragedy? (1958)[40]		born hero: if the exaltation of tragic action were truly a property of the high-bred character alone, it is inconceivable that the mass of mankind should cherish tragedy above all other forms, let alone be capable of understanding it'. All that was required for a tragic hero was that a person have 'total compulsion to evaluate himself justly', to totally question everything that had previously been unquestioned, to be prepared to engage in a total struggle, 'without reservation' for what he believes to be his right. Tragedy is driven by indignation. The reason why there were no tragedies being written was not because there were no more tragic heroes, or because it was a pessimistic form of drama but because of modernity's pre-occupation with the 'purely psychiatric' or 'purely sociological' view of life, both of which deny man's ability to will to act: 'If all our miseries, our indignities, are born and bred within our minds' or as a result of society 'cramping … our lives', then 'action, let alone heroic action, is obviously impossible'. What tragedy does is demonstrate and celebrate 'the indestructible will of man to achieve his humanity'.[43] In his introduction to *The Collected Plays*, published in 1958, Miller also defended *Death of a Salesman* against the many interpretations and speculations about the play: he wasn't interested in the selling profession particularly, and neither extolled it nor condemned it; he was largely ignorant of Freud's teachings when he wrote the play and certainly didn't see Biff's stolen pen as a phallic symbol;[44] the play was not an attempt to bring down, or raise the "American edifice', nor was it an attempt to show up family relations or cure the ills which afflicted modern families. Rather the play grew from 'simple images' – the image of aging, the image of people 'turning into strangers who only evaluate one another' and especially the image of 'the need to leave a thumbprint … on the world'. The play simply showed 'the truth as I saw it'. Miller believed that any art which set out to be a political programme was diminished. Writing 'springs from an inner chaos crying out for order, for meaning'. It is the process of writing which reveals the meaning: 'To speak … of a play as though it were the objective work of a propagandist is an almost biological kind of nonsense'.[45] **Purpose of Theorist**: polemic – pro-modern tragedy **View of Theatre**: positive; functional		in the world	
Forewords to *La parodie* and	Arthur Adamov (1908-1971) French avant-	Adamov pleaded for 'a living theatre, that is, a theatre where gestures, attitudes, the true life of the body have the right to free themselves from the convention of language, to pass beyond psychological conventions, in a word to pursue to the ultimate their deepest	A place of living performance	Signification through gesture	**Doing**: playwrighting (theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
L'invasion (1950); 'Théâtre, argent et politique' (1956); Program note to *Paoli Paoli* (1957); 'Qui êtes-vous Arthur Adamov' (1960); *L'homme et l'enfant* (1968)	garde playwright	signification'. He claimed to be inspired by Artaud, as well as the phenomenological philosophers Husserl and Merleau-Ponty. *Situation* was the focus of his plays, not psychological development. Although his plays were grouped under the term 'theatre of the absurd', especially by English critics such as Martin Esslin (1961), Adamov rejected this label, claiming life was not absurd, just very difficult.[46] [A similar concept to Gertrude Stein's]. Adamov was profoundly influenced by the visit of Brecht's Berliner Ensemble to Paris in 1954. He had been in the process of moving towards a more socially engaged theatre, and renounced his early work 'for its indifference to political matters'. Brecht became his new 'model'. Historical drama had traditionally sought to create a 'fallacious identification' between spectator and hero. Brecht, by creating a 'critical distance', had allowed the spectator to 'consider the historical process more objectively, to become aware of the continual 'antagonism of classes, one of which is always oppressed by another'. [47] Brecht showed that social conditions were alterable. *Paoli Paoli* was the result of Adamov's discovery that 'a work of art, and especially a theatre piece, acquires reality only if placed in a defined social context [and] in the service of an ideology'.[48] In 'Who are you Arthur Adamov', Adamov suggested that the theatre must **show** 'both the curable and incurable aspects of things'. The incurable aspect is the inevitability of death, the curable aspect is the social aspect. Carlson considers that much of the theatre of the period followed either of these two paths, led by Beckett (the incurable) or by Brecht (the curable).[49] **Purpose of Theorist**: polemic – pro-performance- oriented drama; socially engaged theatre **View of Theatre**: functional			pieces) **Showing**: the curable and the incurable aspects of things
'Palabra final' to *Historia de una escalera* (1950); *Hoy es Fiesta* (1957); 'La tragedia' (1958); 'Sobre la tragedia'	Antonio Buero Vallejo (1916- Spanish dramatist	'A play is not a treatise or even an essay. Its mission is to reflect life, and life is usually stronger than ideas'.[50] The character of human life is 'a problem whose solution can never be fully attained'. Vallejo had a 'romantic' view of tragedy: it demonstrated 'man's desire to free himself from the bonds – external or internal, social or individual – which enslave him'. Through the presentation of both despair and hope, the tragic dramatist creates reconciliation, 'something great and unchangeable which lies beyond tragedy but which can be reached only through it'.		To reflect life	**Doing**: plays **Showing**: possible ways of reconciliation

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1963)		**Purpose of Theorist**: polemic - anti-ideas drama **View of Theatre**: positive			
Preface to *The Rose Tattoo* (1950); 'The Timeless World of a Play' (1951);[51] 'Afterword' to *Camino Real*	Tennessee Williams (1911-1983) American playwright	Also defended tragedy as a modern genre, although he, like Miller, thought the genre should be rethought. 'The ***distancing*** of the dramatic world, its existence 'outside of time', was according to Williams, the source of both its lasting strength and its current weakness'.[52] Theatre *arrested time*.[53] The theatre offered a completeness which freed us from our 'haunting sense of impermanence' and our self-consciousness, which enabled us to see human actions and emotions more clearly. In tragedy, we were thus able to 'recognize and pity' individuals who attempted to assert their dignity by choosing 'certain moral values by which to live': 'suppose there had been no wrist watch or office clock … suppose, in other words, that the meeting with Willy Loman had somehow occurred in a world *outside* of time. Then I think we should receive him with concern and kindness and even with respect' The 'world of a play' offered us an occasion 'to view its characters under that special condition of a *world without time*', and this enabled us to see them as worthy of our attention: 'the created world of a play is removed from that element which makes people little and their emotions fairly inconsequential'. This, in modern, more emotionally guarded times, might only be a temporary effect, although the modern dramatist might be able to *force* his spectators to recognize the relationship between its world of temporality and the timeless world of drama by 'a certain foolery, a certain distortion toward the grotesque'. If it doesn't somehow account for time, his play will fail because spectators know the world is 'ravaged by time'.[54] Williams, and his fellow American playwright Arthur Miller, developed a form of *selective realism* in which in which certain realistic elements were heightened into symbolic significance, or theatrical devices were used within a recognizable, realistic world.[55] Williams argued that 'a play in a book is only the shadow of a play and not even a clear shadow of it … hardly more than an architect's blueprint of a house not built or built and destroyed'.[56] Spectators were a particular kind of participant, removed enough from what was going on to see properly and thus understand and experience the moral values contained in a tragedy. They were able to do this because they did not need to be concerned about themselves: 'plays in the tragic tradition offer us a **view** of certain moral values in violent juxtaposition. Because we do not participate, except as spectators, we can view them clearly, within the limits of our emotional equipment. These people on the stage do not return our looks. We do not have to answer their questions nor make any sign of being in	A seeing place	**T**o force the audience to recognize the relationships in the play; to arrest time	**Doing**: drama (tragedy) **Showing**: selective realism **Watching**: spectators were **able to see more clearly precisely because they were *not* active participants**; the darkness of the auditorium enhanced this because it relieved self-consciousness

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		company with them, nor do we have to compete with their virtues nor resist their offences. All at once, for this reason, **we are able to *see* them**! Our hearts are wrung by recognition and pity, so that the dusky shell of the auditorium where we are gathered anonymously together is flooded with an almost liquid warmth of unchecked human sympathies, relieved of self-consciousness, allowed to function'.[57] **Purpose of Theorist**: polemic – pro-the possibility of modern tragedy **View of Theatre**: positive			
Les deux cent mille situations dramatiques (1950)	Etienne Souriau (1892-1979) French philosopher	A proposal to analyze dramatic plots based on the possible functional arrangement of various elements. Souriau's ideas influenced semiotic studies of the theatre during the 1970's, as well as the more general theory of Ginestier (1961).[58] **Purpose of Theorist**: analysis **View of Theatre**: practical			**Doing**: drama
Shakespeare's Tragedies (1950)	Clifford Leech (1909- English academic	Tragedy was still a relevant genre but the tragic world was 'not merely devoid of meaning'. It was actively malevolent. Evil usually predominated, occasionally temporarily balanced by the strength of a hero. Endurance rather than pride is the balance to terror in a terrible universe in which man must justify his existence.[59] **Purpose of Theorist**: analysis **View of Theatre**: ambivalent		To show endurance	**Doing**: tragedy (a genre of dramatic literature
Homo Ludens: A Study of the Play-Element in Culture (1950)	Johan Huizinga (1872-1945) Dutch academic and historian	Drama is but one form of human (social) play, a sense it retains in performance. Tragedy and comedy 'both derive from play', and the acting out of myth which eventually became formalised. This form of play was originally also competitive, much like a modern football match.[60] **Purpose of Theorist**: historical analysis **View of Theatre**: positive		Play	**Doing**: drama (a form of play)

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 439
[2] Carlson 1984: 440
[3] Vilar 1955: 170-171 in Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers.213
[4] Excerpt reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.298-301.
[5] Excerpt reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 35-41.
[6] Krasner 2008: 298
[7] Carlson 1984: 400

[8] Bentley 1946, *The Playwright as Thinker*, New York, 1946, p. 33; in Carlson 1984: 400.
[9] Carlson 1984: 417
[10] Bentley 2008/1956: 298-301; Bentley 1964, *The Life of the Drama*, New York, p. 353; in Carlson 1984: 453.
[11] Bentley 2008/1956: 301
[12] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.84
[13] Bentley 2008/1956: 301
[14] Bentley 1998/1966:36
[15] Bentley 2008/1964: 156
[16] Stoll, Elmer Edgar. 1946. 'The Downfall of Oratory: Our Undemocratic Arts'. *Journal of the History of Ideas* 7 (1) pp. 3-34.19. In art as in politics, according to Stoll, 'aristocracy … often enough takes to outlawry', especially if conservatism is aligned with the bourgeoisie (Stoll 1946: 28).
[17] Stoll 1946: 21
[18] Stoll 1936: 34
[19] Brooke, Rupert 1946, *Democracy and the Arts*, Geoffrey Keynes (ed), London, Rupert Hart-David.
[20] Carlson 1984: 413
[21] Genet 1963, 'A Note on Theatre', trans. Bernard Frechtman*, Tulane Drama Review* Vol. 7(3), p. 37; in Carlson 1984: 413.
[22] Carlson 1984: 419
[23] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 510-511
[24] Julian Beck, in Pierre Biner 1972, *The Living Theatre*, trans. Anon, New York, p. 20; in Carlson 1984: 419.
[25] Carlson 1984: 420
[26] Carlson 1984: 420
[27] Kenneth H. Brown 1965, *The Brig*, New York, p. 25; in Carlson 1984: 420.
[28] Carlson 1984: 469
[29] Carlson 1984: 472
[30] A 1979 production in London of *Prometheus* invited audience members to help enact the communist revolution. After the performance, participating audience members were then invited to join the company on a protest march to a nearby prison (Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.512).
[31] Wilson and Goldfarb 2004: 512
[32] Carlson 1984: 447
[33] Carlson 1984: 404
[34] Reprinted in Krasner 2008: 345-347.
[35] Carlson 1984: 402-3
[36] Krasner 2008: 345
[37] Fergusson 2008/1964: 346

[38] Cited in Crane, R.S. 1967. 'Varieties of Dramatic Criticism'. In *The Idea of the Humanities and other Essays Critical and Historical*. Chicago and London: The University of Chicago Press, pp. 215-235. 220-221
[39] Reprinted in Krasner 2008: 267-9.
[40] Reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.106-112.
[41] Brandt 1998: 106
[42] Miller 1978, 'The Nature of Tragedy', *The Theatre Essays*, ed. Robert Martin, New York, p. 11; in Carlson 1984: 405.
[43] Miller 2008/1949: 267
[44] Miller 1958 in Brandt 1998: 107
[45] Miller 1958 in Brandt 1998: 107
[46] Adamov 1968, *L'homme et l'enfant*, p. 111; in Carlson 1984: 411.
[47] Adamov 1968, *Ici et maintenant*, Paris, p. 42; in Carlson 1984: 412.
[48] Adamov 1968, *Ici et maintenant*, Paris, p. 93; in Carlson 1984: 414.
[49] Carlson 1984: 415
[50] Vallejo 1950, *Historia de una escalera*, Barcelona, p. 155; in Carlson 1984: 419
[51] Reprinted in Krasner 2008: 274-277.
[52] Carlson 1984: 405
[53] Williams 2008/1951: 274
[54] Williams 2008/1951: 275
[55] Wilson and Goldfarb 2004: 495
[56] Williams, 'Afterword', *Camino Real*, in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth. 299.
[57] Williams 2008/1951: 276
[58] Carlson 1984: 438, 494, 500
[59] Carlson 1984: 446
[60] Huizinga, J. 1950. *Homo Ludens: A Study of the Play-Elements in Culture*: Routledge, 144

Table 32/51: Theories of Theatre 1951-1954
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Reflections on the Theatre (1951)	Jean-Louis Barrault (1910-) Head of the Théâtre France from 1959	Theatre was 'a total physical and psychical experience'. He drew on Artaud's work on breathing to analyse the vocal mechanism of the actor. He proposed a 'spectrum of theatre' which had 'pure gesture' at one end, 'pure speech' at the other, and Shakespeare and Molière at the centre.[1] Dramatic style began with breathing, gesture was implied in language. [In the past this discussion would come under 'stage-craft'] **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A physical experience (for the actor)	The experience of performance	**Doing**: acting
Ostend Interviews 1951	Michel de Ghelderode (1898-1962) Flemish dramatist	Expressed a similar attitude towards drama as Ionesco (1953). His plays arose 'not from an intellectual emotion but from a visual emotion. **Theatre begins always with the eyes'**.[2] Ghelderode shared a similar interest in marionettes as the symbolists: 'he found in them theatre in its 'pure, savage, and original state', a theatre of magic, of symbolic sounds, colors, and objects'. 'Objects are signs, and the visionary arrangement of such signs is the function of theatre'. This theatre was 'irrational and visionary', not discursive.[3] Ghelderode considered Brecht a 'misguided' genius, and condemned engaged and thesis plays. Theatre was 'an art of instinct and not of reason'.[4] **Purpose of Theorist**: polemic – anti-discursive drama **View of Theatre**: positive	A seeing place (for the artist); a practice	To see; to arrange signs visually	**Doing**: drama (an art of instinct)
'El teatro revolucionario' (1952); 'Teología del drama' (1953); 'Tragedia' (1953); *Drama y sociedad* (1956); 'Teatro épico, teatro dramático, teatro de	Alfonso Sastre (1926-) Spanish dramatist	Like Betti, Sastre was seeking for a way to make theatre more deeply relevant to human needs. He proposed as a theme 'the tragedy of a world without Christ, the tragedy of a world with its back turned on the truth'.[5] Influenced by Sartre, he later broadened his concern to a more generally humanistic 'engaged' theatre, although he was suspicious of commitment to any specific political program. He believed that political engagement tended to blind one to the truths in the adversary's position. Engagement must be based on 'an objective vision of sociopolitical realities'. An *a priori* commitment to any social or political position was 'unacceptable, not only for the theatre, but for any social activity, artistic or otherwise'.[6] A dramatist could write engaged drama without openly espousing any particular doctrine by stimulating 'prepolitical states of emotion and awareness – states which frequently encourage a purifying political action'.[7] Tragedy in particular could arouse in the spectator 'fundamental questions about the meaning' of events and 'the possibility of reducing their effect by human effort'. The pity and fear stimulated the spectator [**always *the* spectator]** 'to make meaningful social decisions, ranging from individual assistance to revolution', while catharsis consisted of two phases:	A social activity	A stimulus to engagement with the world through its engagement	**Doing**: drama **Showing**: the tragic quality of individual human existence **Watching:** (pity and fear stimulate the spectator to make meaningful social decisions.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
vanguardia' (1963); *Anatomía del realismo* (1965)		'immediate or personal purification and social purification'.[8] Sastre considered that both Brecht and Beckett offered only a partial perspective. Sastre suggested a *realismo profundo* which would combine both views, balance Beckett's pessimism with Brecht's 'naïve optimism', and show 'the tragic quality of individual human existence as well as the perspective of historical development'.[9] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			
Grundlagen der Dramaturgie (1952)	Arnulf Perger (1883- Literary scholar	Analysis of drama as literature; influenced by Walzel's general approach but rejecting the categories 'open' and 'closed' as too vague for drama. Suggests instead a distinction between drama set in a single place (*Einortsdrama*) and drama of motion (*Bewegungsdrama*). Thus the question of setting (*das Raumproblem*) becomes the major concern of the dramatist. **Purpose of Theorist**: prescriptive **View of Theatre**: n/a			**Doing**: drama (literature)
'Anmerkung zur Komödie' (1952); 'Theaterproblem' (1954) ('Problems of the Theatre' 1955);[10] 'Friedrich Schiller' (1959)	Friedrich Dürrenmatt (1921-1990) Swiss writer, playwright, illustrator, journalist and television director	Comedy was the only proper artistic response to the horrors of world wars and atomic bombs, a way of rubbing 'salt' into the wounds. Drama must depict the subjective world of which it is a part. The modern world offers neither representatives figures nor heroes – only victims. Pure tragedy is not longer possible, although 'the tragic element' is. This can be generated out of comedy 'as a frightening moment, as an abyss that opens suddenly'. **Tragedy 'overcomes distance … [b]ut comedy creates distance**[11] 'through the use of 'flashes of inspiration'.[12] Both are 'but formal concepts, dramatic attitudes, figments of the aesthetic imagination which can embrace one and the same thing. Only the conditions under which each is created are different'. Tragedy did not use 'conceits' but comedy did, as a way of creating distance. It is through the use of the conceit 'that the anonymous audience becomes possible as an audience, becomes a reality to be counted on, and, also, one to be taken into account. The conceit easily transforms the crowd of theatregoers into a mass which can be attacked, deceived, outsmarted into listening to things it would otherwise not so readily listen to. Comedy is a mousetrap in which the public is easily caught and in which it will get caught over and over again. Tragedy, on the other hand, predicates a true community, a kind of community whose existence in our day is but an embarrassing fiction'. According to Dürrenmatt, 'the tragic figure is one who must display personal power' and a sense of responsibility,[13] but 'power today becomes visible and takes shape perhaps only when it explodes'. Otherwise it is 'impenetrable to view, anonymous, bureaucratic' so that 'genuinely representative figures	A seeing-place	To create distance	**Doing**: drama (comedy as a response to the horrors of a post-war world); playwrighting **Showing**: a depiction of the playwright's world **Watching**: 'If one could but stand outside the world, it would no longer be threatening';

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		are absent, and the tragic heroes are without names.[14] 'Recalling Schiller's distinction between the naïve and the sentimental, Dürrenmatt suggests that the naïve poet accepts the world as it exists, while the sentimental or reflective poet calls it into question, thus becoming a rebel. If he is to remain morally consistent, then, he will not stop at questioning but begin to urge change; that is he will move from rebel to revolutionary'.[15] However, since the revolutionary doctrine that a man 'can and must change the world' is unrealizable for the individual, it can serve only as a political slogan to incite the mob. Thus the modern poet is confronted by a world which is both unacceptable and, through his individual efforts at any rate, unchangeable. Schiller's solution to this problem remains the answer: to accept necessity in the external realm of nature, but to assert freedom within the individual. This answer should remind us that '**man is only in part a political being'.** His destiny will be fulfilled not politically but in what 'lies beyond politics and comes after it'.[16] His views were echoed in the works of Harold Pinter. Dürrenmatt took 'a dim view of the swirling theories of his time', preferring to seek practical solutions to the problems of playwriting and theatre practice:[17] 'For me, the stage is not a battlefield for theories, philosophies, and manifestos, but rather an instrument whose possibilities I seek to know by playing with it … I speak [as a 'tailor'] only to those who fall asleep listening to Heidegger. … Literary scholarship looks on the theatre as an object; for the dramatist it is never something purely objective, something separate from himself'.[18] He creates an object only to 'scorn it' and make something new. Scholarship comes after the artist, and makes laws; the artist 'has no need of scholarship' because he 'can not accept a law he has not discovered for himself'. Scholarship 'stands behind the artist like a threatening ogre, ready to leap forth' at the artist who 'wants to talk about art', especially when he argues that the laws produced by scholarship do not exist.[19] 'Art is something personal, and something personal should never be explained in generalities. The value of a work of art does not depend on whether more or less good reasons for its existence can be found … The artist always represents his world and himself'.[20] Aristotle's unities did not make Greek theatre possible; Greek theatre made Aristotelian unities possible. Scholarship always comes after the fact, yet hems in the artist. 'Dramatic craftsmanship is an optical illusion', a product of the critic's own prejudices.[21] The 'task of art … is the creation of form, of that which is concrete'.[22] Every stage play seeks to make an 'immediate impact' – it seeks to transform itself into			consequently the playwright must use 'conceits' to trap the theatregoer into becoming an audience who will listen to things it would otherwise not listen to;[24] darkening the auditorium has been 'the most disastrous innovation' because it has resulted in 'the reverential mood … in which our theatres are being stifled' and has turned the stage into a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		visibility, and in doing so, 'takes for granted audience, theatre and stage'. Nevertheless, he thinks that **darkening the auditorium has been 'the most disastrous innovation' because it has resulted in 'the reverential mood … in which our theatres are being stifled' and has turned the stage into a 'peep-show'**. This has contributed to theatre today becoming largely 'a museum [to which] visiting professors or independent scholars … take their turn to appear … or arrange exhibitions'.[23] Although this is problematic, it nevertheless frees the artist to experiment, since scholarship has determined a vast number of styles, so any style can become possible. **Purpose of Theorist**: polemic –anti-prescriptive theory **View of Theatre**: positive			'**peep-show**'.
1953: the appearance of Samuel Beckett's *Waiting for Godot* had an international impact [on theatre practitioners, critics and theorists if not on spectators], and focused attention on 'a new style of anti-realist drama in France that would become the most successful avant-garde theatre the century had ever produced'. Beckett's work was grouped with the plays of Eugene Ionesco and Adamov under the fashionable title of 'theatre of the absurd'. Adamov objected strongly to his plays being placed under this genre. However, Martin Esslin's influential book *Theatre of the Absurd* (1961) established the term in English criticism. The French, in an attempt to distinguish between the work of Sartre and Camus, and the work of Beckett and Ionesco, tended to define the new works under the term suggested by Ionesco: *théâtre de dérision*. Nevertheless, what did unite these new works was a **rejection of the accepted conventions of the traditional French theatre** with its emphasis on the word and linkage between cause and effect, its bias towards realism and the psychological development of character. Beckett, Ionesco and Adamov were all influenced by the work of the phenomenologists Husserl and Merleau-Ponty, particularly by their focus on *the structures* which organized 'reflexes' rather than reflexes themselves, and emphasised *situation* rather than plot, character development or psychological insight.[25] Esslin also included the work of Jean Genet under this genre, although it did not share the same general vision of the human condition (isolation, meaninglessness, the inadequacy of language) which united Beckett, Ionesco and Adamov. During the same period, many continental theorists of tragedy came to consider that the genre was no longer relevant, looking instead to dark comedy or tragi-comedy as a more suitable genre for modern consciousness.[26] Dürrenmatt's 1954 essay 'Theaterprobleme' (1952) is an example of this move. A continuing concern for modern theorists was the debate over whether the theatre should be viewed primarily 'as an engaged social phenomenon' or 'as a politically indifferent aesthetic artifact'.[27] The autonomous view drew firstly on Artaud to support its claims, then on Grotowski. Ionesco argued for the latter on the grounds of artistic freedom since only under conditions of freedom could the artist create a work of art. This was bound to be out of step with the mainstream until people became familiar with it.					
'Cerisy-la-Salle' (1953); 'Notes sur le théâtre' (1953); 'The Playwright's Role' (1958);[28] 'La	Eugene Ionesco (1912-1994) French avant-garde playwright	In 'Cerisy', Ionesco claimed that the term *absurd* was 'vague enough to mean nothing any more and to be an easy definition of anything'.[30] He considered the world 'irrational'[31] rather than absurd. He preferred *théâtre de dérision* to describe his plays. *La cantatrice chauve* (1951) was 'abstract theatre. Pure drama. Anti-thematic, anti-ideological, anti-social-realist, anti-philosophic, anti-boulevard-psychology, anti-bourgeois, the rediscovery of a new free theatre'.[32] It was based on an English primer he was using to teach himself English.[33] *Les chaises* was 'an attempt to push beyond the present frontiers of drama'.[34] He was aiming to strip dramatic action of 'all that is	A place of communi-cation	Communica-tion; to reveal what was usually hidden in discursive drama using words,	**Doing**: playwrighting **Showing**: life as ridiculous, even entertaining **Watching**: unpopular

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Coeur n'est pas sur la main' (1959); 'The Avant-Garde Theatre' (1960);[29] *Notes and Counter Notes* (1964)		particular to it' in order to achieve an abstract conflict 'without psychological motivation'. Freed from all external abstractions, theatre could become 'theatre from within', about 'man's most deeply repressed desires, his most essential needs, his myths, his indisputable anguish, his most secret reality and his dreams', all of which are normally hidden by 'social crust and discursive thought'. Consequently, words were not necessarily the best medium for the dramatist. Nor were they essential: 'Everything is language in the theatre … words, gestures, objects, action'. The author should 'make actors of his props … bring objects to life … animate the scenery and give symbols form'.[35] Ionesco's conception of theatre has much in common with the Prague semioticians. In 1958, Ionesco became engaged in a debate with the critic Kenneth Tynan (1958), in which he defended his conception of theatre against the charge of being 'devoid of any humanistic values', merely 'a funfair ride on a ghost train, all skulls and hooting waxworks … a diversion'.[36] The role of the playwright was not to 'deliver a message to the world … to direct its course, to save it' but to simply write plays 'in which he can offer only a testimony … a personal, affective testimony of his anguish and the anguish of others or … of his happiness … or … express his feelings … about life … A work of art has nothing to do with doctrine'.[37] Ionesco drew a distinction between the merely 'social' and 'true society', which was 'revealed by our common anxieties, our desires, our secret nostalgias', of which political concerns were 'merely pale reflections: 'it is the human condition that directs the social condition, not vice versa'. Drama therefore must deal with these basic realities: 'the pain of living, the fear of dying, our thirst for the absolute'. The purpose of art was not to teach, but to testify about existence by means of its structure or inner logic. Art was 'a way of knowing that involves the emotions' and was tied to no 'ideology or closed system of thought' – 'it was not Sophocles who was inspired by Freud but obviously the other way round.[38] Ideology is not the source of art. A work of art is the source and raw material of ideologies to come'. A work of art 'is the expression of an incommunicable reality that one tries to communicate' [why else *write* plays – 'the very act of writing and presenting plays is surely incompatible' with a belief that 'words have no meaning and … all language is incommunicable'?].[39] Its purpose was to present 'a vision of life that is enlightening, entertaining, or both',[40] and it should be judged on whether 'it is true to its own nature'.[41] Like Dürrenmatt, Ionesco saw himself as a kind of mason, knowing certain laws of		gestures, objects and action; a way of knowing that involves the emotions	plays are merely unfamiliar plays; the spectator becomes used to anything in the end, and good avant-garde plays will become both popular and mainstream

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		dramatic construction, but in an empirical or instinctive manner, and springing 'from my own creative experience' and which were 'provisional and mobile', coming 'after, not before, artistic creation' and as likely to be dropped for the next play. He accepted the 'official' description of his work as 'avant-garde' in the general sense of 'an artistic and cultural phenomenon of a precursory nature' which pointed to a change of direction for a whole society: 'one can only see that there has been an avant-garde when it no longer exists as such'. What was constant was the sense that 'the revolutionary playwright feels he is running counter to his time' because he is 'the opponent of an existing system … a critic of … what exists now'. However, 'a thing once spoken is already dead, reality lies somewhere beyond it and the thought has become petrified' and eventually 'every good avant-gardist' is 'merged into the theatrical tradition. Before then, it can only be 'the theatre of a minority', unpopular and hated by critics. The aim of the artist can never be to please either critics or public but 'to discover truths' whatever they may be at the time 'and to state them'. Unfamiliar works were always unpopular but could become popular in time. The dramatist was 'not a pedagogue' peddling 'second-hand truths' and 'neither is he a demagogue'. He is simply trying to satisfy 'a mental need'. A work of art (like a tree) was 'sufficient in itself and I can easily imagine theatre without a public. The public will come by itself, and will recognize this theatre as it recognizes a tree as a tree'. The artist should not/perhaps cannot write with the spectator in mind. In any case, theatre was a basic human need which 'like bodily functions' is 'as natural, necessary and instinctive as breathing' and will always be discovered or rediscovered, although he believed that the avant-garde movement in France had been 'arrested' because of 'wars, revolutions, Nazism … tyranny, dogmatism and … bourgeois inertia' creating a theatre which was simply a 'submission to dogmatism'. Ionesco distinguished between two views of what was generally considered *popular* theatre, one of which was erroneous. This was the view that popular theatre was 'for those who are lacking in intellect'. The other was theatre which was 'intended to instruct, a theatre for our edification, the tool of a political creed, of some ideology of which it is the duplicate – a useless and "conformist" repetition'. Against this there was the 'work of art' – always ahead of its time, a 'flowering of the imagination' in which 'meanings emerge by themselves … eloquent for some and less so for others' at least at first. This kind of work was only 'unpopular' 'because of its unfamiliarity' but could in fact be considered popular in a different, more genuine sense			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		in that it 'springs from men's hearts, through a man's heart; it is the only thing which really expresses the people'. Genuine popular theatre is 'one of communion in the same agony'. So-called popular theatre, however, 'is actually far more unpopular. It is a theatre which is arrogantly imposed throughout by a ruling aristocracy, a special class of initiates who know or think they know in advance what the public needs. They even say to the public: "You must only need what we want you to need and you must only think in the way we think"'. Theatre needed 'places of experiment … protected from the superficiality of the general public' or those who presumed to speak on its behalf (such as commercial theatre managers). It was necessary for the artist to 'wage war against or else to ignore' both. Dramatists 'should have the same opportunities as scientists for making experiments' without having to concern themselves with 'popularity'. No-one asked scientists to justify their work on the basis of popularity. [42] **Purpose of Theorist**: polemic – anti-commercial theatre which imposes on the public what it thinks they need **View of Theatre**: positive; functional			
'Teatro e religione' (1953)	Ugo Betti (1892-1953) Italian playwright	Argued for serious and passionately involved theatre to deal with needs which were 'essentially religious' in their search for universal values. Dramatists must therefore 'enter into the spiritual desert where many live'[43] and 'prove again certain things to everyone', especially the universal desire for 'mercy, harmony, solidarity, immortality, trust, forgiveness, and, above all, for love'. By expressing and exploring this need, the dramatist established 'one side of a perimeter' which, when complete, would reveal God.[44] **Purpose of Theorist**: polemic – idealist **View of Theatre**: positive; functional		To express and explore the human need for love and solidarity	**Doing**: drama **Watching**: a religious experience
Phénomén-ologie de l'expérience esthetique (1953)	Mikel Dufrenne French philosopher of Aesthetics	Seeking to identify the universal features of aesthetic experience. Emphasized feeling in relation to **perception**: 'The very height of aesthetic perception is found in the feeling which reveals the expressiveness of the work. … The aesthetic object moves me to do nothing but perceive'.[45] At its deepest level, perception involves both reflection and feeling, which Dufrenne calls 'the reciprocity of two depths', that of the expressed world within the work of art, and that of the spectator. Art is not a reflection of reality, but a reflection of *feeling.* The question of the reality of art is misplaced: 'The affective quality of the world matters more than its geography'. 'Man and reality both belong to something more basic – to being itself – which exists *prior to* the object in which it is manifested and to the subject which perceives the manifestation. Neither subject nor object is		Aesthetic affect	**Doing**: art (an aesthetic object) **Watching**: spectators achieve a consciousness of *being* when they contemplate

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		necessary for *being*, but **both** are necessary for a *consciousness* of being, which is what the spectator achieves by contemplation of the art object'.[46] **Purpose of Theorist**: analysis (aesthetic) **View of Theatre**: aesthetic			an art object such as theatre
Tragedy and the Paradox of the Fortunate Fall (1953)	Herbert Weisinger (1913- Academic; critic	The power of tragedy arises from recognition of the primal archetype of death and rebirth.[47] **Purpose of Theorist**: analysis **View of Theatre**: positive		Recognition of death and rebirth	**Doing**: tragedy
'The Tragic Form' (1954)	Richard B. Sewall (1908-2003) American academic and author	Tragedy depicts the paradoxical nature of man and the universe.[48] **Purpose of Theorist**: analysis **View of Theatre**: positive		Depicts the paradoxical nature of man and the universe	**Doing**: tragedy
'"Enlighten-ment" and Modern Drama' (1954)[49]	John Gassner (1903-1967) American drama critic	Gassner shared the post-war pre-occupation with 'searching for a mode to express the tragic form'.[50] By using the term 'Enlightenment', he intended 'to assert the possibility of facing reality in the context of a real, rather than legendary or romanticized and sentimentalized world … a play can be, *in its time*, both social drama and tragedy'. Enlightenment refers to the driving force and outcome of tragedy but 'Enlightenment is dramatically ineffective without the collaboration of "pity" and "fear" in an intense complication of dramatic events'. It should not be 'confused with a simple prescription for action, or a mere realization on the part of the tragic character that he was right or wrong. Tragic enlightenment is an *experience* not a moral tag' to be used by Sunday School teachers. Enlightenment is 'knowledge *won*', not knowledge imposed. We have an exalted idea of tragedy these days which perhaps even the ancient tragedies could not measure up to. Spiritual awakening has become a 'fetish' and 'confusion' is caused by the assumption 'that a tragedy must have "universality"' in the form of an escape from reality. According to Aristotle, who introduced the term to criticism, 'By the **universal** I mean how a person or a certain type will on occasion speak or act according to the law of probability or necessity'. [We seem to have turned this definition around to mean that how a person speaks must accord to laws of general application] so that plays which		To generate the tensions and empathy which produce catharsis, which in turn brings enlightenmen t	**Doing**: drama (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		claim universality disappear into the mist, producing 'an academic kind of playwriting that no one can produce' of 'moral and spiritual elephantiasis' (universality marked by 'grandeur') and 'overproduction'. The 'theatre of our time cannot subsist on a diet of "universals" untranslated into recognizably contemporary manners, sensibility, and events'. In any case, 'an absolute distinction between the particular and the universal experience is, in fact, impossible. Immediate realities contain and imply universal ones … anything we call universal is only a generalization of immediate and specific concerns … everything we designate as universal was at one time, and in one sense or another, immediate – socially *and* personally. It couldn't have been universal, indeed, if it couldn't possibly have any immediacy for the playgoer'. [Again, in this concern with play*writing*, is an implicit theory about spectatorship: the fact that an experience can be shared between performers and spectators is in itself proof of the universal appeal within the drama. Only something which has some sense of universal appeal can be shared.] The reason why contemporary attempts at tragedy fail is because the plays do not 'effectuate' pity and fear, i.e. they do not generate the tensions and empathy which produce catharsis, at the same time as they are aiming at enlightenment. They are too busy trying to convert the character or preach to the spectator and consequently end up being 'statements' rather than a dramatic process'.[51] Pity and fear have to form a 'triad' with enlightenment for us to care enough about the character for catharsis to occur. **Purpose of Theorist:** prescriptive **View of Theatre**: positive; functional			
1954: Brecht's Berliner Ensemble appeared for the first time in Paris, making 'a profound impression' especially on critics such as Roland Barthes, and the dramatist Adamov. It brought out the pessimism of the existentialists and absurdists. Brecht offered optimism in his belief that not only could things change, but that the theatre could be a vehicle for promoting that change. This realisation not only prompted a change in direction for Adamov, but also prompted critics to reconsider the popularity of a drama 'seemingly devoid of any positive humanistic values' and exhibiting no faith in either logic or communication. Kenneth Tynan (1958) was one of those critics. This debate raised once again the purpose of art: was it to exist for its own sake, or for external purpose – generally social. It echoed the debate between Marxist critics and those they called formalists in C19th: 'the socially engaged realists … against the proponents of art for art's sake. For Ionesco, art's purpose was simply to be what it was – indeed, this was what he thought was all that could be said about anything. The business of existence was to exist. This debate was played out in America through the Living Theatre and the Open Theatre, as well as in England (in a more muted form) from about 1956, when the influence of Brecht and of French experimentation began to be felt there. 'Characteristically, the English dramatists … were less extreme … in experimentation and less inclined to theoretical pronouncements'. However, in the conflict between the theatre of political engagement and that of metaphysical speculation, the political side was more evident. In Germany, as 'the proper role and form of an engaged theatre' had always been a central concern of Marxist aesthetics, the debate produced some heated exchanges. Official East German policy since the 1950s was to encourage 'social realism' and discourage 'decadent' and 'experimental' forms (essentially the position of Lukács with regard to expressionism). However, this official position also held that East German			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
society could solve all social conflicts. Consequently, it was considered that drama which portrayed such conflicts misrepresented reality. This led to a debate *within* the 'engaged' camp as to what realist drama should be showing.[52] This debate was largely led by Peter Hacks (1957). Lukács himself became involved in this debate. As before, his intolerance of experimentalism aroused protest, expressed in similar terms to the previous debate over expressionism. This time his major opponent was Theodor Adorno (1958).					
Das Prinzip Hoffnung (1954)	Ernst Bloch (1885-1977) German Marxist philosopher	Bloch applied his interpretation of Marxism to a variety of cultural phenomenon, including theatre. The purpose of theatre (echoing Brecht and Schiller) was 'to influence the desires of the world towards real possibilities – as a paradigmatic institution'.[53] Art is 'a laboratory and at the same time a festival of real possibilities'. The theatrical performance 'is an anticipatory appearance (*Vor-Schein*) of material that is **not yet** in existence' [hence art is not a mirror of life] but 'toward which human consciousness is striving'.[54] Art therefore *prefigures* the 'concrete utopia' that exists 'at the horizon of every reality'. **Estrangement** in the theatre rises not from the spectators becoming aware of the contradictions in present social reality, but from the glimpses they catch of the 'beautiful strange' – the utopia of fulfillment to which their inner vision responds while still embedded in the contemporary reality where such fulfillment can not yet be achieved. [55] Bloch drew a distinction between art and 'escapism, mere entertainment, spiritualized abstraction and 'self-contained artifact' (suggesting that the work of non-socially engaged dramatists such as Ionesco was not in fact art). **Purpose of Theorist**: polemic – art as a vehicle for utopian vision **View of Theatre**: positive		To provide an anticipatory appearance (*Vor-Schein*) of material that is **not yet** in existence'	**Doing**: theatrical performance (art) **Showing:** possibilities **Watching**: awareness of the gap between reality and utopia produces estrangement

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 397
[2] De Ghelderode 1960, *Seven Plays*, trans. George Hauger, New York, pp. 15-16, 23; in Carlson 1984: 416.
[3] Carlson 1984: 416
[4] In Samuel Draper 1963, 'An Interview with Michel de Ghelderode', *Tulane Drama Review* Vol 8(1), pp. 46-7; in Carlson 1984: 416.
[5] Sastre 1953, 'Teología del drama', *Correo literario* Vol. 85., December 1953, p. 10; in Carlson 1984: 418.
[6] Sastre 1952, 'El teatro revolucionario', *Guía* August 1952, p. 22; in Carlson 1984: 418.
[7] Sastre 1956, *Drama y sociedad*, Madrid, p. 71; in Carlson 1984: 418.
[8] Sastre 1953, 'Tragedia', *Correo literario* Vol. 70, April 1953, p. 10; in Carlson 1984: 418.
[9] Sastre 1965, *Anatomia del realismo*, Madrid, p. 129; in Carlson 1984: 419.

[10] Excerpt reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.287-292 and in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 45-54.
[11] Dürrenmatt 2008/1955: 290-1
[12] Dürrenmatt 1998/1955: 53
[13] Dürrenmatt 2008/1955: 291-2
[14] Dürrenmatt 1998/1955: 51-2
[15] Carlson 1984: 448
[16] Dürrenmatt 1976, *Writings on Theatre and Drama*, trans. H.M. Waidson, London, pp. 58, 81, 107-111; in Carlson 1984: 448.
[17] Krasner 2008: 287
[18] Dürrenmatt 1998/1955: 46
[19] Dürrenmatt 2008/1955: 288-9
[20] Dürrenmatt 2008/1955: 292
[21] Dürrenmatt 1998/1955:50
[22] Dürrenmatt 1998/1955:52
[23] Dürrenmatt 1998/1955:48-9
[24] Dürrenmatt 2008/1955: 291-2
[25] Carlson 1984: 411-2
[26] Carlson 1984: 447
[27] Carlson 1984: 454
[28] Ionesco's response to Tynan in the *Observer*, 29 June 1958, reprinted in Brandt 1998: 210-212.
[29] Reprinted in Krasner 2008: 309-316.
[30] Ionesco 1964, *Notes and Counter Notes*, trans. Donald Watson, New York, pp. 216-7; in Carlson 1984: 411.
[31] Ionesco 2008/1960: 313
[32] Ionesco, *Notes* p. 181 in Carlson 1984: 411
[33] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.489
[34] Ionesco, *Notes* p. 190 in Carlson 1984: 412-3
[35] Ionesco 1964, *Notes and Counter Notes*, trans. Donald Watson, New York, pp. 29, 217-8, 223-4; in Carlson 1984: 412-3.
[36] Tynan, 1958 'Ionesco: Man of Destiny?', *Observer*, 22 June 1958; reprinted in Brandt 1998: 209-210.
[37] Ionesco 1998/1958: 210
[38] Ionesco, *Notes* p. 91-102 in Carlson 1984: 412-3
[39] Ionesco 1998/1958: 210-212
[40] Wilson and Goldfarb 2004: 490
[41] Ionesco 1998/1958: 212
[42] Ionesco 2008/1960: 309-316

[43] Carlson 1984: 417
[44] Betti 1960, 'Religion and the Theatre', trans. Gino Rizzo and William Meriwether, *Tulane Drama Review* Vol 5(2), p. 4-12; in Carlson 1984: 417.
[45] Dufrenne 1973, *The Phenomenology of the Aesthetic Experience*, trans. Edward Casey, Evanston, p. 49, 86, 179; in Carlson 1984: 436.
[46] Carlson 1984: 436
[47] Carlson 1984: 448-9
[48] Carlson 1984: 449
[49] Excerpt from his book *The Theatre in Our Times* (1954); reprinted in Krasner 2008: 278-286)
[50] Krasner 2008: 278
[51] Gassner 2008/1954: 279-284
[52] Carlson 1984: 413-424
[53] Bloch 1959, *Gesamtausgabe* [Total Outlay], Frankfurt, Vol 5, p. 249, 492; in Carlson 1984: 423.
[54] Carlson 1984: 423
[55] Bloch 1959, *Gesamtausgabe* [Total Outlay], Frankfurt, Vol 5, p. 430; in Carlson 1984: 424.

Table 33/51: Theories of Theatre 1955-1959
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Myth and Drama' (1955)	Harold H. Watts (1906- Literary critic	Comedy and tragedy are secular versions of the two basic mythic views of existence, the cyclical view (offering the continual re-establishment of order and harmony) and the linear view (a relentless move toward the unknown, where choices are irreversible and consequences both unforeseen and inevitable).[1] **Purpose of Theorist**: analysis **View of Theatre**: n/a		The playing out of the two myths of existence (order and chaos)	**Doing**: playwrighting
How Not to Write a Play (1955)	Walter Kerr (1913-1996) American critic and playwright	Kerr considered that artists and spectators were 'contenders, making the play and the evening and the emotion together … playmates, building a structure'.[2] **He blamed declining spectators of the time on the 'poor and unentertaining fare being put before the public by both commercial and institutional producers'**.[3] No thriving theatre had ever been built by the 'intelligentsia'. Plays would always be more successful if they were entertaining. Entertainment could be both 'enjoyable and artistically sophisticated'. He advocated the creation of believable, active characters in interesting stories over structure or intellectual or political content. **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A place of play	Building a structure with the artists and spectator; entertainment	**Doing**: playwrighting **Showing**: believable, active characters in interesting stories **Watching**: spectators do not come to the theatre to be bored but to engage in a collaborative activity
'Sur l'avenir de la tragédie' (1955) [On the future of tragedy];	**Albert Camus** (1913-1960) French existentialist dramatist and author	Unlike Sartre, Camus' view of tragedy harked back to Hebbel (1843). A 'tragic age' in history always coincided with a period in which man had broken loose from 'an older form of civilization' without yet finding a satisfactory new form. Both Greek and the Renaissance tragedy portrayed heroic individuals in conflict with the order of the world. When reason and the rights of the individual became triumphant, tragedy disappeared. Once again, the individual was seeking freedom from a god – this time the god of human intellect, science and history – which should give rise to a modern form of tragic expression.[4]After his *Myth of Sisyphus* the term *absurd* became a 'fashionable literary		To portray human conflicts	**Doing**: playwrighting (tragedy)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		catchword', used to group French avant-garde theatre. Camus always rejected this label.[5] **Purpose of Theorist**: polemic – idealist **View of Theatre**: positive			
'La révolution Brechtienne' (1955); 'Mère Courage aveugle' (1955); 'Les maladies du costume de théâtre' (1955); 'Les tâches de la critique Brechtienne' [The tasks of Brechtian criticism] (1956);[6] *Sur Racine* (1960; 1964); 'Littérature et signification' (1963); 'Theatre and Signification' (1963);[7] 'Essay on Wrestling'; 'Theatre and Signification' (1979).[8]	**Roland Barthes** (1915-1980) French literary and cultural critic; semiologist	Barthes was a keen theatre-goer and participant when young, but later 'lost interest in the theatre and in theatrical debates' as he became more absorbed in semiological theory, somewhat ironically enlisting Brechtian theatre in support of this endeavour.[9] Barthes argued that Brecht posed a challenge to 'our habits, our tastes, our reflexes, the very 'laws' of the theatre which we live'[10] by challenging the long-held dominance of character (psychology) and analogy, Brecht did not aim to represent 'the natural' but to *signify* the real.[11] According to Barthes, Brecht's theatre took up 'the great progressive themes of our times – that art can and must intervene in history, dealing not with aesthetic universals but with social and political needs, explaining rather than expressing, insisting that the world can be other than it is. *Mother Courage*, in which Brecht renounced participation, had restored theatre to its original purpose as **civic ritual**, according to Barthes. Brecht had 'revealed traditional dramaturgies as radically false', offering instead a drama of 'maieutic [Socratic investigative] power' which 'represents and brings to judgment' in a way which is simultaneously 'overwhelming and isolating'.[12] Brecht's production of *Mother Courage* also demonstrated that costume could be *gestus*: an 'argument', based on a 'precise vestimentary code' and selected to communicate 'ideas, information, or sentiments'. As such, costume related 'organically' to other components of the production, 'a sign working with and relating to other signs. (Barthes was to take this up again in the 1960s). In 'Les tâches', Barthes proposed four levels of analysis for considering this new theatre: 1. sociology 2. ideology 3. semiology and 4. morality. *Sociological* analysis was the means which contemporary public attempted to deal with Brecht. *Ideological* analysis would consider not the 'message' of the plays, but the general method of explanation as a form of ideology. *Semiological* analysis would be especially interesting because of the distance Brecht puts between signifier and signified in his rejection of illusion. *Moral* analysis would involve an analysis of a historical situation in the light of Brecht's belief in the potential for change, for Brecht's theatre is essentially 'a morality of discovery'.[13] Barthes reveals his own ideological leanings in this defence of Brecht, whose work for him is 'exemplary' and destined to become 'increasingly important', especially as **contemporary theatre was a 'desert'**.[14] 'Anyone who wants to consider theatre and revolution will inevitably encounter Brecht' and to	A place to see drama performed; a practice of represent-ation; a civic ritual; a means of communi-cation ('a kind of cybernetic machine' which sent out 'a variety of simultan-eous messages');	Representatio n: to 'calculate the place of things as they are observed'; to mask; to play on the illusions it provides; to produce a 'text' to be 'read'.	**Showing**: theatre has a semiotic character; a density of signs; it presents the world as an object to be deciphered. Where things are placed determines what can be seen (and what can be hidden) **Watching**: the spectator sees according to how things are placed, but creates his own representation . The **distance** which is allowed by

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Diderot, Brecht, Eisenstein' (1986);		consider Brecht 'is by definition to cover the basic issues of our time'. Unfortunately it was not Brechtian *theatre* which was being endorsed here. One didn't need to see Brecht performed because it didn't need to be seen to be understood.[15] Brecht as a 'text' was what was significant to Barthes. It was for this reason that 'the systematic writings of Brecht must be affirmed'. Barthes defends Brecht against critics as far apart as the Extreme Right and a thinly veiled Sartre on the four grounds he lists above. In *Sur Racine*, Barthes argues for the performance of historical drama which does not try to disguise its strangeness for contemporary spectators. Yet, at the same time, he also raises questions about what we know of the spectators who watched Racine's work: 'On Racine's public … there are many incidental remarks … but .. the heart of the matter remains quite mysterious. **Who went to the performance?** According to Racinian criticism, Corneille (crouching in a loge) and Mme de Sevigné. But who else? The court, the town – exactly who? And still more than the social configuration of this public, it is the very function of the theatre in the public's eye that would interest us: diversion? dream? identification? distance? snobbery? What was the proportion of all these elements'?[16] All modes of interpretation are both subjective and historical. In 1963, the French journal *Tel Quel* asked Barthes how he would relate his interest in semiology to the theatre in general, and to Brecht in particular. Barthes responded by calling theatre 'a kind of cybernetic machine' which sent out 'a variety of simultaneous messages (from setting, costume, and lighting as well as the positions, words, and gestures of the actors), some of which remain (the setting), while others constantly change (words and gestures)'. This created a 'density of signs' or 'informational polyphony' which was characteristic of theatre, making it an enormous challenge to semiotic analysis .[17] 'At every point in a performance, you are receiving (*at the same second*) six or seven items of information (from the actors, their gestures, their mode of playing, their language), but some of these items *remain fixed* (this is true of scenery) while others *change* (speech, gesture)'.[18] Barthes claimed that Brecht attempted to 'hold in suspense' the move from signifier into signified, an 'audacious' and difficult dramatic strategy: he did not wish 'to transmit a positive message … but to show that the world is an object to be deciphered'.[19] Barthes recognized the crucial element of observation in the theatre: **'[T]he theater … is that practice which calculates the *observed* place of things: if I put the spectacle here, the spectator will see this; if I put it elsewhere, he won't see it and I can take advantage**			the performance helps to determine the response of the spectator. (Bourgeois theatre has found a 'safe, minimum distance' for the spectator which Brechtian theatre has attempted to break up). But what do we really know about *who* goes to the theatre and *why*?

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of that concealment to profit by the illusion: the stage is just that line which intersects the optic beam, tracing its end point and, in a sense, the interception of its development: here would be instituted … *representation*. Representation is not defined directly by imitation: even if we were to get rid of the notions of "reality" and "verisimilitude" and "copy", there would still be "representation," so long as a subject (author, reader, spectator, or observer) directed his *gaze* toward a horizon and there projected the base of a triangle of which his eye (or his mind) would be the apex': '**things are always seen *from somewhere***'.[20] In his 'Essay on Wrestling', Barthes declared that actors were 'signs, not personalities'.[21] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive			
Le dieu caché (1955); *Jean Racine: Dramaturge* (1956)	Lucien Goldmann (1913- Marxist literary theorist	Goldmann drew on both Lukács and Marxist tradition for his interest in social realism and his conviction that *form* and *content* were inseparably related and both conditioned by social forces. The study of literary works thus inevitably involves a study of the social and political sources of these works. There were three possible approaches to a text: *positivistic* (textual analysis [what's there]), *intuitive* (personal feelings [what you feel is there]), and *dialectic* (which sought to fit the work into a larger and more complete context [what the context indicates might be there]).[22] 'Goldmann cites Dilthey's (1911) concept of *world view* as a move toward this third approach, elaborated and made more accurate and scientific by Lukács (1911). The critic using this approach should consider a work in the light of 'the whole complex of ideas, aspirations, and feelings which links together the members of a social group [usually a social class] … and which opposes them to members of other social groups'. Goldmann analyses the tragedies of Racine [as literature!] and the philosophy of Pascal 'in the light of the conflict between the coherent world view of C17th rationalism and the concept of a God of transcendent being and values'.[23] This analysis then leads to a general theory of tragedy. Goldmann elaborates this theory more fully in his 1956 book. He defines tragedy as 'a spectacle under the permanent regard of God'.[24] God never intervenes but nonetheless requires adherence to absolute values in a world of compromise, contingency, and circumscribed existence. All tragedy reflects this conflict. In Greek tragedy, the hero set himself against both the world and the human community (represented by the chorus). By Racine, the authentic community has been lost, so the chorus has disappeared. The isolated hero brings about his own destruction either by refusing to accept the flawed world or by attempting to		To represent life under the gaze of God	**Doing**: drama (literature) **Showing**: conflict **Watching**: a God's eye view

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		impose upon the world his own desires[25] [a religious version of Szondi (see below)?]. **Purpose of Theorist**: analysis **View of Theatre**: n/a			
'A Theory of Play and Fantasy' (1955)[26]	**Gregory Bateson** (1904-1980) British-American Anthropologist and psychologist	Uses the idea of 'frame' to explore whether a performance is play or the real thing'.[27] Bateson claimed he based his idea on Epimenides' Paradox (596BCE): 'All Cretans are liars … One of their own poets has said so'.[28] Bateson's conception of frame formed the basis of Goffman's work on frame analysis, in particular the problem of an accomplished performance being seen as reality rather than performance. Play and performance share a confusion between what is real and what is illusion but we know we are watching a theatrical event because of the 'meta- communicative message: 'this is play''.[29] If we take the theatrical for real life, the unique experience which theatre offers gets lost as actions become consequential: 'The theatrical event is theatre only because it is framed as theatre'.[30] **Purpose of Theorist**: analysis **View of Theatre**: conventional	A conventional practice	Play	**Watching**: we know we are the theatre because of the conventions which frame a performance
Theory of the Modern Drama (1956)[31]	Peter Szondi (1929-1971) Roumanian critic and philologist; Marxist theorist	A central work of post-war German dramatic theory, which (like Lukács, Benjamin and Adorno) draws on the Hegelian idea (as reflected in Marx) that *form* and *content* are inseparably bound in a dialectic relationship,[32] a position he shared with Lucien Goldmann (above). Interested in hermeneutics, Szondi provided an historical view of the development of modern drama which refuted the 'traditional' (Marxist) view associated with Lukács that emphasised content and treated form as 'historically indifferent'. Modern drama was a creation of the Renaissance,[33] 'fully synthesised' in C17th France. It abandoned devices such as the prologue, epilogue and chorus in favour of dialogue, as human interaction became its central concern: 'The Drama is possible only when dialogue is possible' because Drama is dialectic.[34] This created a closed 'absolute' form which denied both the author and the spectator. **The spectator was not permitted to participate as spectator** but only as an imaginary sharer in the stage action. The only positions offered the spectator were either 'total separation or total identification': 'The theatre-goer is an observer – silent, with hands tied, lamed by the impact of this other world. This total passivity will (and therein lies the dramatic experience), be converted into irrational activity. He who was the spectator is pulled into the dramatic event, becomes the person speaking (through the mouths of all the characters, of course). **The spectator-Drama relationship is one of complete separation or complete identity,** not one in which the spectator invades the Drama or is addressed through the Drama'.[35] The		The dialogue of modern drama forced the spectator into either complete identification or complete isolation; the new drama broke open this restrictive process	**Doing**: Drama, a performance art: a 'modern' phenomenon, dialectic in nature **Watching**: modern drama created a hermetically sealed form which locked out the actual spectator by creating imaginary

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		distinctive features of this drama all contributed to enforcing this self-contained world.[36] The Drama was 'primary' (self-sufficient); 'the actor and character' united 'to create a single personage'; and 'internal time is always the present'. A crisis occurred in this *form* of drama towards the end of C19th because its *content* began to change. This produced an instability during which a number of different kinds of drama appeared, some attempting to 'save' the tradition form (naturalism, the well-made (contentless) play, 'situational' drama, some form of classicism) while others were trying to evolve new forms. The new forms all introduced into drama in some way *a subject-object relationship* which recognized the presence of both creator and **public**, and thus broke open the closed form of the traditional modern drama. The most successful of these new kinds of drama was the 'epic' (of which Brecht was but one example). These works pointed *outside* themselves, presenting a 'microcosm representing a macrocosm' which is explained and set forth by an 'epic I',[37] a creative presence that acknowledges an audience to whom this demonstration is directed'.[38] These characteristics can be seen in Brecht (1926), expressionism, in Piscator's 'political reviews' (1919), in Eisenstein's montage (1923), in Pirandello (1918), O'Neill (1924), Wilder (1941) and Miller (1949). [What is interesting about these examples is the wide range of both writing, and geographical spread: although exposure to experimental work from overseas spread quickly, there was still a time lag – Szondi's list suggests that a common concern was at work in these dramatists, although the manifestation of this concern varied enormously]. Krasner suggests that this may have come out of the chaos and disorder of the world wars and their horrors. **Purpose of Theorist**: analysis (historical) **View of Theatre**: positive			spectator positions *within* the drama; this left actual theatregoers 'silent, with hands tied, lamed by the impact of this other world' and faced with a choice between either total identification or estrangement; contemporary drama (Brecht, Pirandello etc) has tried to break up this relationship and acknowledge the actual spectator.
The **Marxist** interest in the historical and socio-political dimensions of theatre pointed the way to a more general study of **theatre as a sociological phenomenon.** Very quickly, theatre moved from being an entity in its own right to being a sociological entity, to being **a metaphor for society**. This move was first outlined by George Gurvitch in					

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1956. This theoretical approach steadily increased in importance during the C20th, and represented a serious elision between theatre and life such that at times it was difficult to distinguish between the two. This elision has recently come under some scrutiny and challenge.[39] Gurvitch's observations on the 'theatricalism' of social life were explored in some detail by sociologists and anthropologists in the late 1950's but, with the exception of Jean Duvignaud (1965), theorists of the theatre did not take up Gurvitch's suggestions until much later.[40]					
'Sociologie du théâtre' (1956)	**Georges Gurvith** (1894-1965) Russian born French sociologist	A summary of the proceedings of a 1955 conference on the relationship between theatre and sociology. Carlson considers it 'a remarkably prescient article' which anticipates the work of Goffman and Turner.[41] The '**profound affinities of the theatre with society**' opens up possibilities of sociological investigation in both directions: the examination of 'theatricality' in society, and of social organization in theatre.[42] Gurvitch calls attention to the theatrical element in all social ceremonies, even in 'a simple reception or a gathering of friends'.[43] Moreover, 'each individual plays several social roles', those of class, profession, political orientation etc. As for the theatre, it is composed of a set group of performers, portraying a social action, encased in another social dynamic made up of performance and public. In relation to **theatre as an entity in itself**, Gurvitch suggests six possibilities for sociological research in theatre: 1. the public (particularly its degrees of diversity and cohesion), 2. the relationship between the play and its style, its interpretation, and its particular social setting; 3. the internal organization of the acting profession, and its relationship to other professions and to society as a whole;[44] 4. the relationship between the content of plays and their society; 5. the changes in the interpretation of this content and the relationship of these changes to changing social configurations; 6. the social functions of theatre itself in different societies. He then considers theatre as an instrument of social experimentation. Anticipating the experimentation of 'guerilla theatres' and directors such as Boal, Pörtner and Schechner, he proposes 'theatrical representations camouflaged in real life, without the members of the group suspecting what is happening' or representations designed 'to stimulate collective actions, freeing the public from precise and structured social cadres and inciting them to participate in the play of the actors and to extend it into real life'.[45] **[**This suggestion indicates a elision between theatre as a practice and the representations which theatre creates, undermining the usefulness of Gurvith's endeavour: is it to investigate a	A sociological phenomenon - an instrument of social experiment-ation	Social action; social experiment-ation	**Doing**: theatre as an activity involving the performance of roles; a watching public, issues of style and presentation

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		particular activity of life which warrants sociological investigation or a tool by which life can be manipulated as if it were theatre? This is a problem which besets dramaturgical analyses because it requires theatre to be both a part of social life and *apart from* social life]. **Purpose of Theorist**: analysis (sociological) **View of Theatre**: functional			
'Green Goddess of Realism' (1956)[46]	**Sean O'Casey** (1880-1964) Irish dramatist	O'Casey 'was noted for setting the standard of realism on the world stage'[47] as a result of his spirited attacks on what was being taken for realism by critics He considered realism 'the totem pole of the dramatic critics … What the dramatic critics mean by the various terms they use for Realism is the yearly ton of rubbish that falls on the English stage and is swiftly swept away into the dustbins'. They welcome these plays because they are 'so easy to understand' and they can continue to feel superior to the dramatist. This kind of realism had 'had its day and has earned a rest'. All it has done is produce platitudes such as that a play 'is a real play about real people' (O'Casey quoting G. B. Shaw). All plays were 'real', but some were good and some were bad, and 'no real character can be put in a play unless some of the reality is taken out of him'. '[W]hat has the word "play" got to do with reality? … **a room [on stage] can never be a room, a tree a tree, or a death a death.** These must take the nature of a child's toys and a child's play'. O'Casey believed that this 'rage for real, real life on the stage' had 'taken all the life out of the drama … The beauty, fire, and poetry of drama have perished in the storm of fake realism … A house on a stage can never be a house, and that which represents it must always be a symbol. A room in a realistic play must always be a symbol for a room … **the closer we move to actual life, the further we move away from the drama.** Drama purely imitative of life isn't drama at all'. This desire on the part of critics to see drama as life has led them to distinguish drama from theatre, so that theatre is disparaged. For example, critic Ivor Brown said of a play that '"the play is not life, it is theatre and might be allowed to wear its flamboyant colors"'. O'Casey was indignant at the '"might be allowed"', claiming the critic obviously wasn't sure whether the play was 'theatre' or not, let alone what kind of theatre it was.[48] **Purpose of Theorist**: polemic –anti-prescriptive theory **View of Theatre**: positive	A practice of artifice; a game	Play; artifice; representation through symbols	**Doing**: playwrighting ; drama – a performed art **Watching**: critics were growing 'fat and lazy; on the 'totem' of realism which allowed them to maintain their superiority over the dramatist.[49]
'They Call it Cricket' in *Declaration*	John Osborne (1929- English	Although not a united group, the 'Angry Young Men' shared an indignation with contemporary society and values and sought to change them. Osborne's play *Look Back in Anger* (1956) is still seen as a land-mark statement ushering in this concern. Osborne		To provide a lesson in feeling; to	**Doing**: drama/ playwrighting

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(1957)	dramatist, one of the 'Angry Young Men' of British theatre	claimed that his aim was to give his spectators 'lessons in feeling. They can think afterwards'.[50] Osborne condemned 'the arrogance and folly of contemporary British society'. It was the dramatist's task to raise 'the proper questions: the meaning of human work, the value of life, the expectations, hopes, and fears'.[51] Drama should **demonstrate** the proper values, not try 'to discover the best ways of implementing them'. This was the task of economists, sociologists, psychologists and legislators. **Purpose of Theorist**: polemic – new social drama **View of Theatre**: positive; functional		demonstrate proper values; to raise questions	**Showing**: proper values
'Theatre and Living' in *Declaration* (1957) 'Ionesco: Man of Destiny?' (1958); 'Ionesco and the Phantom' (1958)[52]	Kenneth Tynan (1927-1980) English critic, one of the 'Angry Young Men'	Tynan claimed that there were 'only three attitudes toward life open to the dramatist: the faithfully mirroring of it, good or evil; the attempt to change it; or the denial of it by withdrawal into private fantasy'.[53] Tynan was committed to the second: art 'must go on record; it must commit itself'. Drama must be 'vocal in protest'.[54] He expressed concern over the popularity of a drama 'seemingly devoid of any positive humanistic values' and without faith in communication or logic. This belief instigated a debate in the *London Observer* between Tynan and Ionesco (1953). Tynan considered that Ionesco was attempting to isolate art *from* life, and thus from any value outside itself, something he considered 'an impossible and morally questionable goal':[55] 'Every human activity, even buying a packet of cigarettes, has social and political repercussions'.[56] To deny this was an abdication of moral responsibility: 'If a man tells me something I believe to be an untruth, am I forbidden to do more than congratulate him on the brilliance of his lying?'[57] Art was not 'something different from and independent of everything else in the world'.[58] Nor was it independent of ideology: 'the plain fact is that they both spring from a common source. Both draw on human experience to explain mankind to itself; both attempt … to assemble coherence from seemingly unrelated phenomena; both stand guard for us against chaos. They are brothers, not child and parent. To say … that Freud was inspired by Sophocles is the direct nonsense. Freud merely found in Sophocles confirmation of a theory he had formed on the basis of empirical evidence' i.e. 'a pleasing instance of fraternal corroboration'. To demand that a play be assessed only on whether it was true to its own nature is akin to allowing a cancer to be left alone to run its course and forfeits 'our right to a hearing as conscious, sentient beings … every play worth serious consideration is a statement … addressed in the first person singular to the first person plural; and the latter must retain the right of dissent'.[59] **Purpose of Theorist**: polemic-socially responsible drama **View of Theatre**: positive;		A record of an attempt to change life; to act as an agent for social change; to protect us against chaos; a form of explanation	**Doing**: playwrighting **Showing:** a point of view which should be challengeable

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		functional			
'Das Theater der Gegenwart' (1957); 'Das realistische Theaterstück' (1957); 'Versuch über das Theaterstück von Morgen' (1960); 'Das Poetische' (1966)	Peter Hacks (1928- East German Marxist dramatist	Argued for a more 'dialectic' view of realism which recognized the inevitability of conflict in all phenomena, and regarded **the spectator as someone 'involved in change'**. The proletarian hero should possess 'the typical contradictions of his society' and be placed in 'the typical contradictory situations of his period … [both] hero and non-hero at the same time'.[60] Under this view, Hacks produced a number of 'epic-sociological' dramas. In the 1960s, he proposed a second 'classical' approach to socialist drama: an anticipation of 'the fulfilled pattern of history', requiring a 'poeticizing' of the dramatist's material. This shift was justified because spectators had already 'liberated themselves' from oppressive social conditions and were now embarking on upon a quest for self-fulfillment within a free humanist society. Plays should be 'in harmony with the perspective of the viewer'. Hacks described **spectator reactions** in two ways: identification and openness to the 'unreal'. The *identification factor* (*Identifikationswert*) created an emotional sympathy with the play's hero, while the *unreal factor* (*Unwirklichkeitswert*) opened the spectator to the play's poetic vision of an as yet unachieved utopia. His early dramas did the first while his later dramas attempted to do the second. In the future, drama would need to find ways of combining these two reactions if it wanted to be successful.[61] **Purpose of Theorist**: polemic - utopian **View of Theatre**: positive; functional		A dialectic relationship with the spectator	**Doing**: drama (socially embedded art) **Showing**: socialist drama; utopia **Watching**: idealised spectator on a quest for self-fulfilment who responded in two ways: via sympathetic identification with the hero and via an opening up to utopian possibilities
The Art of Drama (1957)	Ronald Peacock (1907-1993) Scholar of German and of literature	The images produced by 'drama' are generally thought of as symbolic. However, Peacock thinks that a better way of thinking about them is as metaphors. This allows for much more complexity in the representations which theatre produces, including the stimulation of the imagination in the spectator: 'every good play is an elaborate metaphor', communicated through the medium of the actors. The meaning of all art is 'beyond the sensuous imagery but the only way into it is through the imagery … what moves us is … the whole situation'.[62] All images constitute a metaphorical process. We enjoy 'going to the play' for a variety of reasons. We enjoy the story, the character drawing, taking a sympathetic interest in characters, observing the unfolding of an idea,	A social institution	Representation through performance (which involves judgment over what will work as drama), for	**Doing**: drama – a performed art **Showing**: representations which are constituted as metaphors **Watching**:

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		the skill of the dramatist, the style and language, the décor, the skills of the performers: 'it is a poor play that does not offer one or the other'. While it is true that superficial attractions can degenerate into 'gratuitous and vulgar spectacle', it is also true that 'the harmonious use of such varied means of expression can secure effects so intense and moving that they bestow a particular aura on the form'. Since **'our notion of the dramatic derives in the first place from exciting things observed in nature and human life'** it is natural that we would find an intensification of such things in theatre exciting. This is not an indication of the lack of quality in a drama. Ibsen 'poured daily over his newspapers' for characters and events to use.[63] Drama involves 'a *sustained* complication and intensity not usually found in real life'. Action is the 'universally invoked' element. People 'are expected to "do things" [which are] fraught with consequences'. Drama which is 'theatrical' is simply drama in which 'meaning [is] very deliberately pointed' as in Wagner. 'This theatrical quality, in its purest forms, strengthens the fabric of drama, and in its debased forms, impairs it'. Plays are 'athletic and compact. They seize upon situations of conflict and dilemmas', irrespective of how they are made manifest (e.g. speech, gesture etc).[64] They are always 'social'. Drama 'relies … on an intimate relation to society for its vitality … it is always in an exceptional degree the product of community … it brings people together … The moments in which … an audience feels suddenly as one, when it is no longer a conglomeration of separate individuals … but simply humanity enveloped by a human vision, are a peculiar social achievement of this art. No other forms reach such a degree of **communal power** except the ceremonies of religion'.[65] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional		the pleasure of the spectators	pleasure; the creation of a sense of community
Anatomy of Criticism: Four Essays (1957); 'Specific Forms of Drama' (Fourth Essay 1957);[66]	Northrop Frye (1912-1991) English Literary Critic	Sought to identify the universalistic features of drama (as literature): 'Frye's vision of drama is essentially literary'. Literature is a symbolic system. Behind these symbols lie 'a set of archetypes whose coherent system evokes 'the total dream of man'. This 'dream' is common to all men in all periods, and structures, in symbolic form, man's basic needs, drives, and attempts to relate to the natural universe.[67] Frye used the metaphor of the four seasons to insert the different genres into a systematic whole. Just as each season merges into the next, so too do the different genres. Frye's system was essentially discursive and aimed at explaining literary phenomena. A genre is marked as dramatic when **words** are acted in front of a spectator. An assumption of the primacy of language in the theatre.[68]		Communion	**Doing**: drama (literature) – a genre is *dramatic* when **words** are acted before spectators: performance

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		The 'primitive idea of drama' was to 'present a powerful sensational focus for a community'. These kinds of dramas (ancient tragedies, mediaeval passion plays) 'present to the audience a myth already familiar to and significant for that audience, and … are designed to remind the audience of their communal possession of this myth'. However, in 'a controversial atmosphere' such as the modern day, this drama 'disappears, as it cannot deal with controversial issues unless it selects it audience'.[69] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			is what makes words dramatic. **Watching**: the ancient ('primitive') dramas were for selected spectators, who knew the background to the stories
'Let Battle Commence' (1958); 'Art – Therapy or Experience?' (1964)	Arnold Wesker (1932- British dramatist	Called for a teaching theatre. **Spectators** were to be given 'an insight into an aspect of life which they may not have had before'.[70] 'New audiences should be sought among the working classes, who have traditionally considered the theatre the domain of bourgeois intellectuals and irrelevant to their own experience. Doing so will be difficult, for the dramatist must address this new public on its own terms and in its own language, while they must deal with a totally new set of values, requiring a change as significant as religious conversion'[71] [one of the few recognitions that theatre had always been preaching to its own kind!]. Wesker argued that 'the entire British cultural and educational system' considered art a leisure activity for the upper and middle classes, instead of the answer to a 'burning need' and the compelling curiosity to understand 'the marvelous nature and complexity' of human lives. Education in the arts was impossible as long as educators failed to realize that the work of art is 'a battle field, where ideas are fought and values affirmed'.[72] **Purpose of Theorist**: polemic – pro working-class theatre **View of Theatre**: functional	An educational institution not a leisure activity for the upper and middle-classes	To teach by addressing the public on its own terms and through its own language; an answer to the need or desire to understand the complexity of human life	**Doing**: playwrighting **Showing**: new insights into an aspect of life **Watching:** spectators have values and languages of their own, which the dramatist must acknowledge if he wishes to show them something new.

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Interview (1959); Interview (1965); Interview (1967); 'Entretien' (1971); 'Armand Gatti on Time, Place, and the Theatrical Event' (1982)	Armand Gatti (1924- French experimental dramatist	The dramatist most closely associated with the politically oriented anti-institutional theatre of post-1968 France.[73] 'The theatre is for me a means of combat. Later, when there is no longer anything to combat, the theatre may become at last what it ought to be – a universal festival'.[74] Gatti devised a theory of *time-possibility*, which he contrasted with what he called the *time-duration* of traditional bourgeois theatre (an opposition suggestive of Brecht's epic versus Aristotelian drama). Embedded in the very 'grammar' of traditional theatre and the society it **reflects**, is a fixed and fallacious system of past, present and future. However, the mind actually moves easily and freely among these three. By emphasizing *possibility* rather than *duration*, the theatre can show an action from many perspectives and without a sense of closure, encouraging the spectator to see the world as open to change.[75] During the late 1960s, Gatti became 'increasingly concerned with the specific **spectator** to which modern theatre should be addressed. He argued that the function of today's theatre should be to allow 'the most disinherited classes to gain an understanding of themselves and their potential'.[76] The best way this could be achieved was by allowing members of these classes to participate with actor and author in the creation of the drama. Gatti then worked with culturally deprived groups, sometimes with a small band of actors and sometimes alone, to help them create dramatic statements reflecting their concerns (similar to the work of the San Francisco Mime and the Campesino). From this experimental work came 'a completely new aesthetic, a new style, a new kind of theatre' which Gatti called *mini-pièces.*[77] These were created out of 'a complete lack of means' and without an author, 'since they always depend primarily on the performers and their context'. The goal was not simple participation in the spectacle but 'reflection on the problems that are posed', which may lead to the resolution of these problems 'one day, later, in contact with reality'.[78] Gatti placed the foundations of his theatre 'in the eternal association which can exist between history and Utopia'.[79] 'Since both traditional theatre space and the language of the prevailing system of social reality block any attempt to deal honestly with either history or Utopia, theatre must be taken 'out of the theatre' and new locations must be found for performance as well as a new language developed which is suitable to these new locations and the people who inhabit them.[80] Like Kroetz, Gatti sees the victims of political, social and economic repression as 'deprived even of a language in which to understand their social reality'. It was the 'mission' of theatre to help them find their language.	A space for showing action ; a means of social and political action; an **event**	Combat; to help the disinherited locate their voice; traditional drama reflects its society; anti--institutional theatre fights for its society	**Doing**: playwrighting **Showing**: the possibility of change; self-understanding ; action from a variety of perspectives **Watching**: the '**idéal spectateur**'; the disinherited classes as participators; reflective participation

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		Purpose of Theorist: polemic - anti-institutional theatre **View of Theatre**: positive; functional			
A Life In The Theatre (1959); 'Directing A Play' (1962)	Tyrone Guthrie (1900-1971) British Director; founder of Canada's Stratford Theatre (1953); founder of the Guthrie Theatre in Minneapolis (1963)	There is no such thing as an 'ideal' performance of any play. Any work of art will always be a partial perspective of that observer at that historical moment. 'Every performance can only be that performing group's comment on the play, their interpretation of an open-ended score, to which the **spectator** will add yet another level of interpretation'.[81] A director has only two choices: to try to 'make the play' what he thinks the dramatist was after according to the impression he has made on him, or to copy some other production. The latter is 'no service' to the dramatist, to the theatre or to one's work in general. 'I believe that the theatre makes its effect not by means of illusion, but by ritual. **People do not believe that what they see or hear on the stage is 'really' happening. Action on the stage is a stylized re-enactment of real action, which is then imagined by the spectator.** The re-enactment is not merely an imitation but a symbol of the real thing'. It is similar to the situation of the Mass: the spectator [congregation] participates 'to the extent that it shares the emotion … It completes the circle of action and reaction; its function is not passive but active'.[82] **Purpose of Theorist**: analysis **View of Theatre**: positive	Theatre as ritual; as symbolic; as religious experience	The stylized re-enactment of real action; symbolic creation of ritual	**Doing**: directing **Watching**: participatory and ritualistic as in a congregation, completes 'the circle of action and reaction' i.e. the spectator is within the performance; they are **active**
'The Cultural Apparatus' (1959)[83]	**C.Wright Mills** (1916-1962) American Sociologist	'Our images of this world and of ourselves are given to us by crowds of witnesses we have never met and never shall meet. Yet for each of us these images – provided by strangers and dead men – are the very basis of our life as a human being. None of us stands alone directly confronting a world of solid fact. No such world is available'.[84] What we see is provided for us by 'the cultural apparatus', which 'is the lens of mankind through which men see, the medium through which they interpret and report what they see'.[85] The cultural apparatus includes 'all those organizations and *milieu* in which artistic, intellectual and scientific work goes on [as well as] all the means by which such work is made available to small circles, wider publics, and to great masses … It is the semi-organized source of [our] very identities and of [our] aspirations', although it 'tends to be part of some national 'establishment''.[86] **Purpose of Theorist**: analysis (sociological) **View of Theatre**: positive; functional	A cultural apparatus for the generation of images	Creating images of the society for society	**Doing**: the practice of theatre **Showing:** images by which we know the world **Watching**: we see through the images provided for us

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[1] (Carlson 1984)449
[2] (Trumbull 1998-2006)
[3] Wikipedia 2007, 'Walter Kerr' accessed 2007.
[4] Camus 1967, *Lyrical and Critical*, trans. Philip Thody, London, p. 179, 185; in Carlson 1984: 399.
[5] Carlson 1984: 411
[6] Reprinted in (Krasner 2008)336-9.
[7] Reprinted in Krasner 2008: 340-1.
[8] Barthes 1979, published in *Theatre Quarterly* 9, pp. 29-30; discussed in (Bennett 1997) 50.
[9] Michael Moriarty 1994, 'Barthes on Theatre', in Giddens et al (eds), *The Polity Reader in Cultural Theory*, UK, Polity Press, pp. 268-276, p. 268.
[10] Barthes 1972, *Critical Essays*, trans. Richard Howard, Evanston Ill., p. 38; in Carlson 1984: 413.
[11] Moriarty 1994: 271
[12] Carlson 1984: 413
[13] Barthes 2008/1956: 339
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[16] Barthes 1964: 157 in Bennett 1997: 67
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[36] Carlson 1984: 429
[37] Szondi 2008/1965: 350
[38] Szondi 1956, Frankfurt, p. 141; in Carlson 1984: 430.
[39] See (Wilshire 1982)
[40] Carlson 1984: 432
[41] Carlson 1984: 431
[42] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 197; in Carlson 1984: 431.
[43] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 202-4; in Carlson 1984: 431.
[44] Going by Schlossman, not much activity seems to have occurred in this area (see (Schlossman 2002).
[45] Gurvitch 1956, 'Sociologie du théâtre', *Les lettres nouvelles* 34-36, p. 2028-9; in Carlson 1984: 432.
[46] Reprinted in Krasner 2008: 293-297.
[47] Krasner 2008: 293

[48] O'Casey 2008/1956: 293-7
[49] O'Casey 2008/1956: 294
[50] Osborne 1957, 'They Call it Cricket, in Tom Maschler (ed), *Declaration*, London, p. 83; in Carlson 1984: 422.
[51] Carlson 1984: 422
[52] Tynan's response to Ionesco, published in the *Observer* 22 June 1958 and 6 July 1958, reprinted in (Brandt 1998) 209-210 and 212-214.
[53] Carlson 1984: 422
[54] Tynan 1957, 'Theatre and Living' in Tom Maschler (ed), *Declaration*, London, p. 65; in Carlson 1984: 422.
[55] Carlson 1984: 415
[56] Tynan 1964, in Ionesco, *Notes and Counter Notes*, trans. Donald Watson, New York, p. 91; in Carlson 1984: 415.
[57] Tynan 1964, in Ionesco, *Notes and Counter Notes*, trans. Donald Watson, New York, p. 100; in Carlson 1984: 415.
[58] Tynan 1998/1958: 213
[59] Tynan 1998/1958: 213
[60] Hacks 1957, 'Das realistische Theaterstück', *Neue Deutsche Literatur* Vol 5(10), p. 104; in Carlson 1984: 424.
[61] Hacks 1972, *Das Poetische*, Frankfurt, p. 29, 36, 121-126; in Carlson 1984: 424-5.
[62]Peacock, Ronald 1974/1957, *The Art of Drama*, Westport, Connecticut: Greenwood Press, Publishers; 243-5
[63] Peacock 1974/1957: 159-160
[64] Peacock 1974/1957: 160-169
[65] Peacock 1974/1957: 189
[66] Reprinted in Krasner 2008: 302-308.
[67] Carlson 1984: 437
[68] (Styan 1975)vii
[69] Frye 2008/1957: 302-3
[70] Wesker 1958, 'Let Battle Commence', *Encore* Vol 5(4), p. 19; in Carlson 1984: 423.
[71] Carlson 1984: 423
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[73] Carlson 1984: 472
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[75] In Jean-Louis Pays 1965, 'Entretien avec Armand Gatti', *Les lettres françaises*, August 19, 1965, p. 1; in Carlson 1984: 473.
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[78] Gatti 1971, 'Entretien', *Travail théâtrale* Vol 3, p. 10; in Carlson 1984: 473.
[79] Gatti 1982, 'Armand Gatti on Time, Place, and the Theatrical Event', trans. Nancy Oakes, *Modern Drama* Vol 25(1), pp. 70-71; in Carlson 1984: 473.
[80] Carlson 1984: 473
[81] Carlson 1984: 445

[82] Guthrie 1959, *A Life in the Theatre*, London, p. 313; in Styan 1975: 182.
[83] Originally published in *The Listener*, March 26, 1959; reprinted in Mill C.W. 1967, *Power, Politics and People: The Collected Essays of C. Wright Mills*, Irving Horowitz (Ed), Oxford University Press, pp. 405-421.
[84] Mills 1967/1959: 375
[85] Mills 1967/1959: 406
[86] Mills 1967/1959: 376-409

Table 34/51: Theories of Theatre 1960-1962

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1960s: 'the widely-held assumption that each play calls for a certain more or less predictable production interpretation began to be seriously challenged' in favour of a more relativistic approach to historical material. The period saw **a revival of the debate over whether theatre was an engaged social phenomenon or an aesthetic artefact and essentially apolitical.** This latter view was articulated by Artaud and then by Grotowski. Important in this debate was the rise of a new theatre journal, the *Tulane Drama Review* (*TDR*), in 1955. The journal served as a kind of 'clearing-house' of new ideas, introducing the ideas of Brecht, Artaud, Dürrenmatt, Frisch, Ionesco, Genet, Adamov, Ghelderode, Vilar, Betti and Sastre to America. Initially (with the exception of Artaud) the emphasis was on dramatic **literature**, but after 1964, attention moved to contemporary **production**, and introduced the work of Grotowski, thereby bringing about **yet another 'rediscovery' of the spectator, this time not as the target of a retheatricalized and socially and politically conscious theatre, but as an essential component of theatre** (as part of the recognition of performance as essential to theatre). Fundamental to the work of Grotowski was the attempt to break free of what he called 'literary theatre' in which the text was the fundamental and dominating element. Instead, he proposed an 'autonomous' theatre in which the text was to be just one element among many, 'raw material to be freely cut and transformed'.[1] Grotowski also reintroduced the idea of **theatre as ritual**, which was to have a profound effect on the work of Schechner (1966). Common to all experimental work during this period was the **rejection of the dominance of the text**, even to the point of rejecting the use of words at all. Driving this work was **an implicit concern to differentiate theatre from film and television**, to draw out what was unique about it as an art form. Few theorists articulated this concern, but it can be seen lurking in the background, especially in the efforts to engage the spectator as a *participant* of some kind, something which was clearly thought to mark a distinct difference between theatre and other dramatic forms such as cinema and television. Claus Bremer (1969) and Grotowski (1968) seem to have been the only two theorists of the period who explicitly stated this problem of theatre needing to locate what was unique about itself in the face of other forms of representation and performance. However, the concern can be detected in the turn, after 1970 (especially in American theory) toward a consideration of the theatre as a live '**performed** art',[2] an approach of which Styan's *Elements of Drama* (1963) could be taken as 'the first modern manifestation', although early moves in this direction can be seen in the work of Granville-Barker, Freytag, Sarcey, Archer and Kenneth Burke:[3] 'the dramatic activity of the twentieth century betrays a desperate search for new forms of playwrighting and staging, in the uncertain hope of accommodating the fragmented nature of contemporary theatre-going' [in opposition to cinema (more in common with the art of painting than with the stage) and television].[4] Paradoxically, at the same time **some theorists continued to worry about tragedy**, whether or not it was dead, whether or not it remained viable as a genre.[5] Their focus was almost exclusively on drama as literature. The developing debate on *performativity* seems to have completely passed them by. The appearance of a mass culture, generated by television, film etc brought a new concern with the aesthetics of theatre, producing 'medi-theoretical' theory about what was special or distinctive about theatre in comparison to other image making mediums[6] and a turn towards the aesthetics of theatre rather than its utility, perhaps epitomised by avant-garde performances which deliberately broke up the performance experiences (creating Goethe's 'nightmare' of 'a reading of a Goethe novel and the performance of a Beethoven symphony taking place in an art gallery among various statues'.[7] Fischer-Lichte argues that since the 1960s (postmodernism), the aim of avant-garde theatre in particular has been to liberate the actor's body by 'desemiotization' (Robert Wilson's work in which the body doesn't mean anything) or're-sensualizing' (Living Theatre),[8] although, according to Fortier, '**Theatre *per se* is a somewhat marginal cultural activity in the post-modern world**',[9] something which one would be hard-pressed to realise from all the theoretical activity. Rarely does anyone give a thought to how one might get **more** people into the theatre. Since postmodernism involves 'a certain emotional distance' in itself, the need for theatre may be less. As well, life, perhaps because of this distancing, is itself seen as theatrical, which again leads to theatre seeming irrelevant.[10] The 1960s also saw the rise of '**reception theory**' and reader-response theories in the field of literary analysis, which were to be applied to theatre in the 1990s, although this application continued to see spectators as 'readers'. After the 1960s, German dramatists came				

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
to see their work in more distinctly political terms, even though, after 1970, Brecht became a less central figure. In America, at least until the late 1960s when the Cold War, the arms race and then the Vietnam war revived it, politically oriented drama and theatrical theory were relatively uncommon. Blau's criticism of American theatre as a 'strong-hold of non-ideas' in *The Impossible Theatre: A Manifesto*[11] marked the beginning of a renewed interest in engaged theatre, although his calls for a general humanist commitment were quickly overshadowed by calls for theatre to undertake more immediate and specific social tasks as it came to be adopted as a forum for political statement, 'even as a weapon'[12] (see Gottlieb 1966 and R.C. Davis 1966). A strike by migrant workers in California in 1965 also led to the formation of a number of politically oriented Chicano theatre groups (see Valdez 1967). Also rising to notice was the political and social use of the theatre by American black writers such as LeRoi Jones (1996).					
Theatre: The Rediscovery of Style (1960)	Michel Saint-Denis (1897-1971) French actor, director	No artist can avoid reflecting his own place and time. Historical drama needs to be 'brought to life in contemporary terms', not by ignoring historical style, but by understanding and attempting to recreate the aims of the dramatist for a contemporary spectator. (A similar view was held by Barthes 1955).[13] **Purpose of Theorist**: polemic – anti-historical reproduction **View of Theatre**: positive	An art	To reflect its own time and place	**Doing**: drama
Le destin des grandes oeuvres dramatiques (1960)	Aurélieu Weiss (1893-1962)	Changes in customs and manners change the way we view great works, even though they may contain some 'permanent human truth'. These works remain alive and relevant to us through 'inevitable adaptation', largely through the efforts of actors. Actors do not 'reproduce', but transform the work of the author.[14] **Purpose of Theorist**: polemic – actors as creators **View of Theatre**: positive		To transform the text	**Doing**: drama – acting is a creative task
Les grandes problémes de l'esthetiique théatraletaus (1960)	Etienne Souriau French philosopher and aesthetician	Theatre offers 'a *microcosmos in process*, working out the internal focuses contained within … Theatre … symbolises, in utter completeness and utter totality, the vast expanse of the human condition'.[15] **Purpose of Theorist**: analysis **View of Theatre**: functional	A microcosm of life	To expose and debate what is problematic in life	**Doing**: the art of theatre
'Telling a True Tale' (1960); 'Letter' (1964)[16]	John Arden (1930- English dramatist; an 'Angry Young Man'	Theatre must address social matters – but in its own terms. Pure social criticism was 'dangerously ephemeral,' something the theatre must counter by expressing such criticism 'within the framework of the traditional poetic truths'.[17] Drama should not give easy or obvious answers, 'mere placebos to moral and social questions'. 'The audience must be presented with an honest view of the ambiguous and contradictory situation life offers, and its **instruction** must be by indirection and implication'. It should show choices and the effects of choices, so that the spectator will consider 'the root causes that made each choice occur'.[18] **Purpose of Theorist**: polemic – socially engaged drama **View of Theatre**: functional	A social and political practice	Social criticism within poetic truth; instruction	**Doing**: playwrighting **Showing**: choices and their effects
'The Case for Comedy'	James Thurber (1894-1961)	Tragicomedy was 'the true balance of life and art, the saving of the human mind as well as of the theatre'.[19]	A social institution; a	To 'save the human mind'	**Doing:** playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1960)	American playwright, author and cartoonist	**Purpose of Theorist**: prescriptive **View of Theatre**: functional	practice		
'Erlanger Rede über das absurde Theater' (1960)	Wolfgang Hildesheimer (1916-) German dramatist	Supported Ionesco's view of contemporary (absurd) drama. Ionesco's theatre was neither Aristotelian nor Brechtian (epic). Instead, it **showed** 'a universe in which questions are asked, but no answers are given or even implied'.[20] In this kind of theatre, drama acts as a 'symbolic ceremonial, in which the spectator assumes the role of the man who questions, while the play represents the world that gives no reasonable response'. Plays simply reflect the world of the dramatist. Absurd plays therefore, simply exist, without purpose or cause or effect. Hildesheimer claims that this kind of drama posed a new challenge to actors because they must express an even more radical alienation than Brecht's epic theatre required.[21] **Purpose of Theorist**: analysis **View of Theatre**: positive	A place in which drama is enacted	As a symbolic ceremonial representation of the world	**Doing**: drama-playwrighting ; acting – particular styles of drama require particular styles of acting **Showing**: a reflection of the world of the dramatist
Interview (1960); Interview (1970)[22]	Julian Beck (1925-1985) American theatre director; Founder of the Living Theatre	'We believe in the theatre as a **place** of intense experience, half dream, half ritual, in which the spectator approaches something of a vision of self-understanding, going past the conscious to the unconscious, to an understanding of the nature of things'. The proper vehicle for this was poetry, or at least a language 'laden with symbols and far removed from our daily speech'.[23] Beck established a workshop headed by Joseph Chaikin (founder of the Open Theatre 1963-1971; 1972) to explore techniques in non-naturalist acting. Both believed that 'a better theatre and a better society should be sought, in America at least, not by stimulating the spectator to Marxist class consciousness but by freeing the individual consciousness'[24] [an implicit recognition of theatre as a reflection of its society]. To do this, actors 'must open up again, become naïve again, innocent, and cultivate our deeper climates – our dread, for example'.[25] In 1970, Beck maintained that the theatre desired to 'free the individual to feel and to create',[26] an aim which was at odds with the politically oriented theatre of the time in America. The theatre should, according to Beck, attempt 'some kind of communication of feeling and idea that push'	Theatre as a place of experience and communic-ation; an institution	Creating an intense experience for performer and spectator using poetic or symbolic language; to free the individual to feel and to create; to confront in order to break	**Doing**: drama (poetry); acting – requires a willingness to be vulnerable **Watching**: the achievement of self-understanding

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		beyond words, not to destroy language but to 'deepen it and amplify it and to make the communication real rather than a series of lies'.[27] This concern with language was more in tune with contemporary European concerns than American concerns. The work of the Living Theatre could be confrontational. During their production of *Paradise Now*, actors mingled with the spectator, urging them to remove their clothes, and spitting on them if they didn't.[28] The critic Charles Marowitz wrote 'An Open Letter to the Becks' arguing that such aggressive antagonism of their spectator was not only at odds with their professed belief in non-violence, but was counter-productive because it mustered 'intellectual resistance' amongst people who would otherwise have supported their work, and thus prevented what they were trying to achieve – the obliteration of 'that impregnable line that separates life and art'.[29] **Purpose of Theorist**: polemic – confrontational theatre **View of Theatre**: functional		down the gap between art and life	
1960: *Geschlossene und offene Form im Drama* (1960) by Volker Klotz was an attempt to draw together a number of studies of drama using Walzel's categories, concluding that different historical periods tend to favour different types of drama.					
The Tragic Vision (1960)	Murray Krieger (1923-2000) American literary theorist and critic	It is no longer possible to create the tragic hero in modern theatre. The Apollonian balance has been lost, leaving only Dionysian terror. Instead of being pitted against universals, the modern hero faces only parochial and limited ethical practicality[30] [distinction between tragedy and drama as genres] **Purpose of Theorist**: analysis **View of Theatre**: ambivalent		To find a balance between enlightenmen t and terror (Nietzschean)	**Doing**: tragedy
Truth and Method (1960)	Hans-Georg Gadamer (1900-2002) German Philosopher	Gadamer's central concern was with how we *experience* art, rather than aesthetic judgments about it. Gadamer attempted to describe catharsis as follows: 'What is experienced in such an excess of tragic suffering is something truly common. The spectator recognizes himself and his finiteness in the face of the power of fate. What happens to the great ones of the earth has exemplary significance. . . .To see that "this is how it is" is a kind of self-knowledge for the spectator, who emerges with new insight from the illusions in which he, like everyone else, lives'.[31] Lathan considers that this definition serves both as a working definition of the elusive concept of *catharsis* and 'an introduction into the problem of establishing any determinate definition'.[32] For Gadamer, the work of art itself was the 'pivot' of the spectator's experience, and could be considered as 'play' in the sense of a game, although artworks nevertheless also make 'truth' claims. Works of art were not isolated from the world, and the experience of art	A living social and cultural institution through which we experience art as a game	Affect through play	**Watching**: the experience of art changes us; we have a living relationship towards art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		changed people. An 'authentic experience' of an artwork was not confined to an historical reconstruction, but involved a 'living relationship' towards it, thus affecting the present.[33] **Purpose of Theorist**: analysis **View of Theatre**: positive			
'Von den Funktionen der Sprache im Theater-schauspiel' (1960)	Roman Ingarden (1893-1970) Polish philosopher	Theorists concerned with the form of drama (e.g. Klotz, Staiger and Petsch) ignore the question of *how* language is used in drama. Staged drama is a 'borderline case' of a literary work because 'staging adds certain nonlinguistic but meaningful elements … and reinterprets other elements in the original'.[34] He stresses the complexity of the theatrical world. It consists of three different domains: one that is actually represented; one that is both represented and discussed, and one that is only discussed. Language serves four functions in this complex world: representation (supplementing the concrete world offered by the staging); expression (of the experiences and emotions of the characters); communication (with other characters) and influencing (the actions of others). This is a ***performative* view of language**, anticipating Austin, whose speech-act theory provided one of the sources for recent semiotic theories of theatre. Could also be said to be a cross-over or collision point between theatre and performativity. Theatre requires a special attitude towards language from the **spectator**: The spectator must apprehend each utterance as an *act*, a link in the 'chain of human vicissitudes developing through the conversations' which make up any drama. This requirement is common to all drama. Particular periods and particular styles of drama require other levels of awareness on the part of the spectator e.g. the acceptance of highly mannered speech in poetic drama.[35] **Purpose of Theorist**: analysis (language) **View of Theatre**: positive		The representation of a complex world through language	**Doing**: drama **Watching**: the spectator must adopt an attitude towards language which sees it as **performative** i.e. each utterance is an *act*
The Paradox of Tragedy (1960)	D.D. Raphael (1916- English philosopher	Looks at tragedy as a more general human phenomenon. Takes up the old question of tragic pleasure, suggesting it arises from our **sympathy** for the hero for being like ourselves and our admiration for his greatness of spirit (as in Corneille 1660).[36] **Purpose of Theorist**: analysis **View of Theatre**: functional		To instigate sympathy	**Doing**: tragedy **Watching**: sympathy arises from empathy and admiration
The Theatre of the Absurd (1961); [37] *The*	Martin Esslin (1918-2002) Austrian born	Esslin coined the term 'Theatre of the Absurd' to describe a new form of drama which attempted to express a sense of 'out of harmony' with the world. Although his definition was broad, he excluded playwrights such as Sartre and Camus whose theatre was 'less	A collaborative signifying	Expression of the world at the time	**Doing**: drama: the practice of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Field of Drama (1987)[38]	critic, translator, scholar, producer and playwright working in England and America	adequate as an expression' of their philosophy, because it tended to use traditional conventions, whereas the theatre of the absurd went 'a step further in trying to achieve a unity between its basic assumptions [about the absurdity of the world] and the form in which these [were] expressed'. Absurdist theatre 'strives to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought'. It 'has renounced arguing *about* the absurdity of the human condition; it merely *presents* it in being … in terms of concrete stage images. This is what makes it different from Existentialist theatre as well as other avant-garde theatre. In particular, absurdist theatre features 'a radical devaluation of language … what *happens* on the stage transcends, and often contradicts, the words *spoken*'.[39] In his 1987 book, Esslin explores the signifying practices of theatre. Theatre signifies on a number of levels, each of which can convey 'the message': framing, the actor, visual elements, textual elements, aural elements: 'A dramatic performance … is never the work of a single individual, mirroring a single individual's intention to communicate. Neither the author, nor the director … can ever be wholly in control of the total product, the ultimate meaning of the "message" that reaches the spectator. Deliberately, or unintentionally, the work, say of the costume designer, might be in dialectical conflict with, say the creator of the make-up. And the resultant consonance or dissonance of these elements must necessarily vibrate in different ways in the consciousness, or subliminal perception, of individual spectators'.[40] **Theatre frames 'an image of Life'**, which draws attention to it 'as something to be looked at and scrutinised for what it means'.[41] Hence the need to understand the signifying practices of theatre. While drama 'is a mimesis of real life', the theatre 'is a simulacrum – at its highest level, ordered and elevated to the status of art – of the real world and real life'. However, 'on the highest plane … a dramatic performance transcends any attempts at being reduced to anything so mundane as a single definable and generally valid meaning'. Rather 'it may be able to give its audience, each individual in it, differently, an *experience*, on both the emotional and intellectual planes'.[42] **The only 'truly distinctive feature' of 'live' theatre 'is its ability to establish an immediate interaction between performers and audience, a continuous feed-back of reactions**' which actors use to 'immediately modify and adapt their performance'. The 'unforeseen inspiration as well as mistakes' which might occur as a result adds to the excitement for both performers and spectator.	practice which aims at the communic-ation of a message; a **framing** practice; an interactive art	through framing an image of life, making it watchable; signification	theatre **Watching**: perception of 'message' transmitted by performance; looking at life through a frame; a continual process of reaction and interaction both between spectator and performers and between spectator members; performances are experienced as a mass experience, and as an event for which one has made an effort

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Audiences vary enormously for any number of reasons (fullness of the house, weather, the presence of tourists, regional characteristics). However, **'[e]xperienced and skilled actors can subdue the audience as the matador subdues the bull', through a continual process of reaction and modification.**[43] This process is not merely two-way – spectators also react to other spectators. In film and television, the performance space is not a given as it is in the theatre – however within this given space, the spectator 'can look wherever he feels the focus of the action resides … [and must] make choices as to where he will look'. In a live performance 'the spectator … does what the camera does for him in the cinematic forms of drama: he creates a sequence of close-ups and long-shots, a freely chosen 'montage' of focused images … the spectator is freer to compose his own 'editing' of the action'. However, the theatre has been influenced by the cinema and has adapted many of its techniques for the stage, freeing up theatre from the constraints of the 'well-made play'. Spectators, too, have become used to the cinema and will 'readily accept epic drama relying on complex levels of narration … or reversals of the chronological time sequence[s]'. However, cinema is tied to its need for greater realism and is compelled to use real objects (even if they are to be used symbolically) while theatre need only 'suggest real objects through symbolic action'. **Audiences for cinema and theatre both watch in 'crowd assembled in darkened rooms: thus the reactions of their audiences are governed by the phenomena of collective 'mass' rather than individual psychology**. Moreover … the performance is perceived as **an event** in itself … for the sake of which one has made an effort'. Nevertheless, the theatrical experience can be distinguished from cinema and television semiotically because although all three share some sign systems (framing systems, acting systems, visual sign systems, text, aural sign systems) cinema and television have additional sign systems (derived from camera work, the linking of shots and the system of editing).[44] Producers and spectators, however, must at some level share an understanding of the signs used for them to be effective i.e. theatre must in some way be conventional. **Purpose of Theorist**: analysis **View of Theatre**: positive; conventional			
The Death of Tragedy (1961)[45]	George Steiner (1920- Critic of comparative	Tragedy is no longer possible. Tragedy 'as a form of drama', as 'a representation of personal suffering and heroism' is one of the foremost legacies of the Greeks.[46] Modern drama lacks the essence of drama which is 'the creation of characters endowed with the miracle of independent life'.[47] Tragedies end badly. The tragic personage is broken by	Theatre is historically and culturally	Re-enactment to give insight into human life	**Doing:** tragedy (a form of drama)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	literature	forces which can neither be fully understood nor overcome by rational prudence … Tragedy is [also] irreparable ... unrelenting and absurd.[48] Tragedy 'is a terrible, stark insight into human life'. Modern drama, by contrast offers us tragic drama. Things are reparable either by the individual or by society. This misses the point of tragedy. Tragedy is a re-enactment of 'private anguish on a public stage' in which we are 'punished far in excess of our guilt' but are nonetheless ennobled by our suffering. [Critics always focus on *doing*!] **Purpose of Theorist**: prescriptive **View of Theatre**: functional	contingent		
Tragedy and the Theory of Drama (1961)	Elder Olson (1909- Dramatist	Challenged the 'death of tragedy' concept. The 'loss' of elevated characters is trivial, and the argument that universal beliefs are no longer available is unproven. The fact that we can still be affected by tragedy indicates that the genre is still healthy. The lack of modern tragedies arises not from any crisis in belief but from the fact that tragedy 'fell into the hands of poets who were not dramatists and thus came into disrepute'.[49] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent			**Doing**: playwrighting
Gallows Humour (1961)	Jack Richardson (1935- American playwright	Comedy is an essential part of life and cannot be separated from tragedy. True comedy has much in common with tragedy.[50] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			**Doing**: playwrighting
Le théâtre contemporain dans le monde (1961)	Paul Ginestier Critical Aesthetics	An attempt to develop Souriau's insights into a more general theory of theatre: seems to have come up with a kind of 'three-dimensional' analysis of what still is treated like a text.[51] **Purpose of Theorist**: prescriptive **View of Theatre**: aesthetic			**Doing**: drama (literature)
The Seven Ages of Theatre (1961)	Richard Southern (1912-2000) English Mediaeval scholar	'[T]he secret of the theatre does not lie in the thing done but rather in something that arises from the manner of doing. Drama may be *the thing done*, but theatre is *doing*. Theatre is an act. … The essence of theatre does not lie in what is performed. It does not lie even in the way it is performed. **The essence of theatre lies in the impression made on the spectator by the manner in which you perform. Theatre is essentially a reactive art**'.[52] Southern drew a distinction between the *creative arts* and the *performing arts*. The first required no contact between creator and spectator whereas in the second, contact was essential: 'You can enjoy Picasso at an exhibition in Stockholm while Picasso himself is on the coast of the Mediterranean, but you can only enjoy Sir Laurence	An act of commun-ication in the present; a reactive art	Affect: to make an impression on the spectator through performance	**Doing**: theatre (a practice) **Watching**: personal contact is the essence of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Olivier [as an actor] when Sir Laurence himself performs in your presence, before you and an assembled spectator in the self-same building. This coming into direct personal contact is part of the player's art and, with the relentless element of the One Occasion, must be appreciated for any true understanding of the essence of the theatre'.[53] Southern essentially defines **all art as a form of communication**. For his history, he divided theatre basically into pre-Christian ('the age of the people's theater') and Christian ('the age of people in the theater'). The former was characterized by community participation, outdoor performance and interdisciplinary activities. Communication had a symbolic meaning and was open to interpretation and was dialogic. The latter is focused on the actor, with the community reduced to a passive role; it is usually held indoors and is dominated by words. Communication is tightly defined, specific in meaning and monologic in form.[54] **Purpose of Theorist**: polemic – theatre as communication **View of Theatre**: positive			
'Notes sur un théâtre materialiste' (1962)	Louis Althusser (1918-1990) French Marxist philosopher	Noted for dismissing the early work of Marx in favour of the later emphasis on dialectical materialism, seen through a structuralist filter, making the 'true' Marx anti-humanist, anti-empiricist and anti-historicist. The active subject is 'nothing more than the locus of conflicting social forces'. This view has been condemned, but remains influential.[55] *Materialist theatre* features 'internal dissociation' and 'unresolved alterity' (as in Brecht's *Mother Courage*). It has a different relationship with the spectator. Classical theories of drama consider the **audience** as either psychologically identifying with the characters, or consciously remaining outside the drama, viewing it objectively from the perspective of a 'clear consciousness of self'. However, although the **spectator** is inevitably involved in the drama, it is on a more basic level than that of psychological identification. **The spectator is 'the brother of the characters, caught in the spontaneous myths of ideology, in its illusions and privileged forms'. This suggests both identification, emotional involvement, cultural and ideological identification and some distance** (something akin to Herzfeld's conception of *cultural intimacy*).[56] Traditional drama uses this identification to reaffirm and deepen cultural myths. Materialist drama such as Brecht's attempt to 'escape' from this identification by creating a tension between the 'spontaneous ideology' depicted and the real conditions of the characters' existence, invisible to them but visible to the spectator. The perception of this tension is created, not by the 'trappings' of Brechtian theatre, but by the internal dynamic	A social institution	To exploit the relationship with the spectator	**Doing**: drama **Watching**: different kinds of drama require different responses from spectators (a theory of spectatorship) ; most drama involves identification and emotional involvement

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of the play itself: 'at once criticizing the illusions of consciousness and unravelling its real conditions'.[57] **Purpose of Theorist**: analysis **View of Theatre**: positive			
'Die Bühne ist der absolute Ort' (1962)	Tankred Dorst (1925- German dramatist	The proper theatre [drama] for the modern world is not tragedy but farces, grotesques and parables, because spectators were 'unsure, skeptical, perhaps even a bit suspicious'. They come to the theatre with questions but expect no answers from the dramatist, 'who has no more great material or metaphysical world plan than they do'.[58] The new 'postpsychological' era demands a new 'negative' dramaturgy. Devices such as masks, disguises and plays within plays draw attention to the indeterminacy of the stage world, thus reflecting the parallel indeterminacy of values, morals and social norms in the world of the spectator. **Purpose of Theorist**: polemic – anti-tragedy **View of Theatre**: positive	A place to experience drama; a performed art	To reflect the indeterminac y of the world	**Doing**: playwrighting **Watching**: spectators come with questions but don't expect answers
The Dark Comedy (1962); *The Elements of Drama* (1963); *Drama, Stage and Audience* (1975)	J.L. Styan (1923- Theatre critic	*The Elements of Drama* (1963) was the first significant modern manifestation of an approach to theatre theory which considered theatre as a performed art, according to Carlson,[59] despite the use of *drama* in the titles! A concern with the *process* by which meaning is created in the theatre and an attempt to chart the largely unexplored middle ground between literature and performance. Using the metaphor of an orchestral score, Styan argues that the text is a collection of elements designed to produce 'animation – not of actors acting and speaking out, but of our imaginative impressions'.[60] **Spectators** are 'led to **compare** the play' with their own experience of life, 'to **judge** its quality and its ordering of impressions along with the quality of his own interest, and to reach a **judgment** on the value of the fulfilled intention of the performance'.[61] (This is a similar position to that taken by Hume: the spectator is capable of judging not just the content but also the presentation). **The spectator is also a creative artist, whose participation requires both skill and discipline**. (Styan anticipates an important element of more recent theatre theory: the aesthetics of **reception**): the play 'is not on the stage but in the mind'.[62] A mixture of tragedy and comedy can encompass the greatest range of human experience and arouse the spectator to the highest degree, a view which Carlson considers 'romantic'.[63] Styan's 1975 book argues that any 'power in a play derives from the activity of *perception* in its **audience**. Drama is made up of 'sights and sounds, stillness and motion, noise and silence, relationships and responses … between actor and audience. … The script on the page is not the drama any more than a clod of earth is a	A form of communic-ation; the medium which turns a script into a drama	Communic-ation through performance in a circuit which goes from play to performer to spectator and back: this creates the play, its effects and its meaning	**Doing**: drama **Watching**: the spectator as imaginative participant and judge; *style* is the key to the communic-ation between stage and spectator: **the spectator permits theatre;** *anxiety* appears to be the key to the dramatic

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		field of corn: it is essential constantly to return to this':[64] 'the study of drama must be pursued in its own medium, the theatre, where an audience makes its perceptions and has social experience … criticism which ignores the theatrical experience is peripheral, even irresponsible'.[65] The 'primacy of the occasion' is what is paramount. Live theatre is *particular*. Drama is a collective act of creation, the harnessing of human imagination for community experience. 'The virtue and energy of a play must be tested upon an audience … Perceptual criticism is finally performance criticism'.[66] A play 'must communicate or it is not a play at all'.[67]The task is to locate and examine 'the lines of communication, the transmission of signals between stage and audience'.[68] Styan uses Marshall McLuhan's 'the medium *is* the message'[69] as a 'springboard' into understanding the theatre because essential to perception in the theatre is *form*.[70] In the theatre experience 'it is not so much the elements of drama on the stage or the perceptions of the audience which are important, as the relationships between them. In the mesh of every successful performance, the signals from the script to the actor, and from the actor to the spectator and back again, complete a dramatic circuit of which the audience is an indispensable part. **Drama needs an audience to throw the switch: no audience, no circuit; no circuit, no play**….. The critic [must start] by measuring the **current**'.[71] Styan was against semiotic approaches to theatre: 'There are so many variables simultaneously working to create meaning on the stage that it is impertinent to identify it in terms other than its own. The experience is the meaning.[72] Styan considered that *style* was '[p]robably the most elusive and most neglected, but also the most essential, element of a play'. Style is the *sine qua non* [the indispensable condition] of successful communication in the theatre, and therefore of the drama's affective meaning [although] 'any style can be deceptive and treacherous'. 'There is no true value judgment that can be appropriately made about a play before it is rendered in the style it calls for. Not only is style the basis of meaning, as any regular literary criticism of verse or prose would insist, but in drama content and style are inseparably related by what we may call 'the audience equation'. Every play's style, in kind of speech and movement or degree of thought and feeling, is measured from the **norm** of the intended spectator's actual behaviour, an extension of real life'.[73] Crucially, it is the spectator which seems to determine the use of style, and for whom style is a key element in the act of communication: '[b]oth the problem and the solution lie in the degree of unreality an **audience permits** its stage'.[74]			response

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Styan considers that this is most evident in *farce*, a form of 'pure comedy' usually ignored by theorists because it defies analysis.[75] *Style* is **always a way of seeing … the history of style is therefore the history of human perception.** Nevertheless, 'the comic view is as necessary to our social well-being as the tragic view is to our spiritual life'.[76] Styan produces a 'theory of dramatic response' in the last chapter of his 1975 book: 'Any **theory of dramatic response** must take into account the stretch and strain of mind and feeling which keeps the spectator receptive and perceptive. The element of **anxiety** which comes of uncertainty and ambivalence produces a most serviceable tension and is the likely source of most interplay between stage and spectator.[77] **Purpose of Theorist**: analysis **View of Theatre**: conventional			

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 444-5
[2] Carlson 1984: 486
[3] Carlson 1984: 487
[4] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.122
[5] Orrin Klapp claimed that Americans (and possibly some other societies) 'do not know what tragedy is' (Klapp 1964: 93n32). They mistake it for melodrama.
[6] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 94
[7] Goethe 1887-8, quoted in Fischer-Lichte 1997: 234
[8] Fischer-Lichte 1997: 39
[9] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 179
[10] Fortier 2002: 179
[11] 1965: 7 in Carlson 466, 513-5
[12] Carlson 1984: 466
[13] Carlson 1984: 444-5
[14] Carlson 1984: 445
[15] Cited in Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in theTheatre and in Social Life*. London: Longman.144-5
[16] Published in *Encore* Vol 11(5), 1964.
[17] Arden 1960, 'Telling a True Tale', *Encore* Vol 7(3), p. 25; in Carlson 1984: 422.
[18] Carlson 1984: 422-3
[19] Thurber 1960, 'The Case for Comedy', *Atlantic* Vol. 206, p. 98; in Carlson 1984: 451.
[20] Carlson 1984: 416

[21] Hildesheimer 1960, 'Erlanger Rede über das absurde Theater', *Akzente* Vol 7, p. 548-556; in Carlson 1984: 416.
[22] Both cited in Carlson 1984: 420.
[23] Julian Beck, in William Glover 1961, 'The Living Theatre', *Theatre Arts* Vol 45(12), December, p. 63; in Carlson 1984: 420.
[24] Carlson 1984: 420
[25] Chaikin, quoted in Robert Pasolli 1970, *A Book on the Open Theatre*, p. 95; in Carlson 1984: 420.
[26] Carlson 1984: 469
[27] Beck 1970, in Renfreur Neff, *The Living Theatre: USA*, New York, p. 235; in Carlson 1984: 469.
[28] Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth. 228
[29] Brockett and Ball 2004: 229. Marowitz blamed the aggression on 'the more psychopathic members' of the company, suggesting that it is not just spectators which can get carried away by a theatrical activity.
[30] Carlson 1984: 450
[31] Gadamer, Hans-Georg. 1984. *Truth and Method*. New York: Crossroad.132
[32] Lathan, Peter. 2000. 'Greek Theatre'. *British Theatre Guide* www.britishtheatreguide.info/articles accessed 2006.
[33] Inwood, M.J. 1995. 'Hans-Georg Gadamer'. In *The Oxford Companion to Philosophy*, edited by T. Honderich. Oxford, New York: Oxford University Press, p. 303.
[34] Carlson 1984: 443
[35] Ingarden 1973, *The Literary Work of Art*, trans. George Grabowicz, Evanston Ill., p. 322, 379, 391-5; in Carlson 1984: 443.
[36] Carlson 1984: 449
[37] Excerpt reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.329-332.
[38] The chapter 'The Signs of Stage and Screen' from *The Field of Drama* is reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.299-306
[39] Esslin 2008/1961: 331-2
[40] Esslin, Martin. 1987. *The Field of Drama: How the signs of drama create meaning on stage and screen*. London: Methuen Drama.16
[41] Esslin 1987: 154
[42] Esslin 1987: 176-7
[43] Esslin 1987: 91
[44] Esslin 1998/1987: 301-6
[45] Excerpt reprinted in Krasner 2008: 333-335.
[46] Steiner 2008: 1961: 334
[47] Cited in Carlson 1984: 450
[48] Steiner 2008: 1961: 335
[49] Olson 1961, *Tragedy and the Theory of Drama*, New York, p. 2, 256; in Carlson 1984: 452.
[50] Carlson 1984: 451
[51] Carlson 1984: 438-9, 494-5
[52] Southern 1964, *The Seven Ages of the Theatre*, New York, p.22, 26; in Styan 1975: 25, 144.

[53] Southern 1961: 23
[54] Lovelace, Alice. 1996. 'A Brief History of Theater Forms (from Aristotle to Brecht, Baraka, O'Neal, and Boal)'. *In Motion Magazine* February 15, www.inmotion.magazine.com/theater.html accessed 27/02/2007.
[55] Blackburn, Simon. 1994. *The Oxford Dictionary of Philosophy*. Oxford, New York: Oxford University Press.13
[56] Herzfeld, Michael. 1997. *Cultural Intimacy: Social Poetics in the Nation-State*. New York, London: Routledge.
[57] Althusser 1977, *For Marx*, trans. Ben Brewster, London, p. 142, 146-8; in Carlson 1984: 433-4.
[58] Dorst 1962, *Grosse Schmärede an der Stadtmaue*, Cologne, p. 113-115; in Carlson 1984: 451.
[59] Carlson 1984: 487
[60] Styan 1963, *The Elements of Drama,* Cambridge, p. 64; in Carlson 1984: 446.
[61] Carlson 1984: 445-6
[62] Styan 1963, *The Elements of Drama,* Cambridge, p. 288; in Carlson 1984: 446.
[63] Carlson 1984: 451
[64] Styan 1975: vii
[65] Styan 1975: 241
[66] Styan 1975: 239
[67] Styan 1975: 1
[68] Styan 1975: 1
[69] Marshall McLuhan 1964, *Understanding Media: the Extensions of Man*, New York.
[70] Styan 1975: 5
[71] Styan 1975: 24
[72] Styan 1975: 27
[73] Styan 1975: 68-9
[74] Styan 1975: 78
[75] Styan 1975: 77
[76] Styan 1975: 107
[77] Styan 1975: 229

Table 35/51: Theories of Theatre 1963-1964
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'On Forms of Music and Forms of Society' (1963)[1]	Paul Honigsheim Sociologist of Music	'Throughout the major portion of human history, the theater meant exactly the opposite of what it means today to the average theatergoer … a search for a new experience' of some kind or degree.[2] Historically, theatres were generally sponsored by major social institutions (the city, the state, religion) and were concerned with the sharing of known traditions or customs. Attendance was expected and at times even coerced. Now, attending the theatre is just one of many possible activities available to the free individual. Honigsheim saw theatre as historically developed, both constrained and enabled by its political, religious and social contexts. Opera, for instance, a special case within the development of theatre, grew directly out of a combination of ignorance and tradition. Its development was a direct result of the rediscovery of Greek tragedy in the Italian renaissance. Greek tragedy was known to have used music, but musical scholars did not know how, so they drew on the one formal musical tradition with which they were familiar which combined words with music - church music, producing the idea of Greek tragedy as musical rather than spoken drama. The Catholic Counter-Reformation provided the necessary spurt to development by condemning acting but not singing, leading performers to taking up opera in lieu of spoken drama. Opera also proved adept at avoiding themes which attracted censure, initially hanging its music on flimsy plots about love rather than political or religious revolution. Comic operas combined aspects of *commedia* with *opera seria*, spreading initially to Catholic countries, reaching Protestant countries and Russia by C19th. *Operetta* on the other hand, first arose amongst the middle classes in Vienna who had ample leisure time. Its plots were almost exclusively concerned with overcoming social obstacles to marriage, an issue of great concern to a wealthy and upwardly mobile bourgeoisie.[3] **Purpose of Theorist**: analysis (historical) **View of Theatre**: positive; functional	A place to go to search for a new experience; one of many activities, but one which is historical in nature	The sharing of known traditions or customs (past); an activity or amenity available to anyone	**Doing**: theatre as an historical practice: the form of theatre is both constrained and enabled by its social and political context **Watching**: historically contingent
The Voice of Tragedy (1963)	Mitchell Leaska (1934- English academic	Tragedy is not the expression of a common faith but is that faith, 'its performance [is] a liturgy of a humanist religion'. Tragedy appears when a spirit of freedom and individualism encounters a spirit of humanism, and the demands of the individual must be adjusted to the needs of society, such as is occurring in modern America.[4] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		The performance of religion	**Doing**: tragedy
'Des Autor	Max Frisch	It is inevitable that drama should have a political dimension, since it was produced by and	A place to	To stress the	**Doing**: drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
und das Theater' (1964);	(1911- German playwright	**witnessed by** persons participating in society. Nevertheless, a play should be created 'out of love of theatre, nothing else', and should be governed by the rules of art, not politics.[5] There was little evidence that any of the millions of spectators who had seen Brecht's plays had in fact changed their political opinions as a result. Indeed, Frisch called his 1958 play *Biedermann und die Brandstifter* a 'lehrstück ohne Lehre' (a teaching play with nothing taught) in response to Brecht's work. Art stresses the importance of the individual. For this reason, it is naturally subversive, but it cannot effectively engage in direct political action.[6] **Purpose of Theorist**: polemic – anti-didacticism **View of Theatre**: positive	see drama	importance of the individual	(an art)
'The Theatre's New Testament' (1964);[7] 'Towards the Poor Theatre' (1966);[8] *Towards a Poor Theatre* (1968; 1975); 'External Order/Internal Intimacy' (1969); 'From the Theater Company to Art as a Vehicle' (1995).[9]	Jerzy Grotowski (1933-1999) Polish director; founder of the Polish Laboratory Theatre (1959-1984)	*Towards A Poor Theatre* is a collection of Grotowski's articles, interviews, speeches and introductory notes to productions in which he attempted to answer the question: What is theatre?[10] The 'average' theatregoer thought of theatre as 'first and foremost a place of entertainment' although more culturally aspiring theatre-goers might see theatre in moral terms. Theatre practitioners themselves 'do not usually have an altogether clear conception of the theatre' and their conceptions vary according to their position: actor, designer, critic, producer. What producers thought of theatre was doubly suspect since producers tended to be those who had failed at or become weary of some other aspect of theatre. Grotowski argued that the only things indispensable to theatre were actors and spectator: 'at least one spectator is needed to make … a performance'. Theatre was therefore 'what takes place between spectator and actor' upon some pre-existing common ground which can either be dismissed or jointly worshipped.[11] It was nothing other than the 'detailed investigation of the actor-spectator relationship'. He claimed that he came to his beliefs about theatre through 'long-term practical investigations' not through theory, although theory could be used for analysis.[12] He rejected what he called 'Rich Theatre' – theatre which depended on 'artistic kleptomania' in its attempt to create 'total theatre' in the face of the technical superiority of film and cinema[13] and strived to strip theatre back to its essentials, to an 'ascetic' theatre.[14] The only two essential elements for theatre to exist were the actor and the spectator: t**he essence of theatre lay in the relationship between actor and spectator**. These were the only things which were distinctive about theatre: 'theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, "live"	Theatre is a relationship between actor and spectator which occurs upon some pre-existing common ground which may or may not be recognized; an encounter	A confront-ation or provocation in which the actor sacrifices himself before/for the spectator : this is therapeutic for the actor, allowing him to respond to the challenge of life in a way which unites body and soul	**Doing**: the practice of theatre: building the relationship between performer and spectator **Watching**: an encounter (by a very small number of special spectators); spectators are organized by the actors/produc tion

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		communion'.[15] **The players 'are one ensemble, the audience another: when the two are integrated, a play has begun'**. Thus, **theatre is an *encounter*** … something growing and organic.[16] *Poor* theatre focuses on this relationship, downgrading or eliminating script, scenery and other elements, in contrast to synthetic *rich* theatre, which 'betrays this essence' by vainly attempting to unite literature, painting, sculpture, architecture, lighting and acting in a 'total theatre' [Wagnerian] experience. Such efforts produce at best only a hybrid which is technically inferior to film and television. Nevertheless, it is a very particular kind of 'actor' which is to have this special relationship, one capable of virtually disappearing into 'a series of visible impulses'. The 'annihilation of the actor's body' is to be a kind of sacrifice, an atonement by which a 'secular holiness' is achieved. It is through this sacrifice that the 'lost ritual power of theatre' can be restored. To this end, actors were to undergo a rigorous process of 'rebirth'[17] through the use of a distillation of European and oriental training techniques, not to produce a 'bag of tricks' but for the 'eradication of blocks'. This would produce a theatre which utterly depended on the actor and depended on 'finding the proper spectator-actor relationship for each type of show and embodying the decision in physical arrangements'. For example, actors could 'play among the spectators, directly contacting the spectator and giving it a passive role … or … play among the spectators and ignore them, looking through them. The spectator may be separated from the actors [so that they] look down on the actors … like medical students watching an operation … or the entire hall is used as a concrete place [in which] spectators are … guests [of the characters]' or spectators may be 'illuminated … as a functional part of the performance'.[18] This kind of theatre is not for everyone, only for those 'members of the public who feel a true need for psychic self-examination and are willing to use the confrontation with the performance and the self-penetration of the actor as a means of unlocking their own inner selves'. Small numbers of spectators are to be addressed by 'totally open actors' in an intimate 'confrontation':[19] 'the actor must not act for the spectator, he must act *vis-à-vis* with the spectators':[20] 'One must not think of the spectator while acting … If the actor has the spectator as his point of orientation, he … will be offering himself for sale … A sort of prostitution … at the same time, he must not neglect the fact of the public … he must act *vis-à-vis* with the spectators … he must ... do an act of extreme yet disciplined sincerity and authenticity. He must give himself and not hold himself back, open up and not close in on himself in a			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		narcissistic way … The most important thing for me … is to rediscover the elements of the actor's art'.[21] To this end, Grotowski experimented with various different kinds of spatial arrangements that would intertwine performers and spectators, though he clearly did not advocate the total annihilation of the barrier between them,[22] and retained control of how the spectators were to be incorporated into this 'essential' relationship. Grotowski's theories and the works he staged between 1959 and 1970 provided the guiding principles for Schechner's *environmental theatre*: the specific arrangement of the relationship between performers and spectator according to the needs of each play, the radical modification of scripts, an emphasis on the control of the body and voice, which in turn has led to an obsession with *performance* on the side of the performers. In 1969, a group of American participants in a Grotowski training course in Denmark condemned Grotowski for his apparent indifference to social questions.[23] Grotowski responded by arguing that man's primary duty was not of a social order, His duty was 'to respond to the challenge of life and to answer it in the manner of nature'. Action was required, but not social or political action but the action of self-understanding, which would lead to the unity of body and soul.[24] Grotowski's company also undertook a series of 'paratheatrical' experiments between 1970 and 1973 in which the company and outside participants organized communal events which lasted for an extended period of time,[25] an idea which was condemned by some critics as a form of religion or therapy such as sociodrama or psychodrama rather than theatre, but was taken up in Australia by the experimental group Pageant Theatre in Education in some of their work with children.[26] These kinds of intensive explorations using theatrical techniques 'dispense with audiences altogether'.[27] He travelled to America in the 1960s and later lived in both California and Italy. His theories had a direct influence on the work of Richard Schechner. Whilst he claimed that 'the essential concern [regarding the stage-auditorium dichotomy] is finding the proper spectator-actor relationship for each type of performance and embodying the decision in physical arrangements',[28] it seems he was essentially anti-spectator (and perhaps even anti-theatre): 'When I speak of Art as vehicle, I refer to a montage whose seat is *not in the perception of the spectator but in the doers*… The performance is like a big elevator of which the actor is the operator. The spectators are in this elevator, the performance transports them from one event to another. .. Art as a vehicle is like a very primitive elevator … the doer lifts himself toward a more subtle energy … If Art as a vehicle			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		functions, this objectivity exists and the basket moves for those who do the *Action*'[29] (and, only as a consequence, for those who are watching). The point of art for Grotowski was 'to cross our frontiers, exceed our limitations, fill our emptiness – fulfil ourselves'.[30] This made theatre 'a place of provocation … capable of challenging itself and its audience by violating accepted stereotypes of vision, feeling, and judgment', something which was inherently 'transgressive'.[31] Growtowski's ideas continually surface in contemporary minority or 'avant-garde' theatre which invariably sees itself as transgressive, although some practitioners also see their work as political in a way which Grotowski rejected. Although Grotowski acknowledged the relationship between performers and spectators, he also seemed to deny it because he continually strove to collapse it. **Purpose of Theorist**: polemic – anti-conventional theatre **View of Theatre**: ambivalent			
The Hyacinth Room (1964)	Cyrus Hoy (1926-Contemporary literary scholar and editor	Both comedy and tragedy arise from a juxtaposition of the finite and the infinite. Comedy and tragedy become blended in irony, when the hero becomes conscious of the conflict and brings this consciousness to the spectator, which then sees simultaneously 'the grandeur to which man aspires, and the degradation to which he is perversely driven'.[32] **Purpose of Theorist**: prescriptive **View of Theatre**: positive		To make the spectator aware through action	**Doing**: comedy and tragedy **Showing**: the grandeur to which man aspires, and the degradation to which he is 'perversely driven'
The Act of Creation (1964)	Arthur Koestler Aesthetics	Two planes of activity exist when spectating: 'the spectator knows in one part of his mind that the people onstage are actors; yet in another part he experiences hope, fear, and pity, all of which are induced by events the viewer knows to be make-believe':[33] 'the distinction between fact and fiction is a late acquisition of rational thought – unknown to the unconscious, and largely ignored by the emotions'.[34] **Purpose of Theorist**: analysis **View of Theatre**: positive		To induce experience through action	**Watching**: involves two planes of *activity*: fact and fiction
Symbolic Leaders:	**Orrin E. Klapp** American	Klapp's work on symbolic leadership reveals an implicit theory of drama which is worth considering because of its take on what is meant by 'drama'. Drama is *public action*, a	An art form which has	*Public action* to create an	**Showing**: seeing public

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Public Dramas and Public Men (1964)	Sociologist	sense which is implied by the origin of the word in the Greek word *drân* (to do). Drama is a 'dimension of public life'.[35] What we now call theatre is derived from this dimension, and is governed by 'peculiar laws' which we generally do not acknowledge as also operational in everyday public life. This is why we can be taken by surprise by the outcomes of public events and confrontations. In general, 'people only see what interests them and respond only to images that "do something" for them'.[36] The laws of drama derive from attempts to create such images and direct spectator attention. These 'rules of the dramatic domain' are (1) that almost anyone can steal the show; (2) that a small part has an advantage over a large one (more freedom); (3) 'there are no strict logical limitations on what can become important' as long as it involves struggle; (4) the essence of drama is confrontation (if life this produces 'unexpected outcomes'); (5) the 'scale' of individuals can be changed by mere juxtaposition; (6) timing is enormously important; (7) the spectator has expectations which create pressure on the performers (8) outcome does not necessarily equal input.[37] These rules are generally managed better in the theatre, partly because **the ending is already known to the performers**, a luxury which is denied actors in public life. This is one of the few instances of a theorist making explicit that life, rather than theatre is unlimited in its possibilities, and that **theatre has developed as an art-form which essentially *limits* these possibilities in a variety of ways** (often unrecognized). This could account for the frustrations which are apparent in many avant-garde theatre practitioners who try to remove these limits and makes apparent Edmund Burke's complaint about politics as theatre – that it has no limits. **Theatre does have limits which do not apply to real life.** Murders may not be real – that is why they escape punishment: 'Since in life as drama, anything can happen to anyone, anywhere, it becomes apparent that the only limits within human existence are those which apply to drama'.[38] It seems likely that Klapp himself was not fully aware of the implications of what he was saying because he goes on to talk about 'drama' in such a way as to imply theatre, while invoking the idea that it is *life* which 'is no more concerned with democracy than with oligarchy, whites than Negroes, Catholics than Protestants, order than anarchy'.[39] **Purpose of Theorist**: analysis **View of Theatre**: functional	developed from the dramatic aspects of life	image and direct spectator attention	life as drama means what you *see* is what is important. What is onstage 'has more status' that what is behind the scenes.[40] **Watching**: the spectator has expectations which create pressures on the performers
Understand-ing Media:	**Marshall McLuhan**	Although McLuhan was not considering theatre, his idea of the medium as the message was taken up by Styan as describing precisely what was unique about theatre. McLuhan	A medium of	Communic-ation which	**Watching**: different

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
the Extensions of Man (1964)	(1911-1980) Canadian educator, philosopher and media and communication theorist	distinguishes between two kinds of medium. A *cool* medium 'is one in which the audience is encouraged to participate'. McLuhan considers television such a medium. A *hot* medium is one of such 'high definition' that the spectator is denied the chance to participate'. McLuhan considers cinema the medium which requires least effort of *completion*.[41] [Styan applies this distinction to theatre, considering it to be 'icy cold, since participation is essential for its existence', although there are degrees of coldness depending on the staging]. According to McLuhan, 'the effect of the form [of the medium] is not necessarily related to its content … but *will* alter patterns of perception':[42] 'Each form of transport not only carries, but translates and transforms, the sender, the receiver, and the message. The use of any kind of medium or extension of man alters the patterns of interdependence among people, as it alters the ratios among our senses': [43] '[a] work of art has no existence or function apart from its *effects* on human observers'.[44] **Purpose of Theorist**: polemic – anti-conduit views of communication in which the vehicle is supposed to be neutral **View of Theatre**: n/r	communic-ation	relies on the participation of the receiver	kinds of media encourage different levels of participation
'The Theatre in Society: Society in the Theatre' (1965)[45]	**Jean Duvignaud** French Historian	'The lights go up; the actors appear; the performance begins. It is a multiple creation – the outcome of the dramatist's purpose, the producer's style, the actors' performances and the spectator's participation. But first and foremost it is a *ceremony*. Everything contributes to the ceremonial aspect of the theatre – the solemnity of the place, the separation between a secular spectator and a group of actors isolated in a restricted, illuminated world, the actors' costumes, their precise gestures and the specificity of a poetic language which proclaims a basic distinction between the language of the theatre and everyday conversation'.[46] **Purpose of Theorist**: polemic - ceremonial **View of Theatre**: positive	A place of ceremony	To create a ceremony	**Doing**: the practice of theatre; a collaborative art

[1] Honigsheim's writings were left largely as notes when he died in 1963. Some of the material dates from as early as 1938 and was used extensively throughout his teaching career. The writings considered here are in a compilation introduced and edited by K. Peter Etzkorn 1973, entitled *Music and Society: the Later Writings of Paul Honigsheim*, New York, John Wiley and Sons, pp. 201-230.
[2] Honigsheim 1973: 215
[3] Honigsheim 1973: 225
[4] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.452-3
[5] Frisch 1956, *Gesammelte Werke*, Frankfurt, Vol 5, pt 2, p. 349; in Carlson 1984: 428.

[6] Carlson 1984: 429
[7] Excerpt reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.200-204.
[8] Published in *Tulane Drama Review* Vol 11(3); reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.367-372.
[9] In *At Work with Grotowski on Physical Actions*, New York, Routledge; cited in Magnat, Virginie. 2002. 'Theatricality from the Performative Perspective'. *SubStance* 31 (2&3) pp. 147-166.163.
[10] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 494
[11] Grotowski 1998/1964: 202
[12] Grotowski 2008/1966: 371
[13] Grotowski 2008/1966: 369
[14] Grotowski 1998/1964: 204
[15] Grotowski 2008/1966: 369
[16] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.150
[17] Grotowski 2008/1966: 372
[18] Grotowski 2008/1966: 367-9
[19] Carlson 1984: 457
[20] Grotowski 1968, in Styan 1975: 150
[21] Cited in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.355
[22] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.494
[23] Carlson 1984: 469; Wilson and Goldfarb 2004: 493
[24] Grotowski 1969, 'External Order/Internal Intimacy', trans. George Reavez, *Drama Review* Vol 14(1), pp. 172-4; in Carlson 1984: 469.
[25] Wilson and Goldfarb 2004: 493
[26] Pageant staged a number of 'circuses' at schools in Sydney and Perth which continued over three days and involved children in a variety of experimental activities.
[27] Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 200
[28] Grotowski 2008/1966: 369
[29] Grotowski 1995 in Magnat 2002: 163
[30] Grotowski 2008/1966: 370
[31] Grotowski 2008/1966: 370
[32] Cited in Carlson 1984: 452
[33] Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press.74
[34] Koestler 1964: 350 cited in Ben Chaim
[35] Klapp, Orin. 1964. *Symbolic Leaders: Public Dramas and Public Men*. Chicago: Aldine.8
[36] Klapp 1964: 34

[37] Klapp 1964: 68-75
[38] Klapp 1964: 254.
[39] Klapp 1964: 255
[40] Klapp 1964: 250
[41] Styan 1975: 3
[42] Styan 1975: 5
[43] McLuhan 1964, *Understanding Media: the Extensions of Man*, New York.91
[44] McLuhan, quoted in Beckerman, Bernard. 1979/1970. 'The Nature of Theatrical Response'. In *Dynamics of Drama: Theory and Method of Analysis*. New York: Drama Book Specialists, pp. 130-144.131.
[45] Reprinted in Burns and Burns 1973.
[46] Duvignaud 1973/1965: 82

Table 36/51: Theories of Theatre 1965

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
This period through to the present could be considered in terms of '**the revenge of the performer**'. Not only was 'performance' rediscovered, and embodiment seen to be a characteristic of theatre, but there was the rise of an overwhelming concentration on *doing* theatre from the point of view of the performer. Avant-garde theatre, almost always disparaging of all other forms of theatre, attempted to break down the separation of function which had become characteristic of realist theatre (and continues to be of mainstream popular theatre). Directors became performers or performers became their own writers and directors; there was a rise of 'one-man' shows etc. Developing alongside this was a concern with training the actor, often in ways which pushed them to risky limits which were supposed to provide them with some sense of contact with their 'inner energies' (there was a lot of this kind of talk about in the west in the '60s, and it seems to have persisted into the new century. Most of these ideas came from western understandings of eastern traditions of bodily training, so it is somewhat alarming to see them return to the east in the guise of 'the 'heretics' of theatre and reappear in the experimental work of the Indian theatre group Kalakshetra Manipur.[1] Much of this experimental work and performance art thrived (at least temporarily) because of 'soft spots'[2] in counter-cultures which provided a supportive environment for their experimentation. (Troyano describes one of her teachers of stand-up comedy, a 'professional who had played comedy clubs and was hardened by the experience of hearing nightly routines full of dumb dick jokes' as insisting that she focus on 'how to make it to mainstream and get on [David] *Letterman*, rather than be contented with the 'soft spot' of the queer counter-culture: 'The teacher was right – WOW [Women's One World] was a soft spot embracing gender discourse and that was not the rest of the world. I found that out when I got a gig at the Limelight for a modelling show … The reaction I got [as a 'butch' woman] … was icy … and left me out … My teacher was right. She didn't promise me a butch garden. This was the real world'[3], and work like Troyano's was not destined to succeed in it. Much of this kind of theatre plays only to its own (limited) audience. The use of the word 'theatre' also explodes at this point, becoming a convenient short-hand for almost anything to do with any kind of performance activity as well as its long-term use in lieu of *drama*.					
'Theatre Laboratory 13 Rzedow' (1965); 'A Sectarian Theatre' (1969); 'Eurasian Theatre' (1988);[4] 'Four Spectators' (1990); *The Secret Art of the Performer: A*	Eugenio Barba (1936- Italian born theatre director and theorist; student of Grotowski; founder of the International School of Theatre Anthropology	Barba, a student of Grotowski, introduced the ideas of Grotowski to America. Grotowski was attempting 'to build a new aesthetic for the theatre, to restore … its original purity' through the creation of a 'modern secular ritual' which would have nothing in common with 'literary theatre' (the restatement of a text which seeks to illustrate the author's ideas).[5] In 'autonomous' theatre, the text was just one element among many, raw material to be cut and transformed. This also required a new kind of actor, the *archetypical actor*, who used technique to express images drawn from the collective unconscious. This meant rigorous training physically and vocally in an antinaturalistic style which forced the body to a transcendent expressiveness similar to Craig's über-marionettes. The kind of stage required for this type of theatre was also different: smaller and more intimate, so that the spectator was made more deeply aware of the physicality and presence of the actor and **forced** to confront the world of the archetype[6] [**Again, the spectator seems to frustrate the theatre practitioner so that they have to be forced to experience something!**]. When Grotowski was condemned by a group of American participants in a training course in his methods for his indifference to social questions, Barba sprang to his	A social structure with traditions, conventions, institutions, habits and routines; an artistic form; a method for eliciting, channelling and disciplining reactions; a	To compose a performance in such a way that it will arouse the attention of spectators; to make the spectator experience a performing body-in-life – to generate an '**encounter**'	**Doing**: theatre as an activity and craft; training the artist; the director; both are spectators of a kind; performance **Watching**: different kinds of spectatorship require different

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Dictionary of Theatre Anthropology (1991); *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (2005).		defence. The theatre could not save society, but could play a significant role in society when it is 'an integral part of a firmly cemented social structure', as it was in classic Greece. Modern theatre is not in this position. It should therefore explore 'behaviour patterns'. These are neither social, political, nor religious but 'biological reactions that spring up in extreme situations' and theatre is a way of eliciting, channelling and disciplining these reactions.[7] In 'Four Spectators', Barba argues that it is only the performance which is ephemeral, not the theatre, which has traditions, conventions, institutions, habits and routines. But performance is transformed from an ephemeral experience to a lasting one through the memory of individual spectators. Barba draws a distinction between 'the public' and 'spectators' in an attempt to account for how a performance can produce common or unanimous reactions but not 'communion'.[8] The public determines the success or failure of a performance (the 'breadth'), but spectators determine the 'depth' of performance – enabling it to 'take root', thereby overcoming ephemerality. Spectators do not *consume* a performance; they have a *dialog with the memories* of it. This is an intense relationship with a performance, but it is also one of *estrangement*. This indicates that performances speak with many voices, and operate on many levels. A director can exploit this, producing performances which contain 'knots' of images so that, overall, a performance will 'arouse the attention of every spectator'.[9] Performance is an 'extra-daily use of the body' which involves technique.[10] The aim of technique is to develop the capacity 'to make the spectator experience a performing body-in-life. The actor's main task is not to be organic, but to appear organic *to the eyes and senses of the spectator* …. For the actors, the real problem concerns the directions and methods they choose in order to build a persuasive scenic presence. If they lose the point of reference constituted by the perception of someone looking on from the outside, and only use their own sensations as a measure of judgment, they will probably soon experience their own organic quality as illusory for themselves as well'. There is 'no direct correlation between what the actor feels and does, and what the spectator experiences … but there can be an encounter. The efficacy of this encounter determines the meaning and the value of the theatre'.[11] It is only western spectators who are 'not accustomed to leaping from one character to another in the company of the same actor'.[12] Theatre is thus conventional, and can always change. [Theatre anthropology is particularly concerned with the techniques of theatre. Shevtsova claims that theatrical	craft; a conventional art form; an encounter with a 'performing body-in-life'		kinds of 'conditions of meaning'; spectators do not consume a performance, they have a dialogue with **the memory of it**, and may experience it on at least one of three possible levels (naive; technical appreciation; knowledgeabl eThe audience determines the meaning of a performance. There is 'no direct correlation between what the actor feels and does, and what the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		anthropology sees theatre as 'the prototype of society').[13] For any performance, there are at least three different kinds of spectators: the audience, the actors and the director. The last two compose the performance but are not 'masters' of its meaning. The audience determines the meaning of a performance. The director's role is to work with the actors to create the conditions which will allow the audience to do this. Barba identifies four different levels of spectatorship which must be satisfied in order for a performance to overcome ephemerality and gain some permanence beyond the theatre. The first level of spectatorship is childlike: the performance is taken literally. **What is *presented* is what is seen, not what is represented.** The second kind of spectatorship is a kind of instinctive seeing which Barba calls 'kinesthetic' and encompasses 'the spectator who thinks s/he doesn't understand but who, in spite of her/himself, dances'. This kind of spectator recognizes when a work is done well and is touched and energized by the craftsmanship of the performance. The third form is directorial, a knowledgeable spectatorship, one which knows the work intimately and requires the performance to generate new questions each time, otherwise it becomes bored. The director must 'weave and tune' these 'basic' spectators in the same way that the actions of the actors are woven and tuned. If this process is successful, a fourth form of spectatorship is generated: the perceptive spectator who becomes a collaborator who sees *through* the performance and gives it a more enduring life beyond the theatre[14] [perhaps one such as Barba himself, given his interest in anthropology?]. Asian and Western theatre have a long history of influencing each other, to the extent that we should recognize a 'Eurasian' theatre: 'seduction, imitation, and exchange are reciprocal'. However, '[e]very ethnocentricity has its eccentric pole, which reinforces it and compensates for it'. In the western tradition, the actor has become specialized both in what they do and how they do it, and there is an insistence that the meanings of the words used be understood. It is a theatre 'sustained by *logos*'. The International School of Theatre Anthropology, however, allows both eastern and western theatre to locate their 'similar principles' as well as explore their different ways of expressing them, freeing up both – the eastern from being locked into known stories, and the west from its specialization and focus on the word. This kind of theatre 'is necessary today' for 'those few ['specific'] spectators capable of following or accompanying the actor in the dance of thought-in-action' and for whom 'theatre can become a necessity'. These leaves out many spectators in both east and west since 'even the complex codes			spectator experiences … but there can be an **encounter**. The efficacy of this encounter determines the meaning and the value of the theatre'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		which seem to make sense of many Oriental traditions remain unknown or little known to the majority of spectators' in Asia while 'the Western public … is not accustomed to leaping from one character to another in the company of the same actor; … is not accustomed to entering into a relationship with someone whose language it cannot easily decipher; … is not used to a form of physical expression that is neither mimetic nor falls into the conventions of dance'.[15] [One wonders what kind of western theatre he is talking about here. It neither seems to be the 'theatre of the minority' (avant-garde work) or popular, mainstream theatre such as *The Lion King* or *Les Miserables* – or any of the big musicals]. **Purpose of Theorist**: polemic – anthropological view of theatre **View of Theatre**: conventional			
'The New Theatre' (1965); *Happenings: An Illustrated Anthology* (1965); 'An Interview with John Cage' (1965); *The Art of Time: Essays on the Avant-Garde* (1969); 'Manifesto of Structuralism' (1975);[16] 'Structural Analysis/ Structural Theory'	Michael Kirby (1931- Editor, theorist and academic	Kirby 'was concerned with defining the structures of theatre', and using this analysis to produce theatre in which structure dominated. The aim was to design an experience for spectators which could continue to influence them after they left the theatre. Repetition was a feature of this kind of work, carried out by Kirby's group, The Structuralist Workshop. His work helped to establish the study of performance in academia.[17] He defined performance as 'non-matrixed': the performer 'never behaves as if he were anyone other than himself. He never represents elements of character. He merely carries out certain actions' unlike in 'matrixed acting'[18] in which the actor 'incorporates a representation aspect of a character'.[19] He introduced a so-called 'New Theatre', which was meant to correspond to the abstract and objective in painting, and incorporated 'happenings', events and chance theatre. The happening was 'a new form of theatre' analogical with collage in the visual arts, a 'purposefully composed form of theatre in which diverse alogical elements, including nonmatrixed performing, are organized in a compartmental structure'.[20] It differed from *chance* theatre in that the elements of a happening were arranged in an intentional manner. Both, however, were 'brought together according to a private structural scheme of the artist' in which each unit is discrete[21] and which virtually ignores the spectator. This kind of theatre claimed to have been influenced by the dadaists and Artaud, and had the composer John Cage, with his interest in the environment of performance and his desire to extent the boundaries of art, as its 'backbone'. The 'Manifesto' attempted to distinguish 'structuralist theatre' (which made structure dominant) from the structuralism of other types of theatre (although he	An artistic activity involving different forms which structures time	Aesthetic - the structuring of time through action and the relationships within the structure of the performance	**Doing**: the practice of performance **Watching**: The spectator experience was 'primarily sensory, dealing with relationships on the perceptual continuum of vision and hearing'. Spectators don't just 'decode'; they may interpret, or

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1976); 'Intervento' (1978); 'Nonsemiotic Performance' (1982); *A Formalist Theatre* (1987)		rejected any relationship between his use of the term and the work of Freud, Jung or Levi-Strauss): 'Nothing exists without structure … **There is no such thing as "structureless" theatre**. There are only people who are not aware of perceiving structure'. Contrary to what the structuralists argue, '[i]n most theatre, structure is subservient' not dominant and it is aimed at making a work of art.[22] **In theatre what was structured most of all was time**. What he was designating as structural was the kind of theatre that used 'certain structural principles' to seek its concepts and emotions.[23] These principles were elaborated in his 1976 essay. Traditional theatre emphasizes content and neglects form (manifest in visual continuity, momentum, and shape). Consequently, 'semantic elements' have tended to dominate both theory and practice. In structuralist theatre, it is 'the pure workings of the mind rather than the informational context that is significant'.[24] [Note: this is a very different idea of structuralism to that of Hornby 1978]. In 1978, Kirby also argued that a semiotics of theatre 'must learn to deal with actual performance'. The analysis of scripts belonged to the semiotics of *literature* not theatre. Meaning in performance was 'self-sufficient and does not depend on or exist in relation to a script' and just as codes may be created, they may also be consciously 'destroyed, made unspecific' or rendered meaningless in a 'nonsemiotic performance' such as that described under his idea of 'structuralist theatre'.[25] A communication model lies behind *all semiotic analysis*. Structuralist performances were inaccessible to this approach because they were not about *meanings* or *information* but about the relationships among them. Meanings and information in this kind of theatre are 'raw material', like the sound and images. **The spectator experience was 'primarily sensory**, dealing with relationships on the perceptual continuum of vision and hearing. **The spectator did not 'decode' but engaged at most in the more open-ended process of *interpretation***.[26] This thinking is akin to deconstructionism, which was beginning to be applied by French critics in the early 1980s.[27] Kirby categorised spectator involvement as figurative, token, and processional participation. In the first, 'the audience is acknowledged and forms part of the mise-en-scene'. In the second, spectators are given token involvement by being asked to perform certain unimportant activities which belong to the performance. The third limits the role to procession or parade or 'passive walking'.[28] Controlled verbal reaction, which is very close to non-participation but frequently proves sufficient for some critics to classify a show as a participatory event, involves prescribed responses			simply experience; they may take up different forms of participation according to what is offered to them, some of which are illusory

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		from the auditorium with an anticipated content allowing for the undisturbed continuation of a performance. It represents the most treacherous case of **illegitimate participation** as it deludes the spectators into believing that they are involved in an artistic activity. Although partly subverting the spectator's passive voyeurism, such involvement is primarily illusory and manipulative. **Purpose of Theorist**: polemic – 'New Theatre' **View of Theatre**: aesthetic			
'An Interview with John Cage' (1965)	**John Cage** (1912-1992) American avant-garde composer, author and critic	Theatre should resist intentionality because it represents an attempt to impose an idea on the public, and leads to the control and focus of traditional theatre. The artist must aim 'outside himself, at an experience as open and undirected' as possible.[29] Theatre should be seen simply as 'something which engages both the eye and the ear' so that one can 'view everyday life itself as theatre'. The only exemption is the totally private experience, since theatre must always be a 'public occasion'.[30] **[Life is theatre]** 'Theatre takes place all the time wherever one is, and art simply facilitates persuading one this is the case'.[31] Cage defines theatre as 'something which engages both the eye and the ear. The two public senses are seeing and hearing ... The reason I want to make my definition of theatre that simple is so that one could view everyday life itself as theatre .... I think of theatre as an occasion involving any number of people, but not just one'.[32] A theatrical occasion should be as unstructured as possible in order to stimulate the spectator into structuring their own experience of the occasion.[33] **Purpose of Theorist**: polemic - anti-conventional art **View of Theatre**: positive	A public occasion, which 'engages' eye and ear so that everyday public life comes to be seen as theatre	To engage the eye and the ear: to allow each spectator to generate their own unique experience	**Doing**: the practice of theatre
The New American Arts (1965); *The Theatre of Mixed Means* (1968)	Richard Kostelanetz (1940- American artist, author and critic	In 1965, Kostelanetz considered the kind of experimentation going on in The New Theatre and elsewhere was 'already exhausted'. However, by 1968, he felt a new movement which was moving beyond happenings in a more general and significant way was in progress. Here, drama and other related arts were no longer being integrated in a traditional manner, but being allowed to develop independently, each being 'used for its own possibilities'. He proposed a kind of **continuum of spectatorship**, ranging from full participation to mere observation. *Happenings* were the most open form of this new kind of theatre, featuring a vague script allowing flexibility of space and time and full participation by all present. *Kinetic environments* were more restrictive, with space more specifically defined and the behaviour of participants or components more precisely planned. *Staged happenings* defined the space still more and made a clear division between spectator and performers, encouraging observation rather than participation.	A practice; a movement	Flexibility; full participation	**Doing**: the practice of theatre **Watching**: spectatorship on a continuum ranging from full participant to mere observer

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Finally, *staged performances* were completely planned and carried out before and observing spectator. They were close to traditional theatre, but rejected its emphasis on the spoken word, thoroughly mixing 'the media of communication', and often featuring no words at all. The performers also did not assume characters; they either remained themselves or acted as 'neutral agents' of the performance.[34] The emphasis was on **experience** rather than ideas, and on **spatial perception** rather than linear perception and the **process of creation** rather than a final product. This approach requires new questions to be asked by the critic, for example: 'how well a particular piece articulates and enhances the situation – time, space, and elements – it chooses for itself'. **Purpose of Theorist**: analysis **View of Theatre**: positive			
The Impossible Theatre: A Manifesto (1965); *Blooded Thought* (1982); 'Universals of Performance; or, Amortizing Play' (1983/1989); 'Ideology and Performance' (1983); 'The Audition of Dream and Events' (1987);[35] *The Eye of Prey:*	**Herbert Blau** (1926- American playwright, director and scholar of performance theory	Blau condemned *all* contemporary American theatre (mainstream, commercial and experimental) as essentially 'a strong-hold of non-ideas'[37] which evaded or minimised the dangers and conflicts of the period, and thus failed to fulfil its **true role** as the 'Public Art of Crisis' (something he was still doing in 2001). In particular it should be a forum for the suppressed or ignored civic and civil side of man.[38] Theatre should 'pit its imagination, courage, and joy against the outrages humanity commits upon itself, looking beyond the immediate divisions and popular causes to the often less immediate goals of universal humanity and brotherhood. The same aspect of the theatre that constantly tempts it to compromise [its publicness] is also the cause of its greatest potential power: that it is the most **public** of all the arts, the art which must therefore function 'at the dead center of community.[39] The 1980s writings of Blau represent the most thorough development of postmodern thinking on the theatre, 'begin[ning] where Féral ends'.[40] His previous concern with drama as a socially relevant ensemble art is replaced by a concern 'with the basic process of theatre and of performance and its relation to the consciousness of the individual actor and **spectator'**. He also sees **performance** as 'the realm of displacement, libidinal flows, and desire', but he does not accept Artaud's and Féral's suggestion that *performance* offered 'the opportunity for experience uncontaminated by the signification and codification of "theatre"':[41] 'There is nothing more illusory in performance than the illusion of the unmediated. It is a very powerful illusion in the theatre, but it *is* theatre, and it is *theatre*, the truth of illusion, which haunts *all* performance, whether or not it occurs in the theatre'.[42] Blau argues that the pursuit of unmediated experience has led to a rejection of theatre in favour of performance, but has still been a failure because there is	A seeing place; a '**Public Art** of Crisis'; a forum for the civic and civil side of man; a social humanistic commitment to the dangers and conflicts of the time	The creation of an illusion through representation	**Doing**: the practice of theatre - **Showing**: theatre shows an infinite chain of representation ; an illusion **Watching**: the spectator is essential to theatre and performance whether in the head of the performer or external to the performer (although Blau's writings tend

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Subversions of the Postmodern (1987); *The Audience* (1990); 'Limits of Performance: The Insane Root' (2001)[36]		something in the nature of *both* theatre and performance which 'implies no *first time*, no origin, but only recurrence and reproduction'.[43] Yet, '*there is something in the nature of theatre which from the very beginning of theatre has always resisted being theatre*',[44] and which encourages the never-to-be-realized dream of a realized original experience instead of the re-presentation of performance'.[45] 'Performance is a testament to what separates', with the performer 'on the site of the Other'.[46] This is the only aspect of performance which 'crosses' cultures. 'Theatre makes present, but makes *what* present?' is, according to Blau, the central question of performance,[47] but the one question which cannot be answered. The most theory can do is to try and capture 'the dynamics of that creative instant when what is not becomes what is, born into reality with a memory of what it was before'.[48] 'The theatre is the place where nothing is being transacted except … an infinite chain of representation',[49] something Artaud went mad trying to overcome, and the extremes of performance art are still striving for.[50] 'There is something in the very nature of performance which … implies … only recurrence and reproduction … *what is universal in performance is the consciousness of performance*',[51] and this is why theatre underlies all performance. There is always, in any performance, 'the universal question, spoken or unspoken, of *what are we performing for?* Current ideas about performance as opposed to theatre are 'anti-theatrical'.[52] Despite the current desire of performance to 'efface' itself of anything *theatrical* **you cannot collapse the distance between performer and spectator without destroying theatre itself**: 'it is of the nature of performance to *be seen*'[53] … 'even when appearance is imagined as absent, it is appearance that dominates the idea of performance'. There is nothing which can cross the gap which makes the performer 'the Other',[54] which is why one can 'always want to *see*' what the actors are going to do, even if you know that they are out of control, no longer acting, and that it is your role as director to stop it before somebody gets hurt. [Blau demonstrates that there is a kind of scopophilia involved in directing actors in that you are encouraging them to push themselves to the limit so you can *see* what will happen – and then you want them to do *it* again, whatever it is].[55] Blau complains about 'the bewildering plenitude of performance'[56] which sees theatre everywhere. The 'valorization of play in the postmodern' has led us to take 'with considerable seriousness the theatrical notion that all the space of the world is a stage. All this does is 'thin theatre out, so that it has had to learn again how to *be* theatre, in the right proportions with performance'. What			to suggest the privileged spectator of the director: 'I *really wanted to see it*, you always want to *see* it';[71] watching is a form of cruelty, however, spectators are always subject to power, because 'given a chance' they will always 'be wrong.[72] Audiences are constructed through the performance but the characteristic predicament of theatre is that it may be

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		we lose is any possibility of performance being *exemplary* partly because we have lost the ability to discriminate between what is performance and what is not. This is a discrimination which we *learn* culturally 'through performance'.[57] However, at the extreme end of performance there is the same question which arises in contact sports like football – the question of who is in control 'now'. The point of performance (any performance, but especially the more extreme kinds of performance art) is the 'dubious peril just this side of a loss of control'.[58] At the limit of performance 'doing the impossible, or nearly so, remains a constant dream' of both actors and director. Generally this is seen as an overcoming of the body: in theatre this dream 'always returns to the susceptible thing itself, the unaccommodated body that at any performative moment may really lose control, as in something so elemental as a case of stage fright … the latency of any performance'. While part of the training of the actor is to find ways to manage this, it is also clear from Blau that there is **a thrill for *observers* in seeing actors tread this fine line at the limits of their control:** 'the vicissitudes of control are endemic to the art of acting'. 'You' (the director, the observer) 'always want more, more, but how far do you go … before somebody does get hurt', especially when 'I *really wanted to see it*, you always want to *see* it' that moment just before control is lost.[59] [That this is a perennial concern for directors can be seen as far back as the Romans! And the question must be why anyone should think that they *ought* to see it just because they want to and get a thrill from the danger to others. What Blau is demonstrating is the cruelty which can be involved in watching. He is aware of this, as his reflections in *The Eye of Prey* indicate. Blau, like so many, works against a theatre which he sees as moribund – 'woeful … institutionally, aesthetically, in every conceivable way'.[60] The form of risk-taking he wants to encourage in his actors is designed to overcome this]. Although he sees 'a virtually irremediable split between art and politics',[61] he remains 'messianic about the theater … in it to create the possibility of a valid public life, to save the world in fact'.[62] In *The Audience*, Blau 'uses the concept of the audience as an "heuristic principle" to reflect "upon recent cultural history in relation to performance as an activity of cognition"[63] because 'how we think about an audience is a function of how we think about ourselves, social institutions, epistemological processes, what is knowable, what not, and how, if at all, we may accommodate the urge for collective experience'.[64] For Blau, spectators are 'unreliable' – 'neither as singular, nor as single-minded, as a swarm			both seen and heard'[73] and that how these will be taken by an audience cannot really be controlled

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of bees' – but constitute '**the characteristic predicament of theatre – that it may be both seen and heard**'[65] and that how these will be taken by an audience cannot really be controlled. Audiences are not an entity 'to begin with but a consciousness constructed' as 'a body of thought and desire' in the course of the performance.[66] An audience is 'what happens' in theatre.[67] In tackling the 'participation mystique' and its relation to criticisms and concerns over representation which has developed since the 1960s, Blau suggests 'that whatever the virtues of participation, the virtue of theater remains in the activity of perception, where participation is kept at a distance and – though it has come to be thought a vice – representation has its rites'.[68] Part of this recognition involves raising questions of power. We need to 'ask ourselves who is deciding, for whom, where, with what information, acquired how' so that 'an important aspect of postmodern performance [can] become the determination of degrees of identity, access and *drift* the spectator is allowed'.[69] It may well be that theory too, is 'a masque', but 'the image of the face torn with trying to get [the mask] off – one of the heroic mimes of modernism – is preferable *as an illusion* to the postmodern one that takes the mask for granted and thinks it can laugh it off' by reducing everything to mere appearance. 'That illusion is attached to a certain negligence of thought' which forgets that play can be 'just about as deadly as the ideological habits it replaces', and which ignores 'the degree to which [postmodern theory] displaces the militancy [of radical activism] into theory'.[70] **Purpose of Theorist**: polemic – anti-postmodern theories **View of Theatre**: positive			
'Theatre and Reality' (1965)[74]	Eric Capon English director	All theatre is about 'recognizable reality' in some way, but it 'see-saws between an established convention both in acting and setting' and 'a sudden return to more recognizable reality'.[75] This is what Aristotle meant by *imitation*: theatre displayed some aspect of life which spectators of the time recognized as a statement about reality. This could be *surface reality* in which recognition operates at the level of things such as clothing and door handles, or *inner* reality. In modern theatre, there have been/are three kinds of *inner* reality on display: *psychological* reality (Stanislavski), *sociological* reality (Brecht) and *metaphysical* reality (Artaud). Some of the nominated theorists would of course reject the realism label, but Capon argues that 'reality' can take many forms, from the ritualistic, presentational forms of early theatre, to the intellectual experiences of French neo-classicism or Brecht's sociological realism to Artaud's deeply emotional and metaphysical 'Theatre of Cruelty': 'It is possible … to consider theatrical reality as an	A composite art form	Creating a recognizable reality via imitation using the living human body	**Doing**: the practice of theatre (a primitive art) **Showing**: a recognizable reality

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		embracing concept including both a social and … an unconscious reality [with] psychological reality' somewhere in the middle. '[T]he raw material of theatre is the live human being'. Theatre is 'a very primitive art … because it is so primitive it frequently demonstrates unmistakably general aesthetic principles which become shadowy in the other arts'. '[T]he true reality of the theatre is clearly one that in embracing every art can cover the greatest range of experience. It may lack subtlety but not breadth'.[76] **Purpose of Theorist**: analysis **View of Theatre**: conventional			
'Vers l'éphémère panique' (1965)	Alexandro Jodorowsky (1930- Mexican dramatist and co-founder of *théâtre panique*	Ephemerality was always considered a problem for theatre, but is in fact its essence. The misguided attempt to force theatre to become permanent had led to an emphasis on text rather than on life, on mechanical repetition rather than improvisation and on fixed settings and architectural spaces. The *panique* actor 'improvises and immerses himself in the perishable'. Words are subordinated to gestures, and arise only as spontaneous expression of experience. The actor neither loses himself in a character nor shows himself beneath the character but instead seeks his own 'true mode of expression' becoming not a 'lying exhibitionist' but a 'poet in a state of trance', a 'creative athlete'.[77] **Purpose of Theorist**: polemic –performance as an art **View of Theatre**: ambivalent	An ephemeral art	Artistic expression	**Doing**: improvised self-expression by the actor/artist
'Art as Technique' (1965)	Victor Shklovsky Russian Formalist	'Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*: The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar", to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important*'.[78] **Purpose of Theorist**: polemic - formalism **View of Theatre**: functional	An art form	To make something seem unfamiliar	**Doing**: art is a process

[1] See Kanhailal, Heisnam 2004, 'Ritual Theatre (Theatre of Transition)', *Theatre India: National School of Drama's Theatre India*, 10(Nov), pp. 3-16; reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.550-4 (in Table 49).
[2] Troyano, Alina 2008/2000, 'I, Carmelita Tropicana', in Krasner 2008: 525
[3] Troyano 2008/2000: 525
[4] Published in *TDR* Vol 32(3); reprinted in Krasner 2008: 455-459
[5] Barba 1965, in *Tulane Drama Review* Vol 9(3), p. 154; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 455.

[6] Carlson 1984: 456
[7] Barba 1969, 'A Sectarian Theatre', *Drama Review* Vol 14(1), p. 57; in Carlson 1984: 469.
[8] Barba, Eugenio. 1990. 'Four Spectators'. *TDR (1988-)* 34 (1) pp. 96-101.97
[9] Barba 1990: 97
[10] Barba, Eugenio, and Nicola Savarese. 2005. *A Dictionary of Theatre Anthology: The Secret Art of the Performer*. Translated by R. Fowler. London and New York: Routledge. 5
[11] Barba, Eugenio, and Nicola Savarese. 2005: 206-7
[12] Barba, Eugenio, and Nicola Savarese. 2005: 104
[13] Maria Shevtsova 1989, 'The Sociology of the Theatre, Part Two: Theoretical Achievements', *New Theatre Quarterly* 5, pp. 180-194.
[14] Barba 1990: 100
[15] Barba, Eugenio, and Nicola Savarese. 2005:457-9
[16] Reprinted in Krasner 2008: 400.
[17] Krasner 2008: 399
[18] Kirby, Michael 1987, *A Formalist Theatre*, University of Pennsylvania Press: 5
[19] Krasner 2008: 399
[20] Kirby 1965, *Happenings*, New York, pp. 11-13, 21; in Carlson 1984: 457.
[21] Carlson 1984: 457
[22] Kirby 2008/1975: 400; 1976: 61
[23] Kirby 1975, 'Manifesto of Structuralism', *Drama Review* Vol 19(4); in Carlson 1984: 490.
[24] Kirby 1976, 'Structural Analysis/Structural Theory', *Drama Review* Vol 20(4), in Carlson 1984: 490.
[25] Kirby 1978, 'Invervento', *Versus* Vol 21, p. 38; in Carlson 1984: 503. This was the first of two special editions of *Versus* edited by De Marinis and devoted to a consideration of the semiotics of theatre.
[26] Kirby 1982, in *Modern Drama* Vol. 21, p. 110.
[27] Carlson 1984: 503
[28] Lorek-Jezinska, Edyta 2002. 'Audience activating techniques and their educational efficacy'. *Applied Theatre Research* 3 (4 Article 6) www.gu.edu.au/centre/cpci/atr/journal/number4_article6.htm.
[29] Carlson 1984: 458
[30] Kirby and Richard Schechner 1965, 'An Interview with John Cage', *Tulane Drama Review* Vol 10(2), p. 51; in Carlson 1984: 458.
[31] John Cage, cited in Gilman, Richard 1969, *The Confusion of Realms*, New York, Vantage Books.
[32] Cage 1965: 50-51 in Schechner 1994: xxii
[33] Cage quoted in Schechner 1994: 66
[34] Kostelanetz 1968, *The Theatre of Mixed Means*, New York, pp. 4,7, 281; in Carlson 1984: 461.
[35] Published in *Drama Review* Vol 31(3) 1987, pp. 59-73; discussed in Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.79.
[36] Originally published in P. Campbell and A. Kear (eds) 2001, *Psychoanalysis and Performance*, London, Routledge; reprinted in Krasner 2008: 533-538.

[37] Blau, Herbert 1965, *The Impossible Theatre: A Manifesto*, New York, p.7 in Carlson 1984: 513
[38] Carlson 1984: 466
[39] Blau 1965: 309 in Carlson 1984: 513
[40] Carlson 1984: 513
[41] Carlson 1984: 513
[42] Blau 1989, 'Universals of Performance; or, Amortizing Play', in Richard Schechner and Willa Appel (eds), *By Means of Performance: Intercultural Studies of Theatre and Ritual*, Cambridge UK., Cambridge University Press, pp. 253.
[43] Blau 1989: 258
[44] Blau 1989: 253
[45] Carlson 1984: 514
[46] Blau 1989: 261
[47] Blau 1982, 'Look What Thy Memory Cannot Contain', in *Blooded Thought,* New York, p. 93; in Carlson 1984: 515.
[48] Carlson 1984: 515
[49] Blau 2008/2001: 537
[50] Blau 2008/2001
[51] Blau 1989: 259
[52] Blau 1989: 262-3
[53] Blau 1989: 255
[54] Blau 1989: 268
[55] Blau 2008/2001: 536-7
[56] Blau 1989: 266
[57] Blau 1989: 265-71
[58] Blau 2008/2001: 534
[59] Blau 2008/2001: 536-7
[60] Blau 2008/2001: 534
[61] Blau, Herbert. 1987. *The Eye of Prey: Subversions of the Postmodern*. Edited by K. Woodward. Vol. 9, *Theories in Contemporary Culture*. Bloomington and Indianapolis: Indiana University Press. 68
[62] Blau 1982: 31; 1987: 205; also in Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 79
[63] Blau 1990: 28 in Gingrich-Philbrook, Craig. 1997. 'The Unnatural Performative: Resisting Phenomenal Closure (Review Essay)'. *Text and Performance Quarterly* 17 123-133. 90
[64] Blau, Herbert. 1990. *The Audience*. Baltimore: Johns Hopkins University Press. 28
[65] Gingrich-Philbrook 1992: 90
[66] Blau 1990: 25
[67] Blau 1990: 221

[68] Blau 1990: 381
[69] Blau 1990: 333
[70] Blau 1987: 203-4
[71] Blau 2008/2001: 537
[72] Blau 1987: 189
[73] Blau 1987: 190
[74] Capon, Eric. 1965. 'Theatre and Reality'. *British Journal of Aesthetics* 5 (3) pp. 261-269.
[75] Capon 1965: 263
[76] Capon 1965: 267-9
[77] Carlson 1984: 459
[78] Shklovsky 1965: 12, quoted in States, Bert O. 2008/1985. 'The World on Stage'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford UK: Blackwell Publishing, pp. 441-447.442; originally published in *Russian Formalist Criticism: Four Essays*, University of Nebraska Press.

Table 37/51: Theories of Theatre 1966-1967
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'The Theatre of the Ridiculous' (1966)	Ronald Tavel (1941- Playwright and member of the American Theatre of the Ridiculous	The Theatre of the Ridiculous shared with *théâtre panique* a 'fascination with the outrageous and the extreme and with sexual and artistic perversity'.[1] Its proponents rejected theory, claiming it was the only 'non-academic' avant-garde theatre. It also emphasised a focus on 'the antiesthetic products of mass and popular culture' [a kind of back-hand recognition of the elite basis of most theatre, particularly avant-garde theatre). It was influenced by *art noveau*, pop, camp and psychedelic art [despite its claim to mass and popular culture]. It rejected naturalism and absurdity, seeking to build 'word and emotive associations' from the detritus of the contemporary world, while emphasising the nonverbal and 'the emancipation of subliminal impulses' (an influence of Artaud) in order to release the consciousness from the 'trap of words' and from the limitations imposed on it by politics and religion. **Purpose of theorist**: polemic – anti-text/anti-theory **View of Theatre**: positive	A performed art	To break through the limitations imposed on man by art's competitors, politics and religion	**Doing**: performance released from the dominance of words **Showing**: the outrageous and the extreme
'The Living Theatre in Exile' (1966)[2]	Saul Gottlieb Founder, San Francisco Mime Troupe	Noted that theatre had begun to be considered as a forum for political statement, possibly even a political weapon, stimulated by the growing uneasiness with American involvement in Vietnam.[3] **Purpose of theorist**: polemic – anti-establishment **View of Theatre**: functional	A forum	Political dissent	**Doing**: theatre as a practice
'Guerilla Theatre' (1966)[4]	R.C. Davis Director, San Francisco Mime Troupe	Entirely concerned with drama as political action. Reiterated Brecht's claim that the only way for art *not* to be political is for it to support the ruling powers [a claim which overlooks the way the political nature of such theatre becomes invisible rather than disappears!]. Theatre was challenged on both social and artistic grounds to 'teach, direct toward change, and be itself an example of change'. The way to do this is analogous to guerilla warfare: align the theatre with the populace, struggle always for a more just new order, choose the fighting ground carefully and never engage the enemy head on. While Brecht provided a useful guide, American theatre must find its own way of political action. In one example of political action Mime Troupe members called themselves 'Art and Propaganda' teams, and moved out among the populace in the parks and streets [**a merging of theatre and political activity**].[5] **Purpose of theorist**: polemic – political action **View of Theatre**: functional	A social and political practice	Teaching, directing toward change	**Doing**: the practice of theatre **Showing**: an example of change
'The Revolutionary	Le Roi Jones aka Amiri Baraka	Wilson and Goldfarb describe Baraka as 'possibly the most controversial African American playwright of the 1960's'.[6] His work was prolific, provocative, and	A vehicle for political	Political dissent	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Theatre' (1966); *The Motion of History* (1978)	(1934- Black American playwright, poet, novelist, musicologist, essayist, critic, editor; founder of the Spirit House Movers and Players	experimental in style (allegorical, lyrical, ritualistic). Baraka was greatly influenced by the work of Brecht.[7] All theatre has a political and/or social message, though the dominant classes that control the establishment theatre always deny this. Broadway is 'a theatre of reaction whose ethics, like its aesthetics, reflect the spiritual values of this unholy society'. The new Revolutionary Theatre is to be a Theatre of Victims. It must be anti-Western, and expose the real horror and oppression which is hidden by traditional theatre. Its purpose is to destroy the white establishment and 'whatever they believe is real'.[8] This revolutionary impetus suffered a sharp decline in the 1970's, something Baraka attributed to 'the willingness of many to avoid the challenge and to be assimilated instead into the established socioeconomic mainstream'.[9] [As always, spectators are a disappointing lot for revolutionaries which raises the possibility that one can only get them to rise up collectively through the use of sustained manipulation]. Baraka turned to Mao Tse-tung's demand for the unity of politics and art, arguing for a change in the entire class structure of America. Plays written with this Marxist-Leninist revolutionary theme, however, proved less successful and harder to get published than his earlier radical plays which merely challenged white racism.[10] **Purpose of theorist**: polemic – anti-traditional theatre **View of Theatre**: functional	dissent		**Watching**: (spectators could become disaffected; not necessarily interested in revolution)
Modern Tragicomedy (1966)	Karl Guthke (1933- Professor of German art and cultural history	The blend of tragedy and comedy is a new, distinct genre, since the two blend to create a unified if contradictory mood.[11] [He seems oblivious to the experimental work going on around him!] **Purpose of theorist**: literary analysis **View of Theatre**: n/r			**Doing**: tragicomedy (literature)
Modern Tragedy (1966); *Drama from Ibsen to Brecht* (1968);[12] *Marxism and Literature* (1977)	**Raymond Williams** (1921-1988) British Marxist cultural theorist and literary critic	Dismisses as narrow and historically biased the belief that modern dramatists cannot produce tragedy because the modern view of order and disorder is no longer defined in religious or institutional terms. 'Contemporary life may not hold fate in the same regard, but our fears warrant tragic consequences [and] the issue of instability remains'.[13] Modern drama was conventional, although this is often difficult to see the closer we are to it. Convention 'is basic to any understanding of drama as a form'.[14] We judge a convention in relation to art 'not by its abstract usefulness' and 'not by referring it to some ultimate criterion of probability, but rather by what it manages … to get done'. All works begin from 'that age's tradition' – 'absolute freedom of choice is not available: a dramatist must win the consent of his audience to any particular means that he wishes to	A conventional art form; an institution	Persuasion	**Doing**: drama (literature); playwrighting **Watching**: dramatist and spectator (or at least some spectators) must share a 'structure of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		employ … even if the audience is sympathetic, too great a consciousness of the novelty or strangeness of the means may as effectively hamper the full communication of a play as would open hostility'. Effective changes to conventions take place 'when there [is] already a latent willingness to accept them, at least among certain groups in society', although this 'structure of feeling', which is what allows for the relationship between individual achievement and social context, may not be apparent at the time.[15] At any one time there will be three influences at work in interpretation: the dominant, the residual and the emergent. The dominant represents 'the hegemonic forces of capitalism which are strongest at any one time',[16] and will have the most influence at the time. The residual are forces which were dominant in the past but have weakened, although still influential and the emergent represents the those forces which are emerging but are not yet full strength. Any work of culture will combine all three influences.[17] Fortier considers this a more nuanced Marxist approach.[18] **Purpose of theorist**: analysis **View of Theatre**: conventional			feeling' for the 'full communic-ation' of a play. Generally this takes the form of shared conventions but may include a 'latent willingness' to accept something different.
Publikums-besch-impfung (1966); 'Horváth ist besser' (1968); 'Strassentheater und Theatertheater' ['Street-theatre and Theatre-theatre'] (1968);	Peter Handke (1942 German experimental dramatist	Unlike most contemporary experimental work, Handke foregrounded the text, influenced by Wittgenstein's view of language as the basis of reality. He rejected illusion and empathy, and insisted on the experience of immediate reality, as in John Cage, although this experiential awareness was to come through words rather than images. His *speaking-plays* subjected its spectators to harangues, insults and philosophic speculation in an attempt to **make** the spectator 'conscious that they are there, that they exist'.[19] He told his performers that the audience could not be taken for granted because it did not yet exist – it had to be created/create itself *through* the performance.[20] Handke considered Brecht's work as 'trivial': the presentation of clear problems with simple solutions which bore no relationship to the complexity of real life: 'Not one settled soul did he unsettle, to however many he surely provided a couple of beautiful hours'.[21] Brecht also confused the nature of theatre with that of political action. 'A politically engaged theatre cannot remain in the theatre but must confront real life – in the streets, the factories, the schools – with disruptive actions that reveal the falsity and idyllicism of that life. This attack was echoed by other dramatists of the time such as Kroetz (1971). When theatre remains in the	A place for experiment-ation and play; a form of play	To make the spectator conscious that they exist; discovery; play; to encourage sensitivity and self-awareness	**Doing**: drama **Watching**: subjection to an imposed experience; play

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Interview (1969); Note to *Der Ritt über den Bodensee* (1970)		theatre, it is in the domain of **play and self-discovery** but **not of social change**. The function of theatre in the theatre is to develop 'the inner, hidden rooms of play in the spectator', and, through the encouragement of greater sensitivity and self-awareness, to aid the spectator's 'coming into the world'.[22] What made Handke's theatre different from that of the past was that it sought to make the spectator 'aware of the theatre world, not of the world outside the theatre'. Theatrical objects have a special mode of existence, whose function is to demonstrate the wide range of practical, symbolic and scenic functions they can be 'good for'. Drama seeks to prove nothing. Actors, objects and language are presented as a 'free play of powers'.[23] **Purpose of theorist**: polemic – theatricality **View of Theatre**: conventional			
'Manifeste' (1966); 'Entretien' (1971); 'Le petit héros populaire' (1975)	André Benedetto Director of the Nouvelle Compagnie d'Avignon	The French director most prominently associated with the convergence of theatre and political action in the late 1960s.[24] Contemporary theatre was an instrument 'to put consciousness to sleep' so that the world seemed to be unalterable. Hence 'traditional culture and the classics', in supporting the prevailing ideology, 'make up the most formidable enterprise of alienation, degradation, and reconciliation of irreconcilables ever conceived by any society up to the present'.[25] Reform is impossible in such as situation, so 'meaningful' theatre must become subversive and revolutionary, not in direct political action but by drawing together the divergent elements in the revolutionary process and focusing them on 'the common enemy, the dominant ideology'.[26] Benedetto, like Gatti, renounced traditional theatre spaces, language and characterization. He formed a fairly stable group of actors, each of whom were working to 'reveal himself to his utmost possible limit' rather than create characters. Benedetto claimed that the popular spectator (Le petit héros populaire') liked this approach. They were a more critical spectator than the traditional spectator. They did not project themselves onto characters, but **observed and judged**, demanding to know 'why things go the way they are shown, why actions are thus and not otherwise'.[27]	A place; a tool of the prevailing ideology	Political action	**Doing**: theatre practice **Showing**: possible ways of subversion and revolution **Watching**: spectators differed according to the kind of theatre they were watching: traditional audiences identified with characters; popular

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of theorist: polemic – anti-traditional theatre **View of Theatre**: functional			spectators observed, judged and questioned what they saw
'The Theatre of Cruelty and the Closure of Represent-ation' (1966);[28] 'La parole soufflée' (1967)	Jacques Derrida (1930-2004) Literary and cultural critic; philosopher	*Deconstruction* is 'a sceptical approach to the possibility of coherent meaning'.[29] It was initiated by Derrida in the Introduction to his 1962 translation of Husserl's *Origin of Geometry*. The process of deconstruction aims to show how an author's ostensible message is undermined by other aspects of its presentation.[30] It tries to avoid the tendency of structuralism and semiotics 'to settle upon stable, self-authenticating, definitive meanings or systems of meanings'. Derrida specifically challenges the Saussurian assumption that a system of primary reality, a signifying system, lies behind individual manifestations of speech or writing. Primary reality is itself derived, conditioned by prior structures. Derrida applies deconstruction in two essays on Artaud. For Derrida, Artaud's vision is 'paradoxical' because its achievement would not mean the fulfillment of theatre but its erasure. The theatre of cruelty is an attempt to capture 'pure presence' but such a thing is not possible in theatre, which has always been a repetition, albeit 'an endless and impossible attempt to recapture a lost and endlessly deferred presence':[31] '**To create a theatre without representation is to situate the theatre outside consciousness**. Representation is the doubling (reflecting, mimesis, repetition) that Artaud seeks to overcome. Yet, in circumventing representation, theatre loses its moorings as a spatio-temporal event, becoming a concept solely of the mind'.[32] Derrida claimed that 'so many directors wish to be acknowledged as Artaud's heirs' without actually understanding what Artaud was trying to do, or acknowledging that what he was trying to do was paradoxical. Essentially the theatre of cruelty was attempting to expel God in the form of the author-creator of the text on which the theatrical representation was to be based from the stage. It was an attempt to overcome the 'tyranny of the text' which caused the director to 'play second fiddle to the author'.[33] This was 'a stage which does nothing but illustrate a discourse' and was a perversion of theatre, which was a reality in its own right (like Plato's Forms) and of which man was just a pale imitation. [Rather than collapsing theatre into life, then, perhaps Artaud was trying to collapse life into theatre.	An artistic form; a spatio-temporal event; a reality in its own right	Representatio n through repetition	**Doing**: theatre practice (especially Theatre of Cruelty)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Unfortunately his ideas have generated a desire to collapse theatre into life in his 'heirs' who have misunderstood this idea of theatre as the pure form which men imitate. What Artaud seemed to be trying to achieve was the kind of theatre (the *mise-en-scene*) which offered a glimpse of this purity, which seemed to be to do with 'presence': in theatre we could be in the 'pure presence' of ourselves?]. **Purpose of theorist**: analysis **View of Theatre**: positive			
'Approaches to Theory/ Criticism' (1966); 'The Politics of Ecstasy' (1968); *Public Domain* (1968); '6 Axioms for Environ-mental Theatre' (1968);[34] 'Performance and the Social Sciences' (1973); 'Drama, Script, Theatre and Performance' (1973); 'From Ritual to Theatre and Back' (1974)	**Richard Schechner** (1934- American theorist, director and educator, founder of The Performance Group (1968-1980)	In 1966, Schechner called for 'a reexamination of the theories of the Cambridge anthropologists' because their work, although 'brilliant and insightful'[37] was 'no longer suited to our perceptions of theatre'.[38] What was needed was an **extension** of this work, a 'broader **anthropological view** of the interrelationship of all of man's public **performance** activities … play, games, sport, theatre and ritual'.[39] He recommended the inclusion into theatre studies of the work of social scientists such as Huizinga (play), Martin Shubik (mathematical game analysis), Eric Berne (transactional game analysis 1967) and Erving Goffman (performance in everyday life) [**turning the metaphor back on itself**]. In particular, Berne's *transactional analysis* suggested a new approach to acting: acting as transformation. Art in its original and 'proper' form is *communal*, socially constructive, and transcendent or ecstatic [as in ritual]. Unfortunately it has become individualistic and commercialized, practiced by artists who – like workers – sell their talent 'by the piece or by the hour'.[40] 'Since we cannot simply re-create the traditional theatre of societies unlike our own, we must seek **ritual roots** accessible to all cultures'. These roots express 'the essential sense of community' and require dedicated groups such as his Performance Group to discover them [a community rediscovering community!]. The overlap between theatre and life continued to absorb Schechner, particularly through the influence of anthropologist Victor Turner. In '6 Axioms' he proposed that **theatrical events** should be ranged along a 'continuum', ranging 'from public occasions and demonstrations, through happenings and environmental theatre, to traditional theatre. Each overlaps others and weaves together social transactions, creating … a network of expectations and obligations'. He argued for an openness in approach, and 'the freedom of production elements to speak for themselves', a rejection of traditional space and a predetermined text, as well as 'the moving of the performers into the real world and space of the spectator':[41] 'What if the audience and the actors were to enter through the same door at the same time? What if all the equipment of the theatre …	A specific event enacted by performers which is **relational** – it entails relations among performers; among spectators; between performers and spectators; the set of gestures used by the performers.	Theatre – the performance of a specific set of repeatable, doubled gestures; inclusion; to teach through experience rather than precept; to disillusion[61]	**Doing**: performance **Watching**: the division between performers and spectators is artificial and should be collapsed

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
in *Ritual, Play and Performance* (1976); 'Towards a Poetics of Performance' (1975) in *Essays on Performance Theory 1970-1976* (1977);[35] *Performative Circum-stances from the Avant Garde to Ramlila* (1983); *Between Theater and Anthropology* (1985); *Performance Theory* (1988); *Environ-mental Theater* (1994); 'What is		were available to public view at all times? What if we eliminated the distinctions between backstage and onstage, house and stage, stage door and theatre door? No theatre that I know of has done this, not absolutely'.[42] Viewing theatre as a set of transactions expanded theoretical approaches beyond the traditional concerns with text, acting and directing. It allowed consideration of the relationships and transactions between performers, among **audience** members, between performers and spectator, between production elements and performers and/or spectators and between production and space (hence *environmental* theatre). In this way, Schechner incorporated many of the politically oriented theory of the time, but without its political edge. His concern was directed more to 'opening up theatre and theory to a fuller relationship with the complexities of the modern consciousness'[43] [which he doesn't define.] [See also Halprin 1968 for a similar approach]. **Theatre becomes performance.** In a special editions of *TDR* (September 1973), Schechner called for more work on *performance theory* involving the study of sports, ritual, play and other daily life *performance* in humans, as well as play and ritualized behaviour in animals. This work should 'analyze nonverbal communication, consider the implications of psychotherapy for theatre, investigate the ritualized forms of ancient and alien cultures; and seek unified theories of **performance** related to theories of behaviour'.[44] Schechner drew a distinction between *drama* (the original text), *script* (that which can be transmitted from this text into a new situation), *theatre* (the specific event enacted by performers) and *performance* (the entire constellation of human activity surrounding this [theatre] event. Where traditional theatre attempted to weld all these together in an illusion, modern experimental theatre aimed to call attention to the 'seams' between them: ''the drama is what the writer writes; the script is the interior map of a particular production; the theater is the specific set of gestures performed by the performers in any given performance; the performance is the whole event, including spectator and performers (technicians, too, anyone who is there)'.[45] [His distinctions, however, are rooted in the assumption that theatre began as religious ritual]. In his 1974 essay, he argues that Western theatre's greatest periods occurred when 'ritual and theatre were most nearly in balance'.[46] Both are **performance**, but 'theatre emphasizes entertainment, audience separation and the present world, while ritual emphasizes efficacy, audience participation and an absent Other'.[47] 'Towards a Poetics of Performance' considers the use of theatre and performance by Erving Goffman			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Performance Studies Anyway?' (1998)[36]		and Victor Turner in their sociological and anthropological work. Schechner argued that Turner's four steps for analysing 'social dramas' were applicable to the basic pattern of traditional drama itself. Drama, for Schechner, was 'an expression of the necessary ceremonial adjustments that a society must make in order to survive'.[48] Schechner coined the term *environmental theatre* to describe the idea that the entire theatre space is performance space – 'a concept which implies that the division between performers and spectators is artificial'[49] and should be collapsed. In a performance of *Mother Courage* in 1975, the audience was required to move from time to time and to continually reconfigure its relationship to the stage action.[50] The major influence on Schechner has been Grotowski. According to Schechner, participation constitutes the most significant technique for the development of contemporary theatre.[51] Despite his efforts to articulate performance in a broad sense, Schechner continually collapses performance into theatre. In 2003, he listed some 'basic qualities of performance' which indicate this collapse: 'a special ordering of time'; 'a special value attached to objects'; 'non-productivity in terms of goods'; 'rules' and usually 'special places for performance'.[52] Performance itself was defined 'as an activity done by an individual or group in the presence of and for another individual or group'.[53] Turner complained that Schechner misunderstood his theory of process – in particular in his insistence that Turner was using theatre as a metaphor.[54] Dolan was extremely critical of Schechner in relation to an apparent gender and race blindness in his work and theory.[55] Nevertheless, Krasner considers that Schechner has 'advanced the science of performance studies by examining the idea of performance in terms of its repeatability, doubling … and the connection between "acting" and "being"' with one of his principal contributions being the concept of 'restored behavior' as 'the main characteristic of performance: behavior that can be 'stored, transmitted, manipulated, transformed'.[56] 'Performance means: never for the first time. It means: for the second to the *n*th time'.[57] Performance is therefore '**twice-behaved behavior**'. Schechner compared Performance Studies to a 'sidewinder snake', which never goes in the direction in which it is pointing, but moves with a sideways motion (Schechner 2008/1998: 518), something some people found infuriating about the field. 'Performances mark identities, bend and remake time, adorn and reshape the body, tell stories, and allow people to play with behavior that is "twice-behaved", not-for-the-first-time, rehearsed, cooked, prepared … every genre of performance, even every particular instance of a			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		genre, is concrete, specific, and different from every other'.[58] 'Any event, action, item, or behavior may be examined "as" performance', and this offers certain advantages: 'one can consider things as provisional, in-process, existing and changing over time, in rehearsal, as it were'. The *performative* 'engages performance in places and situations not traditionally marked as "performing arts", from dress-up to certain kinds of writing or speaking'. Both performance and performativity deal with the actuality of appearance.[59] Participation 'should generally be in the service of disillusion'.[60] **Purpose of theorist**: polemic – performance, not theatre, as the over-arching phenomenon designed to bring theatre closer to life; prescription **View of Theatre**: positive; functional			
'Die theatralische Schaustellung im Lichte der Informations-theorie' (1966)[62]	Edward Balcerzan & Zbgniew Osinski Polish Information Theorists	Theatre communication involves two 'ensembles': *A-ensemble* (the agents or creators of the performance; and *P-ensemble* (the percipients or spectator). The 'message' consists of both what the creators (A) transmit and how the spectator (P) reacts. The message is 'the result of the co-operation of both ensembles'.[63] Creators transmit information, watchers respond and the combination produces the 'message'.[64] **Purpose of theorist**: analysis (Information Theory) **View of Theatre**: functional	A medium of communi-cation	Communi-cation	**Doing**: the creation of the message **Watching**: spectators respond to information
Interview (1967); *Guerilla Theater: Scenarios for a Revolution* (1973)[65]	Luis Valdez (1940- Director and chief playwright for the Chicano El Teatro Campesino	El Teatro Campesino was formed in 1965 following the strikes by migrant workers in California. Valdez predicted that America was 'entering an increasingly political period' and that theatre would have to become 'a theatre of political change'. Influenced by the work of Brecht, Valdez championed a symbolic and emblematic form of realism: '[The] dramatic situation, the thing you're trying to portray on the stage, must be very close to the reality that is *on* the stage'. An example of this kind of 'theatrical reality' stripped to an essential emblematic is a figure standing on the backs of two workers to represent a ranch owner.[66] Valdéz wrote short agitprop pieces called *actos* which dramatized the lives of workers, before moving on to larger works. His plays (such as *Zoot Suit* 1978) use popular techniques such as song and dance to engage spectators, as well as the episodic approach associated with Brecht, in order to make political statements. The aim of this theatre was to turn spectators into active participants in a rehearsal for revolutionary change outside the theatre. At its best, this kind of theatre was 'religion', an 'affirmation of *life* and spectator participation is 'no cute trick' but 'a pre-established, pre-assumed privilege'. All theatre should be like this but most theatre is 'antiseptic …	A vehicle for political change, agitation and propaganda; a religious institution; a seeing place	To turn spectators into participants to bring about change outside the theatrical space; political statement; the reflection of a society; agitation and propaganda	**Doing**: *actos*; plays **Showing**: symbolic and emblematic realism

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		anti-biotic (anti-life)'.[67] Campesino became a model for other Chicano theatres,[68] while Valdez argued for a truly Mexican theatre for Mexicans ('Raza'), a theatre which always had room for 'the palomia [the people] sitting there, laughing, crying, and sharing whatever is onstage'.[69] (The palomia was a working class audience which included children and grandparents 'all sitting in the audience and enjoying their reflections on stage'.[70] But it was vital that the distinction was made between 'what is theater and what is reality' whether it was on stage or not. 'A demonstration with a thousand Chicanos, all carrying flags and picket signs … is not the revolution. It is theater about revolution. The people must act in *reality*, not on stage (which could be anywhere, even on a sidewalk) in order to achieve real change … unless the demonstration evolves into a street battle … it is basically a lot of emotion with very little political power… Such guerrilla theater passing as a demonstration has its uses, of course. It is agitprop theater … agitation and propaganda. It helps stimulate and sustain the mass strength of a crowd. Hitler was very effective with this kind of theater …[at one end of the spectrum]. On the other end of the political spectrum … [guerrilla theater's] emotional impact [can be] irrefutable [although its] actual political impact [is] somewhat less'.[71] This is why it is important to not mistake theatre for reality. **Purpose of theorist**: polemic – political theatre **View of Theatre**: functional			
Introduction to Pirandello's *Six Characters in Search of an Author* (1967)	Lionel Trilling (1905-1975) American literary critic, author and teacher	'The word *illusion* comes from the Latin word meaning "to mock" (*illudere*), which in turn comes from the word meaning "to play" (*ludere*), and a favourite activity of the theatre is to play with the idea of illusion itself, to mock the very thing it most tries to create – and the audience that accepts it'.[72] **Purpose of theorist**: analysis **View of Theatre**: positive	A place for play	To play; to mock the spectator	**Doing**: plays
'Notes on Games and Theatre' (1967)	**Eric Berne** Social scientist	Main interest was transactional game analysis, but he applied this approach to theatre: acting did not involve 'playing a character' so much as 'dealing with a series of specific interpersonal transactions'.[73] **Purpose of theorist**: analysis **View of Theatre**: positive	A place for games	Interpersonal transaction	**Doing**: acting as a game
'Theatre and Cinema' (1967)[74]	André Bazin Film theorist	The spectator's experience of theatre and film differ significantly (a) because theatre requires spectators to will to overcome the physical factivity of the actors and settings in order to identify with the characters and (b) because theatre has conventions which are	A place; an art form with specific	The creation of an illusion through	**Doing**: theatre **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		designed to help spectators to do this:[75] 'characters on the screen are quite naturally objects of identification, while those on the stage are … objects of mental opposition because their real presence gives them an objective reality and to transpose them into beings in an imaginary world the will of the spectator has to intervene actively … to will to transform their physical reality into and abstraction. This abstraction being the result of a process of the intelligence that we can only ask of a person who is fully conscious'.[76] The spectators of theatre are, by default, active, intelligent and fully conscious [which does not say much for the cinema spectator]. Theatre is always *in opposition* to the real world, and spectators know this: 'Theatre of its very essence must not be confused with nature under penalty of being absorbed by her and ceasing to be. Founded on the reciprocal awareness of those taking part and present to one another, it must be in contrast to the rest of the world in the same way the play and reality are opposed … Costume, mask, or make-up, the style of the language, the footlights, all contribute to the stage, the architecture of which has varied from time to time without ever ceasing to mark out a privileged spot actually or virtually distinct from nature. It is precisely in virtue of this *locus dramaticus* that décor exists. It serves in greater or less degree to set the place apart, to specify'.[77] **Purpose of theorist**: analysis **View of Theatre**: conventional	character-istic and limitations	interaction with spectators	watching theatre requires an act of will on the part of the spectator to allow disbelief to be suspended; theatre has conventions to enable the spectator to do this.

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.459
[2] Published in the *Tulane Drama Review* Vol 10(4), 1966.
[3] Carlson 1984: 466
[4] Published in *Tulane Drama Review* Vol 10(4), 1966.
[5] Davis 1966
[6] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 516
[7] Lovelace, Alice. 1996. 'A Brief History of Theater Forms (from Aristotle to Brecht, Baraka, O'Neal, and Boal)'. *In Motion Magazine* February 15, www.inmotion.magazine.com/theater.html accessed 27/02/2007.
[8] Amiri Baraka 1979, *Selected Plays and Prose*, New York, p. 131; in Carlson 1984: 470.
[9] Carlson 1984: 470
[10] Carlson 1984: 471
[11] Carlson 1984: 452

[12] Introduction reprinted as 'Drama from Ibsen to Brecht' in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.371-377.
[13] Krasner 2008: 373
[14] Williams 2008/1968: 374
[15] Williams 2008/1968: 375-6
[16] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 156
[17] Williams, Raymond 1977, *Marxism and Literature*, Oxford UK, Oxford Paperbacks, 121-7
[18] Fortier 2002: 156
[19] Cited in Carlson 1984: 462
[20] Blau, Herbert. 1985. 'Odd, Anonymous Needs: The Audience in a Dramatized Society (part one)'. *Performing Arts Journal* 9 (2/3 10th Anniversary Issue: The American Theatre Condition) pp. 199-212. 204
[21] Handke 1968 quoted in Hans Mayer 1972, 'Culture, Property and Theatre', in Baxandall, Lee (ed) 1973, *Radical Perspectives in the Arts*, Pelican.
[22] Handke 1969, in Artur Joseph, *Theater unter vier Augen*, Cologne, p. 7, 34; in Carlson 1984: 463.
[23] Handke 1973, *Stücke 2*, Frankfurt, p. 57; in Carlson 1984: 463.
[24] Carlson 1984: 474
[25] Benedetto 1971, 'Manifeste', *Travail théâtre* Vol 5, p. 28; in Carlson 1984: 474.
[26] Benedetto 1971, 'Entretien', *Travail théâtre* Vol 5, p. 8; in Carlson 1984: 474.
[27] Benedetto 1975, 'Le petit héros populaire', *Travail théâtre* Vol 21 p. 46; in Carlson 1984: 474.
[28] Excerpt reprinted in Krasner 2008: 361-365.
[29] Blackburn, Simon. 1994. *The Oxford Dictionary of Philosophy*. Oxford, New York: Oxford University Press.95
[30] Blackburn 1994: 100
[31] Carlson 1984: 505-6
[32] Krasner 2008: 361
[33] Derrida 2008/1966: 362-3
[34] Published in *Drama Review* Vol 12(3), 1968.
[35] These two publications were collections of essays, the first, coedited by Schechner, including essays by ethnologists Konrad Lorenz and Jane van Lawick-Goodall and sociologist Erving Goffman and anthropologist Victor Turner and communication scientist Ray Birdwhistell. The second were all essays by Schechner.
[36] Published in *The Ends of Performance* (ed. Peggy Phelan and Jill Lane); reprinted in Krasner 2008: 517-521.
[37] Carlson 1984: 478
[38] Schechner 1966, in *Tulane Drama Review* Vol 10(4), p. 26; in Carlson 1984: 478.
[39] Carlson 1984: 478
[40] Cited in Carlson 1984: 468
[41] Carlson 1984: 479
[42] Schechner, Richard 1983, *Performative Circum-stances from the Avant Garde to Ramlila*, Seagull Books, 82

[43] Carlson 1984: 479
[44] Carlson 1984: 483
[45] Schechner, Richard. 1988. *Performance Theory*. revised ed. New York: Routledge. 85
[46] Carlson 1984: 484
[47] Carlson 1984: 484
[48] Carlson 1984: 484
[49] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 493
[50] Wilson and Goldfarb 2004: 548
[51] Schechner, Richard. 1994. *Environmental Theater: An Expanded New Edition including "Six Axioms for Environmental Theater"*. New York, London: Applause. 60
[52] Schechner, Richard. 2003. *Performance Theory*. London: Routledge. 8
[53] Schechner 2003: 22n10
[54] Turner, Victor. 1988. 'The Anthropology of Performance'. In *The Anthropology of Performance*. New York: PAJ Publications, 72-98.
[55] Dolan, Jill. 1993. 'Geographies of learning: theatre studies, performance, and the "performative"'. *Theatre Journal* 45 (4) 417-442.
[56] Krasner 2008: 517
[57] Schechner, Richard 1985, *Between Theater and Anthropology*, Philadelphia, University of Pennsylvania Press,36
[58] Schechner 2008/1998: 521
[59] Schechner 2008/1998: 521
[60] Schechner 1994: 69
[61] Schechner 1994: 64
[62] Excerpt translated, quoted and discussed in Passow, Wilfried. 1981. 'The Analysis of Theatrical Performance: The State of the Art'. *Poetics Today* 2 (3) pp. 237-254. 237.
[63] Balcerzan and Osinski 1966: 73 in Passow.
[64] Passow 1981: 237
[65] Excerpt entitled ‘Notes on Chicano Theater’ (1973) reprinted in Krasner 2008: 390-393.
[66] Carlson 1984: 467
[67] Valdez 2008/1973: 390-1
[68] Wilson and Goldfarb 2004: 530-534
[69] Valdez 2008/1973: 393
[70] Krasner 2008: 393n3
[71] Valdez 2008/1973: 392
[72] Trilling 1967, *The Experience of Literature*, New York; in Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.180.
[73] Berne 1967, in *Tulane Drama Review* Vol 11(4), p. 90; in Carlson 1984: 479.
[74] In Bazin 1967, *What is Cinema?* Hugh Gray (trans), Berkeley and Los Angeles, University of California Press. Discussed at length in Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press.51-67.
[75] Ben Chaim 1984: 54

[76] Bazin 1967: 99
[77] Bazin 1967: 104

Table 38/51 Theories of Theatre 1968-1970
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Nos fêtes (1968); Interview (1970)	Jerome Savary Director	Directed Arrabal's *Le labyrinthe* in 1967. Reflected a number of the ideas of the *théâtre panique*. He called for productions which rejected the text, and which sought new means of physical expression and more flexible technical ways 'to restore to the theatre its true dignity'.[1] He recommended that theatre no longer be tied to literary expression, but seen as a 'feast, a celebration, in which everyone feels free to participate'.[2] He criticized Grotowski and The Living Theatre for 'placing themselves spiritually above their spectator, thus discouraging any sense of unity or desire for participation'.[3] **Purpose of Theorist**: polemic – anti-Grotowski/anti-text **View of Theatre**: positive	An art form; an event	Communion with the spectator through physical performance	**Doing**: theatre (an event) **Watching**: communion (participa-tion)
'Interview' (1968); 'Ridiculous Theatre, Scourge of Human Folly' (1975)[4]	Charles Ludlam (1943-1987) Ridiculous actor and playwright	Theatre of the Ridiculous united Artaud's 'pure physical theatre' with a 'verbal sound source', creating from both 'total theatre and life experience':[5] 'The world is our work'.[6] Axioms for a theatre of ridicule include stressing paradox and self-mockery, and seeking themes that threaten '*to destroy one's whole value system*', to be treated '*in a madly farcical manner without losing the seriousness of the theme*. *Scare yourself a bit along the way*'.[7] **Purpose of Theorist**: polemic – anti-text-based theatre **View of Theatre**: positive	A physical art form	Ridicule	**Doing**: performing the self without taking oneself seriously
'Planchon on Brecht' (1968)	Roger Planchon (1931- French director	A strong supporter of Brecht. Saw the influence of Artaud and Grotowski as problematic, leading to an alogical, irrational and ahistorical approach to theatre. He credited Grotowski with achieving 'very striking effects, but only within a narrow and largely irrelevant type of theatre'.[8] **Purpose of Theorist**: polemic – anti-Grotowski and Artaud **View of Theatre**: functional	An agent of social change	Social change	**Doing**: directing
'The Sign in the Theatre' (1968); *Littérature et spectacle dans leurs rapport esthétiques, thématiques et*	Tadeusz Kowsan (1922- Semiotician	An attempt at a preliminary codification of theatrical sign systems which suggests 13 systems of auditive, visual, spatial and temporal theatrical signs: word, tone, mime, gesture, movement, makeup, hairstyle, costume, accessory, décor, lighting, music and sound effects. Signs were interchangeable between systems, and could have several meanings. Several signs could have the same signified, one sign might have several signifieds, and several signs might work together to produce a single signified. Connotation was useful in simple cases but was inefficient in complex ones. To deal with the problem of determining a means of segmenting a spectacle for analysis, he suggests 'a slice containing all the signs emitted simultaneously, a slice the duration of which is	A signifying practice	Communic-ation	**Doing**: the practice of theatre (a semiotic practice)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
sémiologiques (1970; 1975)		equal to the sign that lasts least'.[9] [Not quite a photographic still, but not much more]. In 1970, Kowsan published the first book-length consideration of semiotics and theatre. He subdivided *spectacle* ('a work of art necessarily communicated in both space and time') into eight groups, depending on the presence or absence of plot, man and language. Dramatic literature overlapped spectacle when it was performed, but existed purely in the field of temporal arts when only read. What united literature and spectacle was the *fable* or plot. Theatre's function was not the creation of new fables but the treatment of known fables in a new manner, 'in the virtual mode of space and time'.[10] **Purpose of Theorist**: semiotic analysis **View of Theatre**: positive			
'Equisse d'une théorie de la forme dramatique' (1968)	Steen Jansen Semiotics	Claims to be a semiotic approach to drama but is more a structuralist approach. Divides the *dramatic form* into two 'perspectives': the *dramatic text* (the basis of all 'realizations' of the work, emphasises *situation*) and the *dramatic work* (the ensemble of the means that unite the elements of the text into a coherent whole, emphasises *structure*). The dramatic text can be analysed either at the level of dialogue or of scene, while the dramatic work can be analysed either through the linkage of elements (linear) or through the ensemble of elements (retrospective).[11] **Purpose of Theorist**: semiotic analysis **View of Theatre**: n/r	A signifying practice	Communic-ation	**Showing**: signification (in the text)
'On the Impression of Reality in Cinema' (1968)[12]	Christian Metz Film theorist	Metz defined cinema against theatre, providing a theoretical position on theatre at the same time. Theatre was 'too real' to allow real identification. Its facticity got in the way: 'The actor's bodily presence contradicts the temptation one always experiences during the show to perceive him as a protagonist in a fictional universe, and the **theatre can only be a freely accepted game played among accomplices.** Because the theatre is too real, theatrical fictions yield only a weak impression of reality … The impression of reality we get from a film does not depend at all on the strong presence of an actor but rather on the low degree of existence possessed by those ghostly creatures moving on the screen, and they are, therefore, unable to resist our constant impulse to invest them with the "reality" of fiction … a reality that comes only from within us, from the projections and identifications that are mixed in our perception of film. The film spectacle produces a strong impression of reality because it corresponds to a "vacuum", which dreams readily fill'[13]. In other words, there are 'obstacles to the imaginative engagement of the spectator' in theatre[14] – including the physical presence of scenery, stage effects etc. 'The "real" in theatre disrupts the fictional universe … the spectator is not able to experience the	A game played among accomplices present to each other; a real event	Play	**Doing**: theatre as a physical practice **Watching**: requires complicity

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		"illusion"' because reality impinges:[15] 'the element that is more powerful in the theatre is not the illusion of reality but *reality itself* …[in the form of the physical presence of the actor and his equipment]. The spectator no longer has the illusion of reality; he has the perception of reality – he is a witness to real events'.[16] The *real* is what is most powerful in the theatre, not the illusory, because '[t]he means of representation … overpowers the imagination'.[17] For Metz, *fiction* equals absence; *real* equals presence: 'At the theatre … I should see Sarah Bernhardt [irrespective of the character she was playing] … At the cinema … it would be her shadow'.[18] [Metz clearly has C19th realist theatre in mind here]. **Purpose of Theorist**: analysis **View of Theatre**: ambivalent			
1968: the student and worker uprisings in France 'stimulated a fresh consideration of the relationship between theatre and the social order'.[19] The Living Theatre participated in the student occupation of the National Theatre, becoming a somewhat reluctant symbol of the defiance of the old order. Young theatre radicals in Paris wrote an open letter ('Treize questions aux organisateurs et aux participants du festival d'Avignon') condemning as 'repressive and authoritarian' any idea of culture as 'a domain reserved for paying specialists'. They called for a theatre of 'collective creation' with no schism between artistic activities and 'political, social, and everyday events', a 'theatre of political and psychological liberation, [of] direct rather than represented action' in which the spectator would no longer be placed in 'an alienated and underdeveloped situation'.[20] The Living Theatre had been invited to participate at the Avignon festival. It attempted to act as a mediator between the festival organisers and the young radicals, requesting the right to present free performances. They were forbidden from doing this by the organisers. They joined with the students and departed Avignon. **Late 1960s** also saw **a renewed and serious interest in the application of semiotics to theatre**, despite Eric Buyssens' warning in 1943 that theatre posed enormous methodological problems for semiotics because of its complexity and its ephemerality. Semiotic analysis of theatre would not only have to deal with 'words, music, gesture, dance, costumes, scenery and lighting, but spectator reactions, social relationships, and even the personnel of the theatre'.[21] **1968**: American avant-garde director Robert Wilson founded his Byrd Hoffman School of Byrds, a place where artists could come to collaborate and train in theatrical techniques and practices aimed at pushing the boundaries of what constituted theatre. He made a direct assault on language, declaring it a barrier to imagination, although later collaborations with autistic poet Christopher Knowles encouraged him to use language in multiple ways.[22]					
The Empty Space (1968);[23] *The Shifting Point*	Peter Brook (1925- English director; founder of the Theatre Research Center in Paris (1971)	Brook was 'one of the most important directors of the twentieth century'. *The Empty Space* has 'attained near biblical status for the avant-garde'.[24] Like Artaud, Brook wanted to eliminate representation which he saw as intermediary, lying between the actor and the spectator (the essential relationship of the theatre): 'I can take any empty space and call it a bare stage. A man walks across this empty space while someone else is watching him, and this is all that is needed for an act of theatre to be engaged'.[25] Brook discusses a range of contemporary approaches to the art of theatre. A director must deal with a play according to the demands of his own time and his own spectator [**an implication that one knows one's spectator**], a view similar to that of Guthrie (1962) and Barthes (1955).	An arena where a living confront-ation can take place; an art form;	To tell stories not 'to propose messages'; to provide a picture of the world that is complete; to challenge the	**Doing**: Directing - the director is an 'innocent observer', although Happenings are based on the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		A play cannot 'speak for itself'; one must 'conjure its sound from it'.[26] To do otherwise (as many modern production of classics do) is to produce *deadly theatre*. (He considers commercial theatre, which does not allow for experimentation, as particularly 'deadly').[27] As alternatives, Brook distinguishes *holy theatre* (visionary works which aim to make the invisible visible, exemplified by Artaud and Grotowski, but which could also include good Happenings – bad Happenings were 'sad' and muddied and simply assaulted a willing spectator into apathy),[28] *rough theatre* (exemplified by Elizabethan theatre and now Brecht, it aims to renew the theatre by returning to the popular sources of real life) and finally *immediate theatre*, a more all-encompassing form which aims to unite spectator and performance 'in a communal celebration of experience, briefly achieving a totality that may leave a permanent image in the mind of its participants'.[29] *Rough* theatre, in particular was free of the 'tyrannous unity of style':[30] 'A popular audience usually has no difficulty in accepting inconsistencies of accent and dress, or in darting between mime and dialogue, realism and suggestion. They follow the line of story, unaware in fact that somewhere there is a set of standards which are being broken'.[31] A good play provides opportunities for this because it sends out a 'rich texture of messages' which stirs 'the intelligence, the emotions, and the memory' whereas 'a poor play has a much thinner texture, leaving gaps where inattention creeps in'. Theatre is particular: 'through the concrete we recognize the abstract'.[32] Brook also experimented with Happenings, although he was alive to the problems of 'unbridled irrationalism in performance' as some exhibited.[33] Behind the Happening was 'the shout 'Wake up'',[34] but Happenings more than any other theatre reflected the limitations of their inventors and a bad Happening was 'sad', 'no more than a series of mild shocks followed by let-downs' which 'assaulted' the spectator 'into apathy'. 'Give a child a paintbox, and if he mixes all the colours together, the result is always the same muddy browny grey'.[35] Happenings, like anything else require selection and direction. Brook was responsible for introducing the plays of Jean Cocteau and Jean-Paul Sartre to England, and was influenced by Artaud's theatre of cruelty, Meyerhold's experiments with biomechanics and circus arts and Grotowski's poor theatre.[36] According to Brook, '**[t]he theatre [can] do something that no politician can do – make a radical transformation so that for a moment the world is seen complete, with all its difficulties, all its riches, and all its potentialities**'.[37] The 'basic function of theatre is to be anti-government, anti-		status quo	'irresistible urge to assault [the spectator] – to shoot first and ask questions later'.[42] **Watching**: a communal experience; however, different kinds of theatre produced different kinds of spectators. Willing spectators could be bludgeoned into apathy (deadly spectators) by poor theatre. Being in a crowd has a powerful impact: the focus of a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		establishment and anti-social. What we all recognize as feeble theatre is the theatre that enters into the public lie of pretending that everything's okay'. In 1963-4, Brook set up a group of actors to work through Artaud's ideas. Although the group deviated from Artaud in many respects, Brook's production of Peter Weiss' *Marat/Sade* brought Artaud's ideas to public attention and led to the equation of Artaud's ideas with Brook's work.[38] Brook sees acting as 'unique in its difficulties because the artist has to use the treacherous, changeable and mysterious material of himself as his medium. He is called upon to be completely involved while **distanced** – detached without detachment. He must be sincere, he must be insincere; he must practice how to be insincere with sincerity and how to lie truthfully'.[39] The stage was 'a reflection of life' but **theatre was 'like a magnifying glass, and also like a reducing lens'. It 'narrows life down … It is always hard for anyone to have one single aim in life – in the theatre, however, the goal is clear'** as is the time-frame in which it must be achieved.[40] Unlike cinema, theatre 'always asserts itself in the present … This … is what can make it so disturbing' and powerful. We can see the power of theatre in the way it has been censored throughout its history. 'Governments know that the living event could create a dangerous electricity … The theatre is the arena where a living confrontation can take place. The focus of a large group of people creates a unique intensity … forces that operate at all times and rule each person's daily life can be isolated and perceived more clearly'.[41] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			large group of people creates a unique intensity
'Mutual Creation' (1968)	Ann Halprin Organizer of the San Francisco Dance Workshop	Because the modern world 'contains too much for one mind to master, the theatre should no longer depend upon one mind to determine "everything for everybody"'.[43] Things should just be allowed to happen as everyone participated. This was not only 'more enjoyable and more unpredictable', it also demonstrated 'what is possible and not just what you think *should* be'.[44] **Purpose of Theorist**: polemic – indeterminacy **View of Theatre**: positive	A creative event	To allow things to happen	**Doing**: dance (a practice of theatre) **Watching**: participatory
'Structures linguistiques probabilistes issues de l'étude du théâtre'	Mihai Dinu (1942- French linguist	A student of Solomon Marcus (1970). Attempted to develop the implications of Marcus' mathematical analysis of theatre texts. Such an analysis could reveal 'the sentiments of sympathy and antipathy of the characters [and trace] with extreme precision the phases of a conflict' even when the content is unknown and dialogue is ignored.[45] Probability theory and information theory could also be used to study theatre using Marcus' configurations. This analysis could be used to analyse how scenes were linked in terms of	An art form	Coherence	**Doing**: drama (texts)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1968); L'interdépendance syntagmatique des scènes dans une pièce de théâtre' (1972); 'Continuité et changement dans la stratégie des personnages dramatiques' (1973)		character relationships, or how classic dramatists evolved changing configurations and came to stress the importance of particular characters and relationships.[46] **Purpose of Theorist**: textual analysis **View of Theatre**: n/r			
Thema Theater (1969)	Claus Bremer (1924- German theorist	Also advocated 'a modern theatre of indeterminacy'. Contemporary theatre needed to 'pursue the consequences of the lack of an absolute, and must present each individual point of view as equally valid' and author, actor and spectator must each 'assume the functions' of the other. This kind of theatre needed a proper space, one with 'no fixed boundary between auditorium and stage' because this is where theatre had a particular advantage over film, radio and television: it could open itself to its audience, and admit all perspectives'. This made its spectator more likely to be that of 'sports, jazz and the tavern' than that of film or television.[47] **Purpose of Theorist**: polemic – indeterminacy **View of Theatre**: positive	A place requiring space for a relationship to occur	The creation of a relationship between artists and spectators	**Doing**: theatre **Watching**: involves a relationship with artists
Theatre Double Game (1969)	Samuel Selden (1899- Writer on theatre-craft	Theatre is 'a place where an effect is produced on an audience'.[48] **Purpose of Theorist**: analysis **View of Theatre**: practical	A place	Affect	**Doing**: theatre
Das Raumproblem im moderen	Joachim Hintze German theorist	Explores the implications of a series of C20th views of theatre space. Distinguishes between three types of contemporary experimental spaces: *Gerichtsraum*, used for courtroom drama (such as those by Weiss (1963), and which confronts the spectator as	A space of performance	Performance before spectators	**Doing**: drama **Watching**: spectator as

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deutschen Drama und Theater (1969)		an unacknowledged jury; *Modellraum* which involves elements from real life abstracted for the stage 'in order to serve a didactic purpose and influence the relationship between stage and auditorium' as in Brechtian drama; and the *theatrically autonomous room*, a space which may or may not include the spectator but nevertheless recognizes theatre as a world of its own, not as a slice of life. This last use of space became important in contemporary German theatre theory and practice, especially in the work of the designer and theorist Wilfried Minks (1970), known as the *Minksbühne*.[49] **Purpose of Theorist**: analysis **View of Theatre**: practical			jury, as student, as part of life
The Poetics of Space (1969)	Gaston Bachelard (1884-1962) French philosopher	Images carry their own *exaggeration*, 'which imagination "seizes" and carries, sensationally, to its "ultimate extreme"'.[50] **Purpose of Theorist**: analysis **View of Theatre**: can't say	A seeing place	To generate images	**Showing**: poetics **Watching**: images are seized by the imagination
Dramatic Structure: The Shaping of Experience (1970)	Jackson Barry (1926- American academic of English literature	A commitment to the analysis of theatre as a performative art and a concern with works of theatre as functioning systems, and as structured. Temporality is the essential quality of theatre. Theatre 'shapes the materials of experience' to give 'an image of man's interaction with time'. Drama begins with a 'basic pattern of events' which reflects the assumptions spectators make about the way life is structured. Each period of history has different assumptions and these are reflected in the kind of drama it produces. The C20th produces drama that is random and unstructured. All dramatic structure reflects a tension between two basic patterns of time: the improvisational (future oriented) and the retrospective. An action becomes dramatic 'when it is performed with a sense of purpose under the influence of time, place and situation'.[51] **Purpose of Theorist**: analysis **View of Theatre**: positive	A temporal performative art; an institution	To shape the materials of experience	**Doing**: drama **Showing**: man's interaction with time
Shapes of Our Theatres (1970)[52]	Jo Mielziner (1901-1976) American scenic designer	'All theatre interiors consist of two essential areas: one is 'the auditorium' which is designed specifically for the audience; the other, designed for the production, we know as 'the stage' … independently they have no life; together they produce a living theatre'.[53] **Purpose of Theorist**: analysis **View of Theatre**: practical	A building for staging productions before spectators	To bring to life	**Doing**: design
Dynamics of Drama:	Bernard Beckerman	A structuralist approach to theatre which argues for a qualitative (participant observer) rather than a quantitative approach to the study of theatre.[54] Attempts to establish a	A place of wonder; a	Presentation in Action; a	**Doing**: drama – the practice

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Theory and Method of Analysis (1970; 1979)	(1921-1985) Sociologist	modern method of analysing and discussing theatre as a performative art, particularly in terms of spectator response. Beckerman defines theatre as 'something happening' before others. 'Theater occurs when one or more human beings, *isolated in time and space*, present themselves to another or others.[55] Theatre is 'dependent upon human presence. Eliminate the actuality of man and eliminate theater … Theater allows room for communal interplay … the human presence is felt throughout the presentation … the performers are the media being manipulated for expressive purposes' and the purpose of theatre 'is to affect spectators'.[56] The 'archetypal form of theater is the ritual in which God is the spectator. Theatre is 'potpourri' – 'anything that man offers to others in his person'. Beckerman divides 'the dramatic experience' into two 'phases': the *theatrical experience* (the sustained 'point-to-point contact of audience and performer during presentation') and the *memorial experience* (the unified way the spectator remembers the presentation). He claims that western theatre is generally studied in terms of the memorial experiences rather than the theatrical experience, possibly because the latter is harder to study: 'The twin weapons of social science – the questionnaire and the interview – do not seem to have produced significant insight into the experience' and the application of group psychology theories have failed to account 'for the peculiar nature of the artistic experience', yet 'the skilled performer' appears to know 'how to maintain and develop rapport with an audience',[57] suggesting that sociologists have not yet found the 'correct orientation' towards the subject. Theatre 'occurs when one or more human beings **isolated** in time and/or space present themselves to another or others'. Drama occurs when one or more humans isolated in time and/or space present themselves 'in imagined acts' to another or others.[58] Theatre is a temporal art. Consequently, this presentation must occur in the form of an activity. All theatrical action is made up of 'vertical' segments of time. Drama adds levels of symbolic meaning to each segment, creating build-ups to the crux followed by a subsequent relaxation. These elements are varied to maintain interest. For example, a basic variation might be between *active* and *reactive* elements, based on *resistance* and *confrontation*; or emotional release might be more sustained by focusing more on the experience rather than the goal of the drama. Other variations include changes in intensity, different types of crux, and variations in 'the external activity that contains the internal action'. While spectators might not be specifically aware of these patterns of action, they may experience them 'isomorphically	performed art; a ritual	mirror of life; the manipulation of crises and tension to help the spectator achieve and maintain interest against a shared background, in 'dialogue' with the spectator	of theatre **Showing**: a pot-pourri **Watching**: involves a predisposition towards empathetic participation; the spectator sees both illusion and referent simultaneously – this creates mental tension, a 'tug' between belief and disbelief.[70]

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		as a kind of psychic echo'. Their empathetic response will be determined by associated factors, including meaning. Meaning appears in four aspects: descriptive or literal; participational (always central in theatre); referential (looks to external experience); and conceptual or imaginative. 'Only the full course of the action will establish these meanings, since they, like character, are built up out of the sequence of segments, whose arrangements and interplay are determined by the dramatist on the basis of such concerns as causation, repetition, and emphasis'.[59] **Drama is not about words but activities**: 'dramatic theory has not sufficiently addressed itself to a close analysis of theatrical **activity** primarily because it has seen theatre as a composition of words rather than of activities … a serious error [which ignores] the foundation of theatrical art'.[60] The medium of a play is not language but human presence'.[61] When the spectator watches an actor performing, they see both illusion and referent 'simultaneously' in their imaginations: 'the presence of both images creates the kind of contrasting gap that sparks mental tension'.[62] Theatre is thus 'double' in relation to the spectator response as well as the performer's art: 'an audience lives within two overlapping circles of experience, that of the fiction and that of its own actuality'. The play urges us to 'submerge ourselves fully in its life, while 'the larger world we inhabit' restrains us. The play too, has a doubleness. It projects 'to each member of the audience as an individual, sparking his or her private memories, and to the audience as a whole, in that distinctive configuration that it has assumed for a particular occasion'. Our imagination harmonizes this doubleness, 'producing a sense of heightened living where the paradox is resolved' and our emotional and intellectual needs are satisfied. This harmonization and resolution can be of such 'high intensity' that the effects 'remain with us'.[63] Thus the theatrical experience 'is a dialogue between presenter and audience' in which the spectator is predisposed toward a theatrical experience. Some of the conditions which will affect that predisposition include personal comfort, the desire to socialize, the connections which can be forged between the spectator and the circumstances in which a play is embedded (the *ground* or 'original precipitating context of the play),[64] and whether spectators are *communal* or *random* in type, although every audience is 'a hastily assembled community of roughly similar outlook' simply because of economic factors or intellectual appeal:[65] 'A play doesn't have time to create a world of its own; it relies on signs and symbols that suggest the world').[66] A 'communal form' of audience must be created in order for the			

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		performance to produce a dramatic experience, but random spectators are more difficult to play to and 'some writers and performers have come to regard them 'balefully' and to 'characterize them as petty bourgeois or establishment'. They then set out to 'insult or shock their political or sexual mores' in order to alienate them into a community. 'In every play, the writer presumes a background which he shocks or reconfirms'. This background can be shaped in a variety of ways but is always 'a mediating element between the world of the audience' and the world of the play, and between 'the familiar and the unfamiliar': 'These two diametrically opposed properties, united in a single presentation, contribute to that psychic energy so tightly compacted in the very best of drama'.[67] [Towards the end of this chapter, Beckerman seems to lose sight of his subject, the spectator, to rhapsodize about what the director must do in order to put on an historical play]. Nevertheless, **the theatrical experience commences 'from the moment a spectator approaches and then enters the place of presentation', usually with the view of being entertained or 'held between'**, an attitude which is the necessary 'precondition' for 'other specific responses': 'Something must be held between the presenter and the receiver' for any theatrical experience to occur.[68] A central feature of theatre is that performers and spectators must be separated from each other so that the spectators can observe what is happening. 'Demarcation is crucial … if the oscillation of stimulus and response between presenter and presentee is to occur', although the degree of isolation varies and can be played with by both performers and spectators. **The control of time** is also an essential component: 'Only through the knowledge and power to conclude a showing do the performers have the capacity to begin one … without isolation and temporal control, presentation is merely life'.[69] **In real life, people are not isolated in space or in time.** **Purpose of Theorist**: analysis **View of Theatre**: positive; functional			
'Bühnenräume solten die Selbstverständlichkeit von Landsschaften haben' (1970)	Wilfried Minks German designer and theorist	A proponent of the *theatrically autonomous room* (see Hintze 1969); Minks designed theatrical spaces which were neither realistic not abstract but 'matter-of-fact, just as a natural landscape is', but created for the theatre world and contributing 'not only optically, but sensually' to the total theatre experience for both actors and spectator.[71] **Purpose of Theorist**: analysis **View of Theatre**: positive	A space	The integration of performer and spectator	**Doing**: design of performance space
Poetica	Solomon	Another structural-semiotic approach to theatre (confined to the analysis of the **written**		Signification	**Doing**: poetry

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matematică (1970); 'Editorial Notes' (1977)[72]	Marcus (1925- Romanian mathematician	text), this time in terms of mathematics and based on 'the most primitive and objective data contained in a theatrical play': characters and scenes, for which he devised mathematical formulae based on presence (1) or absence (0).[73] [See also Dinu in 1968]. **Purpose of Theorist**: semiotic analysis **View of Theatre**: n/r			
Introduction à la sémiologie (1970)	Georges Mounin Semiologist	The first general text on semiology to devote a section to theatre. Mounin warned against an *a priori* view of theatre as a language with 'theatrical signifiers and signifieds [and] scenographic 'codes' and so on'.[74] This ***communication model* falsified the nature of theatre**, which was not communication. Communication in the normal linguistic sense of the word did not exist between the public and any part of the theatre because the spectator, except in a very limited way, was unable to respond to the emitter of messages. Theatre was more like that of a 'very complex type of [basic] stimulus response'. The goal of a semiology of the theatre should be to find out how the theatre selects and organizes the various stimuli in order to lead the spectators towards the process of interpretation known as the aesthetic experience. [It was about leading horses to water and making them drink]. Most semiologists rejected this denial of theatrical communication and continued to view theatre according to a linguistic model.[75] Mounin became the favourite 'straw man of theatre semiotics.'[76] **Purpose of Theorist**: polemic – anti-communication model **View of Theatre**: positive	A space of signification	To lead spectators towards an aesthetic experience (*not* about communic-ation)	**Showing**: communica-tion **Watching**: being led to an aesthetic experience
Literatur-geschichte als Provokation (1970); *Aesthetische Erfahrung und literarische Hermeneutik* (1977); *Towards an Aesthetic of Reception*	Hans Robert Jauss Reception theorist	A theorist of reception, Jauss' book is directed towards literary texts and readers, but provides assumptions and methodologies which other theorists of reception have been able to apply to theatre.[77] Jauss insists on the open-endedness of the text, the 'concretization' of which is 'the product of a constantly varying dialectic between the work's "horizon of expectations" and the varying "horizon of expectations" of the reader'.[78] Avant-garde texts, for instance, were 'never completely new' otherwise they would be incomprehensible, but they do 'contain instructions … which demand revision of the horizon of expectations of earlier texts'.[79] Jauss suggested that spectator response could be mapped along a continuum from spontaneous success, rejection or shock, scattered approval, gradual or belated understanding. This would allow new work to be measured aesthetically. The closer the work was to the dominant horizon of expectation, the more likely it was to be 'low, pulp, or 'culinary' art. Bennett claims the idea has limited appeal because it doesn't allow for diversity or change in status.[80]	A 'reading' place	To engage with a 'reader'	**Watching**: reception theory: watching as reading

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(1982)		**Purpose of Theorist**: analysis **View of Theatre**: can't say			
Imagination in the Theory and Process of Theatre as a Craft (1970)[81]	Dietrich Steinbeck German theorist	Theatre is 'created' imaginatively with the co-authorship of spectators: Theater is dependent on the spectator and his presence and intentional collaboration'. It is not 'a 'thing' with a fixed locus'. Rather theatre exists 'as a progression with the character of an event'.[82] **Purpose of Theorist**: polemic – pro-participatory theatre **View of Theatre**: positive	A collaborative practice; an event	Creating an event	**Watching**: spectators collaborate imaginatively in the process

[1] Savary 1968, *Nos fêtes*, Paris, p. 161.
[2] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press. 459
[3]Savary, in Bettina Knapp 1970, 'Sounding the Drum', *Drama Review* Vol 15(1), p. 92; Carlson 1984: 459.
[4] Reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 397-8; published in *Drama Review* Vol 19(4), p. 70.
[5] Carlson 1984: 460
[6] Ludlam in Dan Isaac 1968, 'Interview', in *Drama Review* Vol 13(1), p. 116; in Carlson 1984: 460.
[7] Ludlam 2008/1975: 398
[8] Carlson 1984: 471
[9] Kowsan 1968, in *Diogenes* Vol 61, 1968, pp. 73-9; in Carlson 1984: 494.
[10] Carlson 1984: 497
[11] Carlson 1984: 494, 501, 503
[12] In Metz 1968, *Film Language: A Semiotics of the Cinema,* Michael Taylor (trans), New York, Oxford University Press. Discussed at length in Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press. 51-67.
[13] Metz 1968: 9-10
[14] Ben Chaim 1984: 52
[15] Ben Chaim 1984: 52
[16] Metz 1968: 12
[17] Ben Chaim 1984: 53
[18] Metz 1968: 47
[19] Carlson 1984: 471
[20] In Emile Copfermann 1972, *La mise en crise théâtrale*, Paris, p. 105; in Carlson 1984: 471.

[21] Carlson 1984: 493
[22] A film of Wilson and his work, *Absolute Wilson* was produced by Katharina Otto-Berstein in 2006. In it Wilson is quoted as saying that language is a barrier to the imagination. His productions are very stylized, mesmerizingly slow and often extend over large blocks of time (24 hours; seven days etc).
[23] Excerpt entitled 'The Immediate Theatre' (1968) reprinted in Krasner 2008: 378-380; excerpt entitled 'The Holy Theatre: Happenings' reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 205-207.
[24] Krasner 2008: 378
[25] Brook, Peter 1968, *The Empty Space*, New York A Touchstone Book, Simon and Schuster, 9
[26] Brook 1968: 38; also in Carlson 1984: 464.
[27] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 503
[28] Brook 1998/1968: 206
[29] Carlson 1984: 464
[30] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press.148
[31] Brook 1968: 60
[32] Cited in Styan 1975: 31
[33] Brandt 1998: 205
[34] Brook 1998/1968: 206
[35] Brook 1998/1968: 206
[36] Wilson and Goldfarb 2004: 503; Krasner 2008: 378
[37] Cited in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.18
[38] Brockett and Ball 2004: 191
[39] Brook, *The Shifting Point*, in Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth. 343.
[40] Brook 2008/1968: 379
[41] Brook 2008/1968: 379
[42] Brook 1998/1968: 205; also quoted in Seymour, Anna. 1996. 'Culture and political change: British radical theatre in recent history'. *Theatre Research International* 21 (1) pp. 8-17.8; Brook was speaking at a forum in Manchester in March 1994. Seymour agreed with Brook on the matter of the audience but disagreed profoundly with the idea of theatre-makers being 'innocent observers'. Theatre productions are devised through the continual decision making of the producers: '**There is no neutral territory on the stage**' (Seymour 1996: 8).
[43] Carlson 1984: 480
[44] Halprin 1968, in *Drama Review* Vol 13(1), p. 174; in Carlson 1984: 480.
[45] Dinu 1968, in *Cahiers de linguistique théoretique et appliqué* Vol 5, p. 39-45; in Carlson 1984: 495.
[46] Carlson 1984: 495
[47] Carlson 1984: 480
[48] Selden, Samuel 1969, *Theatre Double Game*, University of North Carolina Press 3
[49] Carlson 1984: 481

[50] States, Bert O. 2008/1985. 'The World on Stage'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford UK: Blackwell Publishing, pp. 441-447.443
[51] Carlson 1984: 487
[52] Published by Clarkson N. Potter, New York; quoted in Brockett and Ball 2004: 289.
[53] Mielziner 1970, quoted in Brockett and Ball 2004: 289
[54] Beckerman, Bernard. 1979/1970. *Dynamics of Drama: Theory and Method of Analysis*. New York: Drama Book Specialists.132-3
[55] Beckerman 1979/1970: 6
[56] Beckerman 1979/1970: 5
[57] Beckerman 1979/1970: 130-132
[58] Beckerman 1979/1970: 10, 20; also in Carlson 1984: 488.
[59] Carlson 1984: 488
[60] Beckerman 1979/1970: 13; also in Styan 1975: 109.
[61] Styan 1975: 109
[62] Beckerman 1979/1970: 57
[63] Beckerman 1979/1970: 133-4
[64] Beckerman 1979/1970: 139
[65] Beckerman 1979/1970: 135
[66] Beckerman 1979/1970: 139
[67] Beckerman 1979/1970: 141-2
[68] Beckerman 1979/1970: 145
[69] Beckerman 1979/1970: 6-7
[70] Beckerman 1979/1970: 133
[71] Minks 1970, in *Theater Heute* Vol 11(9); in Carlson 1984: 481.
[72] Published in a special issue of *Poetics* devoted to theatrical theory, entitled 'The Formal Study of Drama' (Vol 6(3/4) December 1977). In this issue, nine Romanian mathematicians and aestheticians considered the study of drama using linguistics, mathematics, probability and game theory and formal language (Carlson 1984: 496).
[73] Carlson 1984: 495
[74] Mounin 1970, *Introduction à la sémiologie*, Paris, p. 87; in Carlson 1984: 496.
[75] See Ruffini in 1974 and Kowsan in 1968
[76] Carlson 1984: 505
[77] See Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge. 33-49
[78] Carlson 1984: 509
[79] Bennett 1997: 48-9
[80] Bennett 1997: 50
[81] Excerpt translated and discussed in Passow, Wilfried. 1981. 'The Analysis of Theatrical Performance: The State of the Art'. *Poetics Today* 2 (3) pp. 237-254. 237-8.

[82] Steinbeck 1970: 1 in Passow 1981: 237-8

Table 39/51: Theories of Theatre 1971-1972

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1970s: Fischer-Lichte claims that the 1960s experimentation in spectator participation, which was designed to overcome a perceived 'lethargic acceptance' and 'passive consumption' in the spectator, revealed that in fact 'the act of spectating was a form of active doing'.[1] This discovery occurred in Europe with the rise of the application of semiotics to theatre. American spectators continued to be treated as if they needed activating. In Britain, a debate occurred between playwright David Edgar and writer/director Bruce Birchall over the proper position of theatre, centred around the influence of government funding of theatre. Birchall argued that 'revolutionary' theatre was autonomous of society while Edgar claimed it was a direct reflection of the movement of social forces: 'the politics of production was endlessly discussed [in various left journals such as *Wedge* and *Socialist Review*] as the role of theatre in the struggle for change was constantly redefined' and the question of 'is the theatre practitioner 'inside' or 'outside' the struggle' debated.[2] Both positions were demonstrated, on the one hand by workers developing their own theatre and on the other hand by student intellectuals taking upon themselves the task of explaining to workers that they were exploited.					
'Entretien' (1971); *Esprit* (1975)	Ariane Mnouchkine (1939- Director, Théâtre de Soleil	Agreed with Gatti and Benedetto on the revolutionary essence of theatre. She considered Hegel's idea of tragedy to be flawed since it suggested that the enemy was invincible. Theatre should demonstrate that 'the enemy can be conquered, that the world can be changed'.[3] However, she did not believe that a critically aware spectator already existed – a popular public had to be created. She also did not agree with the idea of putting theatre into the hands of people so that they could express their concerns. The theatre should, instead, seek to establish a rapport between the public and the performance ensemble, seeking public comments on productions, and modifying the productions accordingly. Thus the public provides 'raw material' for the performers in 'the most elementary, the most direct possible form'. Her work was strongly influenced by Copeau, Brecht, Artaud, Meyerhold and the dramatic techniques of Japan and India.[4] By 2004, Mnouchkine enjoyed 'almost unequalled status as a living cultural treasure thanks to a repertoire of landmark productions which explore aspects of the human condition through myth, legend, movement and music', as well as issues such as the fate of refugees and asylum seekers across the world. Her approach combines classical theatre as well as Eastern theatrical traditions, producing works which 'cross all barriers'. Mnouchkine has a tradition 'of greeting audience members personally with a handshake before every show', and brings special visitors, such as the Norwegian tanker Tampa's captain Arne Rinnan up on stage to receive acclaim.[5] **Purpose of Theorist**: polemic – dialogic theatre **View of Theatre**: positive; functional	An art; a practice	To show how the world could be changed; to establish a rapport between the public and the performers	**Doing**: direction - theatre as dialogic not participatory **Watching**: critical spectators did not naturally exist; they had to be created
'Liegt der Dummheit auf	Franz Xaver Kroetz	Initially a supporter of realism (à la Horváth) against Brecht, with a particular focus on language as a key to meaning and a path to revolution. The loss of language was 'a	An agent of change	Social engagement;	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
der Hand? (1971); 'Horváth von heute für heute' (1971); 'Zu Bertolt Brechts 20. Todestag' (1977)	(1946- German dramatist	striking example of the degradation of the people in capitalist culture'. Brecht's characters were 'fluent', with a 'fund of language'. It was this which created Brecht's distance from reality. Kroetz subsequently came to look upon Brecht more favourably. Utopianism was 'a significant part of engaged theatre':[6] 'In the best sense art can suggest a believable, possible better reality; at its best the criticism of society is the vision of a better society'.[7] Theatre which only offered sympathy, which only presented 'what one observes' was inadequate because it left the spectator to work out on his own the means of changing society. **Purpose of Theorist**: polemic – socially engaged theatre **View of Theatre**: positive; functional		utopianism	**Showing**: a believable, possible, better reality; a vision of a better society
'Teatro di situazione uguale teatro popolare' (1971); Interview (1974)	Dario Fo (1926- Italian communist dramatist, founder of La Commune (1970)	Favoured highly theatrical expression, using traditional devices drawn from popular theatre: farce, slapstick and commedia del arte. Fo insisted upon a theatre of 'precise documentation', but one which was not 'cold and didactic'. His work, like documentary theatre, was painstakingly researched, but unlike the documentary theatre of Hochhuth (1963) and Weiss (1963), Fo argued that it should be 'fully realized by theatrical means', so that the 'didactic information is acquired not as a lesson but as a spectacle', albeit with a 'minimum of technical means'.[8] Traditional bourgeois theatre was alien to the worker, so this kind of theatre had to find its own space, so that it could 'advance certain democratic appeals, to form public opinion, to stimulate, to create moments of dialectical conflict', accompanied by the expressive means of popular theatre and gesture.[9] **Purpose of Theorist**: polemic – anti-bourgeois theatre **View of Theatre**: positive; functional	A space of performance and spectacle; a practice	To teach using theatrical techniques especially spectacle; to advance democracy; to stimulate thinking	**Doing**: playwrighting ; directing
'The Writer's Theatre' (1971); Preface to *Bingo* (1974); Notes to *We Came to the River* (1976); Interview with John	Edward Bond (1934- English playwright	Argued that modern drama had an obligation to create an 'image and consciousness' for the working class, which had in the past been systematically excluded 'from culture' and therefore from the means of developing its 'human image'.[11] The job of the writer was 'to analyze and explain our society'. Any legitimate art challenges society with necessary truths, which 'express the justice and order that are necessary to sanity but are usually destroyed by society'.[12] Art is important to all suffering humanity. It is theatre's major responsibility to express 'the conviction that we can have a rational relationship with the world and with each other' and to bring its spectators 'to recognize a common, shared humanity', despite being shattered by the class structure of society.[13] There are two important aspects to life: the absolute material and metaphor: 'we live metaphors'. It is	A place people go to to explore through drama and to take a stand	To explore; to analyse and to explain society, especially why it is possible to be inhuman	**Doing**: playwrighting **Showing**: possible ways of creating humanness and their problems and consequences **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Tusa (2005)[10]		how we create our humanness. People go to the theatre to explore the ways we do this. Drama has to deal with three areas: birth, death and community: 'it's the attempt to create a community [of humans] which … is what drama in the end should be about … what it means to be human'. Drama 'puts people in extreme situations, and [takes] the audience into those situations [so that] they have to come to some judgement', a judgement which is not intellectual, but 'an enactment', a way of saying 'here I stand'. Drama is necessary because one has to *perform* one's humanity, and sometimes people do this in inhuman ways. Drama allows us to take a stand: 'everybody has the right to be human'.[14] **Purpose of Theorist**: polemic – engaged theatre **View of Theatre**: positive; functional			the spectator stands in the centre of the play: it is for them an enactment of judgment; a form of witnessing
A Structural Approach to the Analysis of Drama (1971)	Paul M. Levitt (1935- Writer; academic	The basic building block of drama is the *scene*. Structure is 'the place, relation, and function of scenes in episodes and in the whole play'.[15] Like Beckerman, he also points to variation as the means of retaining spectator interest **Purpose of Theorist**: analysis **View of Theatre**: practical		To retain the spectator's interest	**Doing**: playwrighting
Irony and Drama: A Poetics (1971); *Great Reckonings in Little Rooms: On the Phenomen-ology of Theater* (1985);[16] *The Pleasure of the Play* (1994)	Bert States (1929- American theatre scholar and theoretician	States' interests include 'the semiotics of theatre, its phenomenological sign system and its transmutation to the public', building on Saussurian linguistics and Brechtian estrangement.[17] He takes a structuralist approach closer to the continental structuralists than is usual in most American theorists of the time. A major source for State's analysis of the recurring functions and relationships in drama is Kenneth Burke's *Grammar of Motives*: 'the essence of drama lies in a basic pattern of irony and dialectic, concentrating on the moment of peripety' [sudden change].[18] Drama 'does not simply imitate action but imitates it in an habitual way, reflecting the manner in which dialectical man, in the face of the variety of nature, endows the events of nature "with a certain radical, and therefore comforting form". In this form acts do not merely produce further acts but tend to produce counteracts'.[19] Drama seeks 'the mastered moment' of synthesis which will convince the spectator that 'all that can be said on the subject has been said'[20] [another theory of spectator response using dialectic]. States proposes a spectrum of drama on the basis of synthesis, ranging from tragedy to the 'lyric-descriptive'. This spectrum provides 'a model of strategies by which the playwright (or poet) may express experience'.[21] States' *Great Reckonings* explores the relationship between semiotics, phenomenology and theatre, in particular the idea put forward by Guarini that spectatorship involved a double action: in the theatre, as in the world, semiotics and phenomenology provided[22]	A *seeing* place; an artistic practice; a semiotic and phenomen-ological practice	To make things unfamiliar using a range of strategies; to express experience; to affect the spectator; using representation	**Doing**: drama is a dialectic **Showing**: drama takes recognizable forms **Watching**: spectatorship involves a double action: binocular vision; spectators are victims – they catch the 'disease' of the image;

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'complementary perspectives' resulting in a 'kind of binocular vision: one eye enables us to see the world phenomenally; the other eye enables us to see it significantly'.[23] If one approached the theatre semiotically, then certainly anything on the stage can be considered a sign. However, a phenomenological approach reveals that 'there is more to be said'. The signs in the theatre point to more than there simple meaning as signs. They combine in ways which may 'produce a real pregnancy'. All studies are perspectival: 'workers in the same field' will harvest 'different kinds of crops'. Phenomenology is concerned with *image*, semiology with *sign*. Phenomenology allows one 'to abridge the process of signification and throw the emphasis onto the empathic response'. Watching theatre is like catching a disease: 'In the image … we swallow the semiotic process whole and imagination catches its disease'. It is also a form of appropriation: 'In reading, the eye is an anesthetized organ … In the theater, however, the eye awakens and confiscates the image'. A semiotics of the theatre needs to be 'rounded out' with 'a phenomenology of its imagery' because plays can be 'extremely "difficult" or inefficient, taken as a sign' since they may do 'far more than is necessary in order to mean whatever it may mean', when signs are reductive – they incline towards efficiency.[24] A play also offers a sensory experience 'that cannot be accounted for by semiotic systems'. States uses as an example the lines from *Macbeth* (I, vii, 1-2): 'If it were done when 'tis done, then 'twere well/It were done quickly'. The *done* has a sound which functions like the tolling of a bell, a sound which is outside its meaning as a word: 'sound is not consumed in its sense' but 'pushes its way' into the body. It is visceral. Theatre thus has an 'affective corporeality' which cannot be grasped semiotically. There is also theatre's artificiality: 'a theatrical presentation … is precisely marked by the limits of artifice: the frontal rigidity of our view, the positional determination of everything on stage, the condensation of [a character] into a real form, the fact that the play has already passed through the screen of an interpretation by director and actors'. This artifice can be missed by literary critics who 'read' theatre as a text, or only in text form: 'Literary critics … study assiduously … their own dreamed text of the play'. Consequently, 'their interpretations have a way of treating [characters such as Macbeth] as a once [and still] real man whose life, thanks to [the author] is an open book'.[25] In *The Pleasure of the Play*, States defends the need for representation, and in the process, reverse the long-standing image of theatre as a seeing-*place*. Instead, it becomes **a *seeing*-place** – a non-existent place between ourselves and			they are also appropriators: they 'confiscate' the images they see.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		the world akin to the space taken up by a hologram – which allows us to see something as if it were a discrete object: '[m]ental images must be brought outside to this unspecifiable *noplace* between the self and the empirical world, where they are given duration and spectator – where they serve, as it were, as arbitrators of the enigma. For **without external representation our subjective understanding of the world remains fleeting and ephemeral, bottled up in the ether of thought, without extension or concrete being – and this is apparently an intolerable loss**'.[26] For States, theatre's 'primary accomplishment is not to represent the world but to be part of it, to effect a 'transaction between consciousness and the thickness of existence' – which day to day living tends to deny.[27] **Purpose of Theorist**: polemic – phenomenological approach **View of Theatre**: positive; functional			
The Nature of Theatre (1971)	Vera Mowry Roberts	Theatre is 'that performing, or occurrent, art whose basis is the *act*, through which are perceived both the character and the range of human experience in the semblance of virtual life … that art form which most vividly explores and represents what is meant by the state of being human'.[28] Theatre is governed by *conventions*, 'illusion-making devices which the spectator accepts for the sake of the illusion'. These include (a) the convention of *impersonation* ('we agree that x is Hamlet for the duration of the play'); (b) the acceptance that the passage of *time* will be whatever the playwright says it is and relative to the action; (c) the acceptance of 'stage speech': speech which is of a volume to be heard by the spectator irrespective of its function on stage; the direction of speech to or towards the spectator; (d) the acceptance of 'stage gesture' which are expected to be 'chosen and meaningful' within the context of the play and appropriate for the genre; (e) the acceptance of 'unnatural positioning' for effect, visibility or audibility; (f) the acceptance that the scene is what is suggested/represented either in scenery or in words including the acceptance of men as women, 'a handful of people as an army', that a private letter would be read aloud as it is written. 'Theatre conventions are a game which the audience agrees to play with the actors and their acting space'. Some of these conventions disappear e.g. the convention of the Elizabethan stage that a character wrapped in a cloak was invisible, however, 'so long as any convention is suitable to the occasion for which it is put to use, the audience will accept it and imaginatively make it into whatever it needs to be'.[29] Only 19 of 486 pages of Roberts' book is devoted to	A game involving rules or conventions; an art	Performance	**Doing**: the art of theatre **Watching**: the spectator plays the game of theatre according to the rules; they go to the theatre for the experience of 'living together' with the performers

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'seeing' and 'play', even though spectators are apparently an essential part of theatre: 'theatre happens wherever a live actor confronts and communicates with a live audience, and the transaction that takes place between them is the essence of theatre'; **'[t]here is no theatre without an audience**'; '…. it is the mutually enjoyed experience of performers and audience which constitutes theatre …. the living together of an ordered existence'. People go to the theatre for this experience.[30] **Purpose of Theorist**: analysis **View of Theatre**: positive			
'Theatre History' (1971)[31]	F. Arnott Historian	Theatre is a performing art: an **ephemeral** art which is presented to an audience by a performer and in which the actor offers himself **in order to *show*** the stage hero's imaginary daring i.e. the actor impersonates. This is a defining element of theatre. The arts of the theatre include acting, architecture (from C18th), scenery and lighting and directing (from late C19th).[32] A play 'only exists [as such] when it is acted before an audience'.[33] Otherwise it is a genre of literature. **Purpose of Theorist**: polemic – anti-text **View of Theatre**: can't say	An ephemeral performing art	Impersonation	**Doing:** a performing art **Showing**: the character
The Edge of Impossibility: Tragic Forms in Literature (1972)[34]	Joyce Carol Oates (1938- American novelist, critic, playwright, poet and essayist	Oates takes up the issue of tragedy from Steiner and Lionel Abel. 'The art of tragedy grows out of a break between self and community, a sense of isolation. At its base is fear…. The drama begins only when a unique human reality asserts its passion against the totality of passion … risking loss of self in an attempt to realize self' and turning a 'domestic landscape into wilderness'. When we watch a tragedy we 'adjust ourselves to the spectacle of an art form [and] paralyse our skepticism' so that we can witness redemption, a 'therapy of the soul' which makes up for having to 'live out lives that are never works of art'. We both love art and resent it for this … 'the triumph over nothing that art represents 'allows us to 'acclaim the marvellous in ourselves'. Tragedy deals with 'the limitations of the human world … The abyss will always open for us'.[35]	An art form and practice	The therapeutic expression of our fear	**Doing**: playwrighting - tragedy (always a possibility) **Watching**: We are attracted to watching tragedy (and perhaps all theatre) because it offers us redemption from lives which are not works of art

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis **View of Theatre**: positive; functional			but simply continue
'Ontological-Hysteric Manifestos' (1972, 1974, 1975); 'Foundations for a Theater' (1992)[36]	Richard Foreman (1937- American avant-garde director and playwright, founder of the Ontological-Hysteric Theatre	Foreman is 'a leading figure of alternative theatre 'who rejects Aristotelian notions of narrative and catharsis in favour of 'the immediacy of the visual and oral experience'. His plays 'express life's absurdities, folly, and chaos through the visual spectacle of bizarre and compelling images'.[37] Like Handke (1966), Foreman stressed the phenomenological fact of the theatre experience. All traditional theatre, including the experimentation of Brook, Grotowski and Chaikin, is based on the same premise: 'that a spectator is to be 'trapped' into some sort of emotional commitment'.[38] His work is autobiographical and self-reflexive, always attempting to make the spectator aware that it is watching a theatrical work which is commenting on itself.[39] Citing Wittgenstein and Gertrude Stein (1934), Foreman proposed a theatre which called attention to 'moment-by-moment existence and the 'intersecting process' that is the 'perpetual constituting and reconstituting of the self'. The goal is not to place some imagined idea or emotion before an audience but to *lead* the spectator to question its assumptions. The artwork should encourage the spectator to see what is there, and to see himself seeing; it should 'ground us in what-it-is-to-be-living'.[40] The goal of art is to provide a 'spark', an 'instant of vision'. Foreman stressed sense impression, the development of the spectator's consciousness of 'being there' in the theatre, and expanding 'the audience's capacity to perceive'.[41] Foreman claimed that the aim of his theatre was 'to spotlight the most elusive aspects of the experience of being human' because '**Human beings are to a great extent unknowable to themselves**'[42] because of the way we were socially and culturally regulated. His theatre was an attempt to suggest that life could be lived or seen differently, by showing 'a specific aspect of a chosen moment that suggests how the mind and emotions can juggle, like an acrobat, all we perceive'. The aim was to free spectators from the 'straitjackets' of character, empathy and narrative which simply reassured the spectator by frustrating 'our habitual way of seeing, and by so doing' freeing 'inner human energies' and the 'vibrating, lively thing that you really are', the way we *feel* our lives to be beneath its conditioning. His plays were 'an hour and a half in which you see the world through a special pair of eyeglasses' which magnified other aspects of experience in order to 'speak to man's spiritual condition, his relationship with the universe'. He explicitly rejected criticisms that his plays for not accurately representing	A defined space which is watched (if only by an invisible god); a seeing place; a company of theatre practitioners	To trap, baffle and frustrate spectators, leading them to question their assumptions; casting a spotlight which generates knowledge about ourselves; to provide a spark, and instant of vision; revelation; affect	**Doing**: playwrighting ; the art and practice of theatre **Showing**: moment by moment existence as spectacle; alternatives **Watching**: the experience of 'being there' is the basis for an expansion of the capacity to perceive

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'what they refer to as "real people" with "real" interpersonal, psychological, humanistic concerns' [whatever that might mean!] but these things were mere accidents of birth. They were not about 'the deeper ground of being'. 'No work of art is absolutely truthful about life, but is a strategic maneuver performed on coagulated consciousness. … art is a lie that tells the truth … because it's a chosen, strategic maneuver, which is not the truth. No art could ever be "the truth", because it has to leave out ninety percent of life … **Art is a perspective**; all perspectives are lies about the total truth; so art is a lie that, if it is strategically chosen, wakes people up. Art is a lever to affect the mind. The truth of art is in the audience's, the individual's awakened perceptions. It is not in the work of art'. One strategy Foreman uses to separate 'the impulse from the object that seems to evoke it' is to overdetermine each impulse [by offering] several reasons … not just one' so that the spectator doesn't think he knows the answer and focus on that instead of the impulse or desire itself. '[B]afflement can clarify. Bafflement can force you to refocus your vision [so that] you see the delicate flower you've never observed before'. Other strategies include interruption, deflection, use of 'double-binds' (contradictory signals) – all to 'frustrate the spectator's expectations, including his tendency to identify with the performance of a powerful actor [and the] habitual identification with the goals, values, and mind-sets received from our social and cultural system… To frustrate habit is to uncover ways our impulses might be freed for use in more inventive behavior… I try to build frustration into the very structure of my performances'. Theater is 'presence and absence. Someone or something is either onstage, or offstage'. 'To make theater, all you need is a defined space and things that enter and leave that space … A jar could be thrown out into an empty space, and a minute later a stick from offstage could push that jar one inch forward. That would function as theater'. 'The deeply metaphysical concerns of the playwright poet should include: who is offstage; who is onstage; who will be coming onstage; when they will come onstage; how can an entrance or an exit have real weight. "Offstage" is a term used only in a specifically theatrical context. There is no equivalent term relevant to the consideration of a painting or a poem. 'Most people claim that theater requires an audience. I disagree. I can imagine an entire audience walking out of a performance while the play continues to the end, and yet it remains a powerful piece of theater' [for whom?]. I can imagine every member of an audience falling asleep and the play continuing to the end, turning into an objectification of the dream of that			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		audience. Art, conceived as a revelatory process, can indeed spin its web in the void. Who knows who is really watching? When a huge audience seems to be watching, it may be only a mass collection of habitual responses planted in the seats of the theater. When nobody seems to be watching, perhaps an invisible god has his eyes on the performance. This may well be a different kind of theater than any that has ever existed. So be it.'.[43] [Bizarre: he is hardly conceiving of theatre without an audience here, simply conceiving it as not paying attention – the space of the audience is still there]. **Purpose of Theorist**: polemic – anti-Aristotelian theatre **View of Theatre**: positive; functional			
Spontanes Theater (1972)	Paul Pörtner (1925- German experimental dramatist	The leading experimenter in Germany in the 1970s engaged in **enlarging the creative role of the spectator.** He divides modern theatre into two general types, which equate to Grotowski's rich and poor theatre: *total* and *autonomous*. Total theatre creates **distance** between itself and its spectators. Autonomous theatre, begun by Evreinov, interpenetrates theatre and life. Pörtner argues that the work of Evreinov, Artaud and Moreno 'revealed a great deal about the process of eliciting theatrical creation from spectators, as does the more recent work of Piscator, the Living Theatre, Arrabal and Gatti. Pörtner's work moved from improvisational theatre (built on suggestions from the spectator) to variable theatre (in which the spectator selected one of several alternative developments) to the *Mitspiel*, where the author provided a beginning situation, then allowed spectators 'not only to select one of several lines of development but to actually participate in the evolving action'.[44] [This form of participatory theatre was developed with children by the Australian experimental group, Pageant Theatre in Education, during the early 1970s]. Pörtner saw *Mitspiel* as **political theatre**, not because of its content, but because of its structure and the way it worked. Unlike traditional theatre, which was authoritarian, controlled by dramatists, directors and actors, the *Mitspiel* allowed the public to 'say something themselves, determine for themselves what shall be played and how'. The goal was 'to bring into being **communication** among all the participants'.[45] [what is astonishing is how quickly these ideas spread, even as far as Australia] **Purpose of Theorist**: polemic – communication as the basis of theatre **View of Theatre**: positive	A vehicle for the generation of communi-cation among all participants	To generate a relationship with the spectator (according to the kind of theatre)	**Doing**: playwrighting as a practice
The Presence of the Actor	Joseph Chaikin (1935-2003)	Acting is a demonstration of the self, clarified by imagination: 'Because we live on a level drastically reduced from what we can imagine, acting promises to represent a		To demonstrate	**Doing**: acting;

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1972)	American actor and director	dynamic expression of the intense life'.[46] A similar idea is also expressed by Goldman (1975). **Purpose of Theorist**: analysis **View of Theatre**: positive		the self; an expression of the intense life	directing
Theatricality (1972); *Sociology of Literature and Drama* (1973)[47]	**Elizabeth Burns** Sociologist	Explored a sociological approach to theatrical theory, similar to that proposed by Schechner. The concern of the book is with *theatricality* rather than theatre *per se*, 'as it is manifested in theatre and social life'.[48] Accepts the theory that theatre originated in religious ritual but argues that it developed its own set of 'language conventions'. Theatre both borrows from life and gives back models for the theatrical aspects of social behaviour: it is an entity in its own right, and a metaphor. Ritualization and patterning permeate all our activities.[49] Theatre idealizes and stylizes this process. The essence of drama is the constant 'feed in and feed-back' of theatricality between stage and spectator.[50] Drama itself is a *composed* product of creative work: 'The fictive worlds of the novel and drama are not mirrors of action. They are compositions … The resemblance the fictive world has with the "real" world gives it authenticity' but does not make it the same: 'drama is a special kind of activity which consists in composing a plausible semblance of human action of an important or consequential kind'. It is one of many ways we engage in *objectification* as we live our lives: 'in living our lives we are engaged in a continuous process of objectification.' We produce 'deeds and things' for ourselves and for others. [51] Theatre performs a service for society by producing models of behaviour tied to consequential action.[52] The actor 'is an interloper between playwright and audience … He acts [to] enact … a confidence trick, but one in which deceit is neutralised … by the visibly theatrical frame in which it is worked … he acts a lie … but a lie circumscribed and exposed … by the relationship of trust established by theatrical tradition and conventions between players and audience'. Theatre thus operates in a relationship of trust that 'one knows all one needs to know to keep the relationship [between spectator and performer] in safe hands'.[53] Theatre spectators must display the same *tact* and *discretion* that Goffman says is extended to others in social situations. For Burns, performance takes place simultaneously on two levels: the 'interaction between performers and spectators and interaction between characters in a play'.[54] This is similar to the approach by Schechner and Hilton (1987). She distinguished between two conventions which governed a spectator's reading of a performance in relation to these	An interactive, composite art form; a model for life; an event (both real and not real); conventional	Objectification- to produce models of behaviour in relation to consequential action	**Doing**: the practices of theatre; acting; performance **Showing**: conventions; how life borrows from theatre and vice versa; ritualizing and patterning **Watching**: reciprocal; involves trust and tact according to two conventions: rhetorical and authenticating . We know acting is lying but we accept it as such because of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		interactions: a rhetorical convention and an authenticating convention. In the first: '[b]etween actors and spectators there is an implicit agreement that the actors will be allowed to conjure up a fictitious world … This agreement underwrites the devices of exposition that enable the audience to understand the play. These conventions … can be described as rhetorical. They are the means by which the audience is persuaded to accept characters and situations whose validity is ephemeral and bound to the theatre'.[55] For instance, they allow us to distinguish between genres and forms; they also 'structure the gathering and dispersal phases of performance'. They provide the 'horizons of expectation' or 'ideological framing' for the event.[56] *Authenticating* conventions ''model' social conventions in use at a specific time and in a specific place and milieu. The modes of speech, demeanour and action that are explicit in the play … have to imply a connection to the world of human action of which the theatre is only a part. These conventions suggest a total and external code of values and norms of conduct from which the speech and action of the play is drawn. Their function is, therefore, to *authenticate* the play'.[57] These conventions connect the theatrical sign to the 'extra-theatrical' real world. Kershaw says that these distinctions offer 'a very useful protosemiotic analysis of theatrical duality',[58] which allows him to argue for **the social efficacy of performance** because they recognize the spectator's relationship to both 'possible worlds' and real world so that the interactions of the spectator can be seen as occurring in both theatre-as-theatre and theatre-as-social event, in both 'not real' and 'real' dimensions of a performance. **Purpose of Theorist**: sociological analysis **View of Theatre**: positive; functional			the conventions which surround it.
Theater und Wissenschaft (1972)	Manfred Wekewerth German director	Wekewerth believed that '**the primary player in theater … is not the actor but the spectator**'. Spectators read into a performance 'an immense amount … a great variety of things',[59] including things which were not there or were not intended by the performer. 'The mere appearance of a person on the stage … leads the spectators to consider him as a sign',[60] although not necessarily any sign intended by the performer. **Purpose of Theorist**: polemic – primacy of the spectator **View of Theatre**: positive	A seeing (reading) place; a practice	Performance	**Watching**: spectators (the primary player) read a performance
'Theaterwiss-enschaft als Lehre vom theatralischen	Arno Paul German director	'[T]hat which is specifically theatrical … is not to be found in drama. Neither does it result through 'staging', but only when this 'staging' meets spectators who are prepared to consider it as such, for that is what really counts. However much is 'played' on the side of the stage, if, on the other side, no-one correspondingly 'joins in', then such a thing as	A co-operative relationship between	To encourage the co-operation of the spectator;	**Doing:** directing **Watching:** requires co-

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Handeln' (1972)[61]		theater has never existed'.[62] Theatre requires the co-operation of the spectator. **Purpose of Theorist**: polemic – centrality of the spectator ; anti-Foreman **View of Theatre**: positive	stage and spectator	to bring a drama to life	operation in order to create theatre

[1] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press. 98
[2] Seymour, Anna. 1996. 'Culture and political change: British radical theatre in recent history'. *Theatre Research International* 21 (1) pp. 8-17.9
[3] Cited in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.474
[4] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.572
[5] 'J'Accuse', interview with Ariane Mnouchkine by Caroline Baum, for *The Bulletin,* October c2003-4, pp. 62-4.
[6] Carlson 1984: 465
[7] Cited in Carlson 1984: 465
[8] Fo 1971, in *Sipario* 300, May, p. 43; in Carlson 1984: 477.
[9] Lanfranco Binni 1975, 'Intervista con Dario Fo', in *Attento te ...!*, Verona, pp. 388-9; in Carlson 1984: 477.
[10] One of a number of interviews with writers and director by John Tusa as part of his series *Interviews exploring the creative process*, The John Tusa Interview Archive, http://www.bbc.co.uk/radio3/johntusainterview/ accessed 2nd April 2007.
[11] Carlson 1984: 477
[12] In M. Hay and P. Roberts (eds), *Edward Bond: A Companion to the Plays*, London, 1978, pp. 45, 70; in Carlson 1984: 477.
[13] Edward Bond 1975, *Bingo and the Sea*, New York, p. xi; in Carlson 1984: 477.
[14] Edward Bond 2005, 'Interview with John Tusa', *Interviews exploring the creative process*, The John Tusa Interview Archive, http://www.bbc.co.uk/radio3/johntusainterview/bond_transcript.shtml accessed 2nd April 2007.
[15] Levitt, Paul 1971, *A Structural Approach to the Analysis of Drama*, Walter de Gruyter. 66
[16] An excerpt entitled 'The World on Stage' is reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing. 441-447.
[17] Krasner 2008: 441
[18] Carlson 1984: 489
[19] Carlson 1984: 489
[20] States, Bert 1971, *Irony and Drama: A Poetic*, NY, Ithaca, 141, cited in Carlson 1984: 489
[21] States 1971: 228
[22] Carlson 1992: 102
[23] States, Bert 1985, *Great Reckonings in Little Rooms: On the Phenomenology of Theater*, Berkeley, University of California Press, 8
[24] States 2008/1985: 441-5

[25] States 2008/1985: 444-5
[26] States, Bert O. 1994. *The Pleasure of the Play*. Ithaca: Cornell University Press.20
[27] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 43
[28] Roberts, Vera Mowry. 1971. *The Nature of Theatre*. New York, Evanston, San Francisco and London: Harper and Row.43
[29] Roberts 1971: 117-228
[30] Roberts 1971: 27-30
[31] In John Russell Brown (ed) 1971, *Drama and the Theatre: with Radio, Film and Television: an outline for the student*, London, Routledge and Kegan Paul
[32] Arnott, F. 1971. 'Theatre History'. In *Drama and the Theatre: with Radio, Film and Television: an outline for the student*, edited by J. R. Brown. London: Routledge and Kegan Paul, 13-44. 33
[33] Arnott 1971: 27
[34] Excerpt in Krasner 2008: 387-389.
[35] Oates 2008/1972: 387-9
[36] Excerpt from *Unbalancing Acts: Foundations for a Theater*, reprinted in Krasner 2008: 489-493.
[37] Krasner 2008: 489
[38] Carlson 1984: 463
[39] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 553
[40] Foreman 1976, *Plays and Manifestos*, ed. Kate Davy, New York, pp. 70-74, 145, 189; in Carlson 1984: 463.
[41] Bonnie Marranca 1977, *The Theatre of Images*, New York, p. xv; in Carlson 1984: 464. These characteristics were also to be seen in the work of 1970s avant-garde directors such as Robert Wilson and Lee Breuer, according to Marranca.
[42] Quoted in Krasner 2008: 489
[43] Quoted in Krasner 2008: 490-3
[44] Carlson 1984: 481
[45] Pörtner 1972, *Spontanes Theater*, Cologne, pp. 82, 93; in Carlson 1984: 482.
[46] Cited in Carlson 1984: 492
[47] A compilation edited by Burns and her husband Tom Burns.
[48] Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in theTheatre and in Social Life*. London: Longman.6
[49] Carlson 1984: 483
[50] Burns 1972: 231-2
[51] Burns, Elizabeth, and Tom Burns. 1973. 'Introduction'. In *Sociology of Literature and Drama*, edited by E. Burns and T. Burns. London: Penguin Books. 18-24
[52] Burns 1972: 35
[53] Burns 1972: 146-7
[54] Burns 1972: 31
[55] Burns 1972: 31
[56] Kershaw, Baz. 1992. *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge. 26

[57] Burns 1972: 32
[58] Kershaw 1992: 25
[59] Wekewerth 1972: 46-8 in Passow, Wilfried. 1981. 'The Analysis of Theatrical Performance: The State of the Art'. *Poetics Today* 2 (3) pp. 237-254.238
[60] Passow 1981: 241
[61] See Passow 1981: 238.
[62] Paul 1972: 34, in Passow 1981: 238

Table 40/51: Theories of Theatre 1973-1974
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Handeln und Zuschauen (1973)	Uri Rapp Sociologist	Considers theatre both as a social situation and as the embodiment of social interrelations. The keys to drama are 'action and observation'. These take place both inside and outside the theatre in 'role-playing, arrangement of situation, presentation, observation of self and others' etc.[1] The unity of social man in 'an open-ended aggregate of played, playable, fantastical, and anticipated roles'. Human society 'created the theatre as a model, a copy in which society's own signification could be symbolized'.[2] **Purpose of Theorist**: sociological analysis **View of Theatre**: positive; functional	A social situation; a model of social interaction	Social play which symbolically represents society	**Doing**: drama **Showing**: models for life
'Literature as Act' (1973)	Richard Ohmann American academic and writer	The 'movement of the characters and changes in their relations to one another within the social world of the play appear most clearly in their illocutionary acts'.[3] (Taken up by Elam 1980). **Purpose of Theorist**: literary analysis **View of Theatre**: positive		Representatio n through action	**Doing**: plays (literature)
'La dent, la paume' (1973)	Jean-François Lyotard (1924-1998) Postmodern theorist	Lyotard was a participant at a festival in Venice in 1972 in which semioticians subjected the work of Japanese actors to semiotic analysis. Lyotard denounced this activity as 'perpetuating the Occidental view of the Japanese as lifeless "objects" for intellectual analysis'[4] [although it could be argued that they applied this to their own culture as well]. In 1973 he questioned the general validity of a theatre theory based on semiotics, based on philosophical grounds. Semiotic analysis was based on absence (*nihilisme*) – an assumption that there was something behind the sign. Instead, theatre should be analysed based on what is there. He proposed a 'theatre of energies' rather than signs, built on 'libidinal displacements' rather than 'representative substitutions'.[5] He defined theatre as: 'A theatre involves three limits or divisions or closures. First, the outside walls of the building itself. The 'real' world is outside, the theatre inside … Within the theatre comes a second limit or division, separating the stage from the audience, marking off the place observed and the place from which it is observed … A third essential limit separates the stage from the wings or back-stage'.[6] **Purpose of Theorist**: analysis/polemic-anti-semiotic analysis **View of Theatre**: positive	A building in which observation takes place; a division of space; a dividing practice	Performance before spectators	**Showing**: libidinal displacements not represent-ations
The Iceman, the Arsonist,	Robert Heilman (1906-2004)	Refused to acknowledge 'the obituaries posted to commemorate the death of tragedy'.[7] The tragic sense persisted. It was tenacious and it existed in modern drama as a		To provide a perspective	**Doing**: playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
and the Troubled Agent: Tragedy and Melodrama on the Modern Stage (1973)	American educator and writer	'tendency'. In trying to identify this tendency, Heilman redefined *melodrama*, which came to take on a radically different meaning from its Victorian sense: it 'is now no longer the harlot among the genres'.[8] Although Styan believes Heilman is mistaken in seeing tragedy as still an active genre, he thinks the reformulation of melodrama, and the distinctions Heilman drew between it and tragedy has been useful to theatre theory. Melodrama, now 'a drama of pathos centred on sick characters', offers a different perspective on the catastrophe that follows from human evil than tragedy. Styan considers that this 'squares' theory with practice with regard to melodrama.[9] According to Heilman, 'In tragedy, dividedness is inner; in melodrama, it is outer. In tragedy, one potentiality in man is pitted against another; in melodrama, man is pitted against another man, or against certain other men, or a social group or order, or a condition, or even against events and phenomena. In melodrama, one attacks or is attacked … In tragedy, good and evil are a private matter, whatever their public repercussions; in melodrama, they are a public matter, whatever their private repercussions. In tragedy, two alternative but incompatible goods may struggle for the soul; in melodrama, they struggle in society or in the world [a struggle] we tend to conceive of as between good and evil'.[10] Melodramatic elements can exist with tragic elements, as in *Macbeth*,[11] [although Styan still refutes the existence of tragedy in the modern age]. **Purpose of Theorist**: analysis (literary) **View of Theatre**: positive; functional		on catastrophe	- tragedy and melodrama (genres of drama)
'On Marcus' Methods for the Analysis of the Strategy of a Play' (1974)	Barron Brainerd (1928- Mathematics of language; Victoria Neufeldt (1939- Canadian lexicographer	Warned about the limits of Marcus' mathematical analyses. They were 'a useful tool for bringing out nuances of plot structure [but could not be] relied upon by itself to yield an explication of play structure unaided by other critical considerations' including the thematic features of the play.[12] **Purpose of Theorist**: analysis (literary) **View of Theatre**: n/r			**Doing**: plays (literature)
'Semiotica del teatro: ricognizione degli studi'	Franco Ruffini Italian Semiologist	The codes of *sender* and *receiver* [the elements of the linguistic model of communication] differ in the theatre, but communication requires only that each knows the other's codes, not that 'the two codes coincide nor that they translate each other's messages exactly, nor that the two-way communication occur along the same channel'.[13]	A form of communic-ation	Communic-ation	**Doing**: the practice of theatre: sending codes

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1974)		**Purpose of Theorist**: polemic – communication model **View of Theatre**: positive			**Watching**: receiving codes
'Creusets' (1974); 'Le code théâtrale' in *Sémiologie de la représentation* (1975); 'Le discours théâtrale' (1980) 'The Semiology of Theater: Or, Communic-ations Swamped' (1981)[14]	André Helbo Semiotician	Founded the review *Degrés* in 1972, for the interdisciplinary study of semiotics. Warned against too literal an application of the language communication model to theatre research. Stressed the importance of *code* over *message* in the theatre. The spectator was rarely offered a single message but was rather 'called upon to recognize the workings of and to play with a variety of interpretive possibilities in a complex system of codes'.[15] Helbo's 1980 essay, published in Durand's collection *La relation théâtrale*, is a preliminary exploration of the dynamic which he proposes as basic to the creation of the theatrical object: the dialectic between discourse and theatre, between the 'theatricality inherent in the signifying practice of language [and the] act of theatrical discourse where the stage creates language'.[16] **Theatre can be considered a species of communication** because it is 'comprised, among other things, of intentional signs: it postulates a reversible relationship between the sender and the receiver; and it accentuates the phatic, connative, and emotive functions … Semiological reading is in itself creative within a circularity, an "act" in which all the interlocutors participate'.[17] [Helbo was arguing against the claim by Mounin that semiologists tended to assume that theatre was a species of communication rather than demonstrate it, and that there were aspects of theatre which did not fit into definitions of communications which required reversibility. Helbo argues that Mounin thinks this because he thinks of theatre solely in terms of spectacle].[18] **Purpose of Theorist**: polemic – communication model **View of Theatre**: positive	A place of represent-ation which is semiotic in character; a species of communic-ation	Representatio n	**Doing**: communic-ating **Showing**: intentional signs **Watching**: a dialectic process of **reading** and decoding complex systems of codes; communic-ation through intentional signs is an interactive process
'Three Day Human Circus' (1973)	Derek Nicholson New Zealand designer and director	Developed participatory children's theatre along the lines of Pörtner's theories. Essentially base on Horace's idea that theatre should both instruct and delight, with the twist that whatever delighted was likely to teach more effectively (a motto taken up by Pageant Theatre with whom Nicholson worked).[19] **Purpose of Theorist**: polemic – participatory theatre **View of Theatre**: positive; functional	A tool of education	Teaching	**Doing**: participatory theatre as a practice
Teatro do oprimido [*The Theatre of the*	Augusto Boal (1931- Brazilian	**Essential theorist.** A searching exploration of the political implications of the performance-spectator relationship, much of Boal's work 'represents political theatre at its most direct and committed', accompanied by '**an attempt to abolish the gap between**	'[A] pedagogical instrument	Education; *a rehearsal for revolution*,	**Doing**: participatory theatre;

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Oppressed] (1974);[20] *Legislative Theatre: Using Performance to Make Politics* (1998)	director, politician and founder and artistic director of Arena Theatre of São Paolo (1956-1971), 'Newspaper Theatre', 'Invisible Theatre'[21] and 'Forum Theatre'; member of the Brazil national legislature 1992	**performers and spectators to the greatest extent possible**'.[22] Like Brecht, Boal rejected 'Aristotelian' drama as an instrument of the established class structure. He provides an historical analysis of the origins of theatre, seeing theatre as originally 'a celebration of an entire people' which was later taken over by the aristocracy and turned to their own ends, which were essentially propagandistic and coercive, and politically motivated. According to Boal, Aristotle constructed 'the first, extremely powerful poetic-political system for intimidation of the spectator, for elimination of the 'bad' or illegal tendencies of the audience'.[23] Dividing actors from the public converted the public into spectators who were unable to influence the course of the action, whereas audiences for popular theatre were 'interested in experimenting, in rehearsing, and … abhor the 'closed' spectacles. In those cases, they try to enter into a dialogue with the actors, to interrupt the action, to ask for explanations without waiting politely for the end of the play. Contrary to the bourgeois code of manners, the people's code allows and encourages the spectator to ask questions, to dialogue, to participate' in what Boal designates 'rehearsal-theatre' to distinguish it from the bourgeois 'spectacle-theatre'.[24] Drawing a distinction between the *protagonists* (aristocrats) and the *chorus* (the people) also led the spectators to identify with the protagonist, the basis of catharsis. Bourgeois theatre retained these divisions, but made the hero a product of his environment. In Ionesco, finally, man became 'completely dehumanized and abstract'. The history of theatre has thus been a history of dehumanization. The proletariat must now create a new and radically different theatre. In the 'theatre of the oppressed', spectators would no longer delegate power to actors but assume 'the protagonistic role' themselves, change the dramatic action, try out solutions and discuss plans for change. Thus the theatre would become a 'rehearsal for revolution'.[25] Boal proposed experiments which were similar to those of Gatti (1959), the most famous of which was *Joker*, an attempt to present simultaneously a performance and its analysis. The Joker stands between the play and the spectator, 'commenting, guiding, creating and breaking the illusion' and urging the spectator to view the play critically.[26] According to Lovelace, Boal 'looked to theater as an instrument of education, rejecting the popular idea of theater as only spectacle and entertainment. His objective was to increase the capacity to confront internal and external factors in deeply rooted conflict by increasing the capacity to conceive of change'.[27] The process called The Joker allowed the spectator to see a situation from different angles,	for social change'; historically, a ritual or celebration; a rehearsal for revolution; a form of coercion	for action; offering a way of exploring alternatives	rehearsing for life; politics **Watching**: participatory (including the possibility of 'duped' participation through *invisible* theatre)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		which was meant to enable them to come to understand why something had occurred and to imagine what might come next. This approach involved seven stages: dedication, explanation, episode, scenes, commentary, interview and exhortation. Dedication involved paying homage to some individual who had enabled the production in some way. 'Thus education of the audience begins'.[28] Explanation operated as a form of intervention, imposed by The Joker if it was thought more information was needed to enable the production to proceed. Episodes were the groupings of interdependent scenes, although each scene was taken to be complete in itself, a demonstration of change. Commentary connected one scene to another, usually through the device of a chorus singing in rhymed verse. If it was felt that a particular character needed to provide more information, The Joker could call for an interview in which the character spoke directly about what they believed to be true and why. Exhortation involved The Joker making an appeal to the spectator in prose or song in accordance with the theme.[29] [These kinds of techniques, which would be familiar strategies used with actors by most theatre directors were directed at the spectator, in effect turning them into performers at a rehearsal in which a certain amount of improvisation was being used. It is questionable as to whether this kind of activity could in fact be called theatre, since the element of **showing** was largely subsumed under **doing]**. Boal used a number of techniques designed to challenge stereotypes and 'rigid perception', including the introduction of multiple images designed to invoke 'multiple perceptions' of a situation or characteristic. Boal basically believed that theatre 'should function in the life of the receiver, resonating their values and aspirations'.[30] It should not 'show the correct path, but only … offer the means by which all possible paths may be examined'.[31] He totally rejected the separation of art from politics, something he accused Aristotle of promoting. According to Boal, Aristotle had seen theatre as 'one of the controls to teach and reinforce the inferior role of those deemed unequal' and to promote the idea that happiness consisted in obeying the laws. Aristotle had actually constructed a powerful political system designed to intimidate the spectator and eliminate their bad or illegal tendencies,[32] and his idea of purgation was actually a purgation of the spectators' 'tragic flaw' – the urge and capability of 'changing society: 'A catharsis of the revolutionary impetus is produced! Dramatic action substitutes for real action'.[33] Boal rejected this passive role for the spectator, proposing an 'aesthetics of the oppressed' which would transform the spectator into a 'spect-actor':[34]			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		‘**The spectator is less than a man and it is necessary to humanize him, to restore him to his capacity for action in all its fullness**. He too must be a subject, an actor on an equal place with those generally accepted as actors, who must also be spectators. All these experiments of a people’s theatre have the same objective – the liberation of the spectator, on whom the [bourgeois] theatre has imposed finished visions of the world … The spectators in the people’s theatre (i.e. the people themselves) cannot go on being the passive victims of those images … The spectator frees himself; he thinks and acts for himself! Theatre is action … a rehearsal of revolution’.[35] Boal’s work has become ‘a manifesto for revolutionary and socially conscious theatre’ throughout the world.[36] His techniques, exercises and games have been applied to a variety of cultures and situations all over the world and his work is seen as ‘psycho-therapeutic as well as political in its orientation and impact’.[37] It is widely used in contemporary ‘community theatre’. According to Boal, Aristotle ‘tells us that poetry, tragedy, theater have nothing to do with politics. But reality tells us something else … all of man’s activities … especially theater – are political. And theater is the most perfect artistic form of coercion’. Aristotle’s coercive system of tragedy worked through the establishment of a relationship called empathy in which the spectator – ‘feeling as if he himself is acting – enjoys the pleasures and suffers the misfortunes of the character’.[38] This system ‘survives to this day [for example in Westerns, television, the movies, the circus and the theatre], thanks to its great efficacy. It is, in effect, a powerful system of intimidation’ aimed at ‘the purgation of all antisocial elements. … This system functions to diminish, placate, satisfy, eliminate all that can break the balance’. Now, however, the spectator is starting ‘to act again … The people reassume their protagonistic function in the theater and in society’ (471). Boal, unlike many theatre theorists, does not berate popular spectators: ‘Popular audiences are interested in experimenting, in rehearsing, and they abhor the “closed” spectacles’. Boal believed that “spectator” had become ‘a bad word’; all the experiments he undertook were designed to liberate the spectator ‘on whom the theater has imposed finished visions of the world … and [d]ramatic action … for real action’. In this way it goes further than Brecht, who encouraged spectators to think for themselves but to delegate power to characters to ‘act’ in their place. In the *poetics of the oppressed*, ‘the spectator no longer delegates power to the characters either to think or to act in his place’.[39] Boal advocated a number of ‘techniques’ for popular theatre: *newspaper theatre-*			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		a variety of ways of reading and improvising on news items;[40] *invisible theatre* - the point of which is' to bring the off stage and the beneath the stage up front and personal onto the center stage. It is to get people on the street to enter into a self-reflective debate about taken-for-granted oppressions all around them'.[41] Invisible theatre 'consists of the presentation of a scene in an environment other than the theatre, before people who are not spectators' but are 'there by chance' and who 'must not have the slightest idea that it is a 'spectacle', for this would make them 'spectators''. It 'erupts in a location chosen as a place where the public congregates. All the people who are near become involved in the eruption' so that the effects last long after the skit (which had been well-rehearsed to enable the actors to incorporate whatever people might do) is ended; *photo-romance* (using cliché plots for improvisation); *breaking the repression* – 'asking a participant to remember a particular moment' of repression and then attempt to generalise from it; *myth theatre* – improvisations around well-known myths to explore their 'hidden truths'; *analytical theatre* – improvisations and analysis around a story told by one of the participants; *rituals and masks* –to reveal how the 'relations of production … determine the culture of a society'.[42] Boal considered *empathy* to be 'the emotional relationship which is established between the character and the spectator and which provokes, fundamentally, a delegation of power on the part of the spectator, who becomes an object in relation to the character; whatever happens to the latter, happens vicariously to the spectator'.[43] Boje *et al* claim that Invisibility Theatre 'seduces spectators into becoming accompanying actors in the drama', which suggests a rather insidious exercise of power on the part of the actors.[44] With his election to the Brazil legislature, Boal began developing a 'new mode of theatre' which he called Legislative Theatre, which involved developing his techniques of theatre for application to the parliament.[45] The aim was to foster participatory, interactive democracy, to transform citizens into legislators: 'We do not accept that the elector should be a mere spectator to the actions of the parliamentarian, even when these actions are right: we want the electors to give their opinions, to discuss the issues, to put counter-arguments, we want them to share the responsibility for what the parliamentarian does'.[46] As an example of this work, Fortier describes 'The Chamber in the Square': 'a mock-parliament in which there is a public discussion and debate of a very precise legislative question, so that 'participants not only vote but must also explain their positions'.[47] These public debates then influenced Boal's			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		vote in the national legislature; in this way theatre becomes 'one of the ways in which political activity can be conducted'.[48] [It is hard to see the difference between this and the various forms of direct democracy already being used in Australia e.g. mock parliaments; mock United Nations etc which encourage role-play, as well as events like the Constitutional Convention – all are staged, including Boal's theatre based democracy. Is this a solution to the so-called passivity of Western politics? Some, like Coco Fusco, argue that it is only relevant to particular places, and in any case, can act as a 'straitjacket' for performers who do not engage in politics in this Habermasian and dialogic way[49]]. Boal was imprisoned and tortured for his radical views in Brazil in 1971, and subsequently spent many years exiled in Argentina, Peru and France. He returned to Brazil in 1986.[50] **Purpose of Theorist**: polemic – pro-politically engaged theatrical activity; anti-Aristotelian theatre **View of Theatre**: functional			
Understan-ding Playscripts (1974)	Roger Gross (1931- Actor and writer	Distinguishes between *drama* (an artistic genre and a **species of literature**), a *play* (a kind of occurrence) and the *playscript* (a symbolic notation on which a certain kind of play is based), possibly in an effort to draw away from the focus on literature which has always beset theatre theory. Proposes a theory of **interpretation**. Artists (director, in particular, and actors) [I would add designers as well] must understand the process of **signification**, the 'influence of all of the sign-field'. They must also become expert in the knowledge of the 'internal and external relationships that create the apprehensible structure of the work'.[51] This knowledge then has to be **turned toward the public** in a way which allows them to comprehend the work. The ambiguity of each sign has to be reduced by attributing to it a meaning 'which integrates that sign with all other signs in the work in one meaning-structure'.[52] This is 'an open-ended process, since understanding is always tentative and provisionary, but the goal is a performance with the greatest possible degree of apprehensible relevance, continuity, coherence, and congruity'. Gross's work has a close affinity with European theorists who were developing a modern semiotics of the theatre at the time.[53] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive	A form of communic-ation	Signification through performance	**Doing**: the practice of theatre requires an awareness of signification **Showing**: what theatre does

[1] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.483

[2] Rapp 1973, *Handeln und Zuschauen*, Zurich, p. 168; in Carlson 1984: 483.
[3] Ohmann 1973 in Seymour Chatman (ed), *Approaches to Poetics*, New York, p. 83; in Carlson 1984: 505.
[4] Carlson 1984: 506
[5] Lyotard 1973, *Les dispositifs pulsionnels*, Paris, pp. 95-6; in Carlson 1984: 506.
[6] Quoted in Geoffrey Bennington 1988, *Lyotard: Writing the Event*, New York, pp. 10-11; cited in Parker, Andrew, and Eve Kosofsky Sedgwick. 1995. 'Introduction'. In *Performativity and Performance*, edited by A. Parker and E. K. Sedgwick. New York: Routledge, pp. 1-18.17n3.
[7] Styan, J.L. 1975. *Drama, Stage and Audience*. London: Cambridge University Press. 71
[8] Styan 1975: 71
[9] Styan 1975: 71
[10] Heilman, 1973, *The Iceman, the Arsonist, and the Troubled Agent: Tragedy and Melodrama on the Modern Stage*, Seattle, p. 46; in Styan 1975: 72.
[11] Styan 1975: 73
[12] Brainerd and Neufeldt 1974, in *Poetics* Vol 10, p. 73; in Carlson 1984: 496.
[13] Ruffini 1974 in *Biblioteca teatrale*, Vol 9, p. 40; in Carlson 1984: 497.
[14] In *Poetics Today* Vol 2(3), Drama, Theater, Performance: A Semiotic Perspective, pp. 105-111.
[15] Carlson 1984: 498
[16] Helbo 1980: 104
[17] Helbo 1981: 111
[18] Helbo 1981: 160
[19] Personal communication: the 'Three Day Human Circus' was conducted at a number of Sydney public schools, including Greenwich Primary School, during 1973.
[20]Boal, Augusto. 1979/1974. *Theatre of the Oppressed*. London: Pluto Press.'Empathy or What? Emotion or Reason?' and an excerpt from 'Experiments with the People's Theatre in Peru' from *Theatre of the Oppressed* are reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.394-6 and referenced as Boal 2008/1974; excerpts also reprinted in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. Excerpts from the chapter 'Poetics of the Oppressed' from the same book are reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.254-260.
[21] *Invisible theater* 'consists of the presentation of a scene in an environment other than the theater before people who are not spectators', for example in a restaurant, a sidewalk, a market, a train, a line of people. 'The people who witness the scene are those who are there by chance. During the spectacle, these people must not have the slightest idea that it is a "spectacle" for this would make them "spectators"'. The scenes are rehearsed sufficiently to allow the actors to incorporate the interventions of the spectators into the scene (Boal 1979, excerpt in Gerould 2000: 466-473, p. 472-3). The form was developed and used by Boal in order to resist detection by police (Gerould 2000: 462), but has since become a feature of street theatre of various kinds. Although Augusto Boal insisted that invisible theatre was theatre, that it 'contains all the ingredients of theatre and is performed as theatre' (Boal cited in Lorek-Jezinska), how it was received remains controversial according to Lorek-Jezinska: '[p]erformed as it is without theatrical frameworks or signals, invisible theatre is always double-edged; it encourages authentic participation on the part of the spectator on the one hand, yet on the other, **it is based on ultimate deception**. If the cause to which an invisible theatre project is devoted is not serious enough the *spect-actors* may find themselves very uncomfortably duped. The rationale for invisible theatre is to prepare its witnesses for active intervention in the case of similar occurrences in everyday life - in other words, to train people in social and political activities. Invisible theatre increases people's awareness of certain problems, familiarises them with certain situations and encourages

them to formulate independent opinions. However, the deception on which invisible theatre is based can prove counter-productive. Once involved in such a deceptive event, spect-actors may become distrustful whenever a similar occurrence happens to them (Lorek-Jezinska, Edyta 2002. 'Audience activating techniques and their educational efficacy'. *Applied Theatre Research* 3 (4 Article 6) www.gu.edu.au/centre/cpci/atr/journal/number4_article6.htm.). The term *invisible theatre* has been taken up in an entirely different way by The Invisible Theater (IT) of Tucson. This organization is dedicated 'to producing quality theatre and arts education experiences for all facets of the community in an intimate setting that showcases local professional talent and guest artists'. The *invisible* refers to 'the invisible energy that flows between a performer and audience, creating the magic of theatre'. The group began in 1971 as an arena for local playwrights, but has expanded its programs to include adaptations of classics and recent Off-Broadway plays and musicals, while continuing to encourage new playwrights through both full productions and stage readings (Invisible Theater 2007: www.invisible theatre.com/html/about_us.html accessed 19/4/2007). This apolitical form of *invisible* theatre acknowledges the form of theatre advocated by Boal, but, especially in celebrating its venue and 'Main Season' would seem to be not just its polar opposite, but a complete misunderstanding.

[22] Brandt 1998: 254

[23] Boal 1979, *The Theatre of the Oppressed*, trans. C.A. and M. McBride, New York, p. xiv; in Carlson 1984: 475.

[24] Boal 1998/1974: 254-5

[25] Boal 2008/1974: 396

[26] Carlson 1984: 476; Gerould 2000: 463

[27] Lovelace, Alice. 1996. 'A Brief History of Theater Forms (from Aristotle to Brecht, Baraka, O'Neal, and Boal)'. *In Motion Magazine* February 15, www.inmotion.magazine.com/theater.html accessed 27/02/2007.

[28] Lovelace 1996

[29] Lovelace 1996

[30] Lovelace 1996

[31] Boal 2000/1974: 472

[32] Lovelace 1996

[33] Boal 1998/1974: 260

[34] Gerould 2000: 463

[35] Boal 1998/1974: 260

[36] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill. 582

[37] Gerould 2000: 463

[38] Boal 2000/1974: 465

[39] Boal 2000/1974: 472-3

[40] Boal 1998/1974: 255

[41] Boje, David M., John T. Luhman, and Ann L. Cunliffe. 2003. 'A Dialectic Perspective on the Organization Theatre Metaphor'. *American Communication Journal* 6 (2).

[42] Boal 1998/1974: 256-9

[43] Boal, Augusto. 1979/1974. *Theatre of the Oppressed*. London: Pluto Press.102

[44] Boje *et al* 2003

[45] Boal, Augusto. 1998. *Legislative Theatre: Using performance to make politics*. Translated by A. Jackson. London and New York: Routledge. 5

[46] Boal 1998: 20
[47] Boal 1998: 93
[48] Boal 1998: 20. See also Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.212
[49] Fusco, Coco. 2000. *Corpus Delecti: Performance Art of the Americas*. London: Routledge.
[50] Brandt 1998: 254
[51] Carlson 1984: 489
[52] Gross 1974: 121 cited in Carlson 1984: 489-90
[53] Carlson 1984: 490

Table 41/51: Theories of Theatre 1975-1977
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Essay in *Sémiologie de la représentation* (1975); 'Semiotics of Theatrical Performance' (1977);[1] *The Limits of Interpretation* (1994)	Umberto Eco (1932 - Italian semiotician and novelist	Discusses the complexity and variability of the theatrical sign, and the strategies spectators bring to the decoding of a performance. Looks to recent research in kinesics, proxemics and paralinguistics for aids in reading the signals emitted. In the 1977 English version of this essay, Eco introduced the idea of *ostentation* as the fundamental sign-producing process in the theatre: ostended signs are not 'actively produced [but] *picked up* among the existing physical bodies and shown or *ostended* ... de-realiz[ed] … in order to make it stand for an entire class'.[2] Ostention is 'the most basic instance of performing', a form of *showing*.[3] Since (as Chekov pointed out) 'everything on stage is a sign, the mere placing of an object on stage is a process of *ostentation*'.[4] In theatre, however, 'there is a 'square semiosis' … an object, first recognized as a real object, is then assumed as a sign in order to refer back to another object (or to a class of objects) whose constitutive stuff is the same as that of the representing object' [as drunks can be represented by a single 'drunk']), and at the moment that a spectator accepts a representation, every element of that representation 'becomes significant' even if its presence is accidental [the representative drunk has black teeth]. Life is [semiotically] performative. 'It is not theatre that is able to imitate life; it is social life that is designed as a continuous performance [which may or may not be intentional] and, because of this, there is a link between theatre and life'. One can get from a matrix of ambiguous signs 'all the basic plots of Western comedy and tragedy, from Menander to Pirandello, or from Chaplin to Antonioni'. 'In a certain sense every dramatic performance … is composed by two speech acts. The first one is performed by the actor who is making a performative [and truthful] statement – 'I am acting … The second one is represented by a pseudo-statement where the subject of the statement is already the character, not the actor' which we agree to believe is truthful for the time being because the representation 'has been framed within a sort of performative situation that established that it has to be taken as a sign'.[5] Eco 'later came around to the view that there was an inherent hard core of meaning and that interpretation had been given too much theoretical scope'.[6] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive	A semiotic activity	Representation through *ostentation*	**Showing**: extended signs which are performed **Watching**: spectatorship as decoding
Essay in *Sémiologie de*	Pavel Campeanu	Anticipates the increased interest in theatre spectators by semioticians after 1980. Draws a distinction between theatre and more 'open' forms like sports: theatre 'has always an	A formal activity	Communica-tion; affect	**Doing**: a signifying

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
la représentation (1975)	Semiotician	obligatory program for the protagonists whom the spectators are called upon to discover'. However, this is not a straightforward communication process because theatre combines signs (which have a generally circumscribed relation to everyday experience) and symbols (which are open to creative elaboration). Theatre is not concerned with 'informational density but with emotional density'. [7] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive; functional			practice **Showing**: representation - a combination of signs and symbols **Watching**: a process of discovery
'Problemi e aspetti di un approccio semiotico al teatro' (1975); 'Lo spettacolo come testo' (1979); *Semiotica del teatro: L'analysi dello spettacolo* (1982); 'Dramaturgy of the spectator' (1987);[8] *The Semiotics of Performance* (1993)[9]	Marco de Marinis Semiotics of Theatre	A summary of the available research on theatre semiotics to 1975, which concluded that 'the application of informational and cybernetic methodologies to theatre had not yet produced the anticipated results'.[10] This was because of a methodological emphasis on the written text and a tendency to regard 'the concrete dimensions of the spectacle [as] marginal or irrelevant'. Despite the difficulties, any effective semiotic approach to theatre had to consider it as 'a complex set of interrelations or heterogeneous models, reducible only with difficulty (or not reducible at all) to a homogeneous higher model'.[11] Took issue with Ubersfeld's (1977) approach: a true semiotics of theatre 'must move away from a consideration of the (written) text as spectacle to one of the spectacle [itself] as (semiotic) text'. The 'most obvious feature of the spectacle is its absence. A performance once completed is unrecapturable'.[12] The 'spectacle text' is not only unrecapturable, it is multicoded, multidimensional and pluralistic in material. Its beginning and end can be marked in a variety of ways and it may or may not have an internal coherence. Each spectacle creates a *new* textual system. The spectator is encouraged to attempt plural readings, some pertinent and some not, and must work both inductively and deductively. There are not 'general' minimal units or theatrical codes. Each production evolves it own segmentation in terms of its individual codes and subcodes. Meaning is created 'within the spectacle, not by means of any external systems'.[13] Stage performance always involves communication on at least two levels: *infrascenic* (between characters) and *extrascenic* (between stage and spectator). The most neglected area of theatre semiotics [and of theatre theory in general] is the analysis of the spectator's role in the spectacle, both their decoding of the performance signs, and the vastly more complex process of	A semiotic activity; a medium of communicat ion	Communic-ation between artist and spectator	**Doing**: performance – a concrete spectacle **Showing**: signs to be interpreted (spectacle as text) **Watching**: the spectator is encouraged to attempt plural **readings** from which to draw an interpretation

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		interpretation. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive; functional			
Drama und Mitspiel (1975)	Ulrich Pfaendler German academic	Attempted to relate Pörtner's experiments to Walzel's concepts of *open* and *closed* drama. *Closed* drama 'poses, develops, and concludes a defined problem during the performance, with a solution provided by the author'.[14] Identification is the only form of spectator participation allowed. *Open* drama presents a problem from real life which is developed by analogy, and which stimulates 'a process within the spectator, who is then responsible for a solution *outside* the theatre'. However, *Mitspiel* reconstructs a real problem in the theatre, which it then develops and solves by experimentation which involves the active participation of the spectator. Here the 'emotional identification of the closed form and the rational analysis of the open are … fused into something close to a life situation'. Thus *Mitspiel* approaches real life more closely than either open or closed drama.[15] Time and place of performance are identical with reality; even in the controlled opening sections, the actors remain close to reality so that spectators can relate to them subsequently and speech is natural. Pfaendler argued that the actors should be cast 'as closely as possible to the roles they play' in age, appearance, beliefs and socio-political orientation in order to facilitate improvisation, but the work of Pageant Theatre indicates that this was not a necessity. More important was flexibility and a transparency of role adoption, so that it was clear when actors were adopting a persona. Pfaendler claimed that *Mitspiel* was the theatrical 'embodiment of the democratic process'.[16] **Purpose of Theorist**: analysis **View of Theatre**: positive	A place in which drama is performed	To encourage different kinds of participation from the spectator	**Doing**: drama **Showing**: problems **Watching**: level of participation will depend on whether the drama is open or closed or a combination (*mitspiel*)
The Theatrical Event: A "Mythos", A Vocabulary, A Perspective (1975)	David Cole (1939- American theorist and playwright	Theatre is 'an opportunity to experience imaginative life as physical presence'.[17] Its elements include: the script ('the home' or 'source'), the actor, the spectator, the scenic and the language. A focus on theatre as 'a quasi-magical space, created primarily by the shamanistic figure of the actor'. Theatre's function, like ritual, is the re-creation of a mythical time of origins. All elements of the theatre (actor, stage space, scenery, visual configurations and lighting) exist in a **double** world, both as reality and as ideogram. The only true concern of the theatre is to bring into being an *Image*. All other concerns are *political* i.e. they are extraneous and an attempt to force theatre to serve other ends.[18] **Purpose of Theorist**: polemic – anti-theatre as instrument for other purposes **View of Theatre**: positive	A ritualistic space created by the actor	The re-creation of a mythical time of origins; the creation of an image	**Doing**: performance **Showing**: an Image
The Actor's	Michael	The essence of drama is the confrontation between actor and spectator, which makes	A practice	Confrontation	**Doing**: acting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Freedom (1975)	Goldsmith (1936- Actor	acting 'terrific, uncanny, simultaneously exciting and terrible, dangerous and attractive'.[19] The goal of theatre is *self-identification*, achieved through the actor. The actor is 'a representative of freedom', a representative of 'all that freedom threatens and is threatened by'.[20] **Purpose of Theorist**: polemic – the actor's task **View of Theatre**: positive; functional		; representation	**Showing**: freedom via representation s
Book Review: *The Theater and the Dream: From Metaphor to Form in Renaissance Drama* (1975)[21]	Bruce Wardropper Literature and History	Theatre is about how we know: 'Our age-old flirtation with theater is essentially epistemological'.[22] It encapsulates the three ways we learn: through spectatorship, through imitation and through imagination. Life and theatre feed into each other so that 'the theatricality of life and the vitality of theater are two sides of the same coin'.[23] **Purpose of Theorist**: analysis (historical) **View of Theatre**: functional	A way of learning through watching	To teach through imitation and imagination	**Doing**: theatre **Watching**: learning through seeing;
Rezeptions-aesthetik (1975); 'On the Alterity of Medieval Religious Drama' (1979)	Rainer Warning German historian and theorist	The first major analysis of the *Rezeptionsaesthetik* approach being developed in Germany during the 1970s by Hans Robert Jauss (1970) and Wolfgang Iser and others. Warning traces this approach back to the Prague school and Mukařovský's insistence on a certain 'indeterminacy in the specific referentiality of the work of art [because the individual perceiving it] by no means respond with only a common reaction but with all the momentum of his position in the world and in reality'.[24]Modern drama [unlike medieval drama] is 'absolute' in its 'separation between the internal situation of performance and the external one of reception'.[25] **Purpose of Theorist**: historical analysis **View of Theatre**: positive	An art form	Affect through signification	**Watching**: spectators respond in both common and in particular ways; involves separation
The Mirror of Production (1975); *For A Critique of the Political Economy of the Sign* (1981);	Jean Baudrillard French philosopher and cultural critic	Baudrillard believes that theatre has lost its place as the dominant art form in early modern Europe and become a relative minor art form in the postmodern world 'where everything is theatricalised … but where the theatrical is more commonly presented through television, computer, film and other technological and easily transmitted media'. Theatre is largely irrelevant, other than as a cultural form appropriated by capitalism in order to make money e.g. through the 'rebirth of extravagantly spectacular musical theatre'. [26]	An art form (now irrelevant); a cultural form	A cultural form	**Doing**: the practice of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Simulations (1983); *Forget Foucault* (1987)		**Purpose of Theorist**: polemic – anti-capitalist theatre **View of Theatre**: ambivalent			
In the late **1970**s, a 'new orientation' toward the semiotic study of the theatre began to appear as structural and linguistic approaches came under challenge from approaches which were directed towards **performance**, the performance/text synthesis within the theatre, and the dynamic of spectator reception.[27] (See, for instance: Hinkle (1979), Eschbach (1979), Warning (1975) and essays edited by Durand in 1981 and the contribution by Coppieters and Pavis to the special issue of *Poetics Today* entitled 'Drama, Theater, Performance: A Semiotic Perspective' (1981)). This was slow in developing, as Elam's 1980 book, which gives very little attention to this aspect of theatre, indicates. However, Carlson argued that as the 1980s continued, spectator reception was beginning to appear as if it would become a major area of theoretical investigation for semiotics. Certainly De Marinis' 1993 book attempted to tackle the issue, however, he was forced to concede that there remained a 'glaring "black hole"' in studies of theatrical spectatorship'.[28] The 1980s also suggested that there may be a challenge to semiotic analyses of theatre from ***post-structuralism***. Indeed, scattered comments by Derrida and Lyotard, Pontbriand (1982) and Féral (1982) indicate the beginnings of an interest from this direction as an extension of its challenge to semiotics and structuralism in literary theory.[29] However, as Baudrillard suggests, theatre became more and more marginalized (as was much of this analytical activity). Both Burns and Nicolls suggests that **the increasing use of the dramaturgical metaphor at least added to this devaluation and marginalization – if all the world is a stage, there is, after all, hardly any need to go to the theatre.**[30]				
Problèmes de sémiologie théâtrale (1976); Pour une ésthetique de la réception théâtrale' (1980); 'Problems of a Semiology of Theatrical Gesture' (1981);[31] *Languages of the Stage:*	Patrice Pavis (1947 - Leading French theorist of drama and performance, especially theatre semiotics	Pavis sought to establish the theoretical bases for a semiology of theatre. He argued that the nature and function of the theatrical sign included four primary *relations* (semantic, referential, syntactic and pragmatic [all language terms]) and three fundamental *functions* (icon, index and symbol). *Icon* was 'the privileged domain' in theatre because actors, setting, properties, costumes and language are all literal or mimetic representatives of real things. ***Index*** attracted and focused the receiver's attention. *Symbols* were 'free figures' which operated on several levels, as icon and index or as message and code. The process of theatrical understanding was basically *circular*: the spectator received the complex messages of the stage and began to construct provisionary codes, assigned stable signifiers to the various icons, which are then reconstructed according to further messages in a continual operation. Pavis suggests that the question of segmentation for analysis be on the basis of related 'connotations and groups of connotation'. In his 1980 essay, published in Durand's collection entitled *La relation théâtrale*, he applies this to theatre of different periods and cultures, arguing that **even the most 'realistic' theatre does not imitate reality but *signifies* it** 'by presenting it as a codifiable system'.[33] The essay also suggested and illustrated a variety of strategies for the analysis of the spectator	A form of circular (linguistic) communic-ation; a temporal event; a subject of anthropolog-ical study	The signifying of reality	**Doing**: the practices of theatre; directing as 'stage-writing' **Showing**: signifying reality using icons **Watching**: spectators process/ decode complex messages

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Essays in the Semiology of the Theatre (1982), including 'Towards a Semiology of the Mise en Scène?' (1982) and 'Avant-Garde Theatre and Semiology: A Few Practices and the Theory Behind Them' (1982);[32] 'The State of Current Theatre Research' (1997)		contribution to a performance experience: reception, reading, hermeneutics and perspective.[34] An attempt to apply this to gesture however, led to the conclusion that gestural language could not be broken down into minimal units and then recombined into global units of analysis. Rather, gestures had to be described on a global level, which he called 'gesturality': 'it is quite clear that the sketch – even the dream – of [the actor's] very first gesture is still beyond our reach'.[35] Although the 1982 book reflects a change in perspective both for Pavis and for the field as a whole, the drawback of his analyses is that it is not always clear whether he is speaking of text, performance or a combination of the two when he speaks of a 'theatrical sign'.[36] In 'Towards a Semiology', he suggests that the creation of a performance text from a dramatic text be seen as a process of *stage writing*: the director, as both reader and writer, 'develops a metatext which generates the stage enunciation' which is in turn presented for the pragmatic reception of the public, the final member of the semiological 'theatrical team'.[37] In 'Avant-Garde Theatre …' (1982) he considers 'how the avant-garde uses or disqualifies certain semiotic practices in its creative work'[38] in order to see how and whether 'an artistic movement and a theory have met and enriched each other', particularly given that the controlling role of the 'spectator-director' is now under question and avant-garde theatre has been engaged in a drive toward either improvisation or over-coding as means of escaping from tyranny of 'the sign', bringing about 'a crisis in the semiotic and referential relationship of the sign with the world' and consequently a crisis 'in the mimetic reproduction of reality by the theatre'. Early efforts to resolve this crisis, though, led to an over-emphasis on theatre's spatial aspects (as in Artaud). Now, however, avant-garde theatre seems to be engaged in an effort to free 'repressed components of the stage: voice, rhythm, inner duration, the absence of hierarchy between sign systems, the Semiological creativity of the spectator, the part played by chance … in any theatrical performance', suggesting that there might be two 'semiologies' at work in theatre: a *semiology of space* (as in the work of Weiss and Brook) and a *semiology of time* (as in the work of Handke). The semiology of time can be seen in the present interest of *performance* as a 'rediscovery of the temporal 'event' aspect unique to the theatre: 'Today one could take these two tendencies as the standard-bearers of two kinds of theatre', the 'theatrical' and the 'aural', although this would be reductive. What is clear is that 'the avant-garde plays with semiology and [consequently] its theoretical position is far from certain'.[39] In 1997 in his review of			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		theatre research, Pavis suggested that the theatre theory fold could be divided historically into two main forms: *reporting analysis* (which he claims began with Lessing and Diderot) and *reconstruction analysis* (instigated through the influence of the work of Saussure and apparent in Artaud and Barthes). He suggests that this latter approach, although fruitful, had come to a crisis because of the inadequacies of semiological theory, and proposes a third approach based on *anthropological* approaches to the subject[40] [suggesting a move towards theory along the lines being developed by Barba]. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive			
Portrait of Dora (1976); 'Aller a La Mer' (1984);[41] *The Newly Born Woman* (1986); 'The Path of Legend' (1986); 'The Incarnation' (1987); *The Name of Oedipus: Song of the Forbidden Body* (1994)	Hélène Cixous French philosopher and playwright	Notions of theatre and theatricality 'occupy a crucial position' in Cixous' aesthetic and political work on difference.[42]Theatre is a 'site par excellence of alterity, a textual and physical space in which writer, actor and spectator can engage in an unproblematic relationship to the other'.[43] Although theatre has become 'a residual form' it remains 'useful and attractive because it goes against the grain of our technological and simulated culture, promising … an encounter with real time, lived experience and death'.[44] Although Cixous' initial response to mainstream theatre was such that she felt she was watching her own funeral' and had to stay away,[45] she turned to writing theatre for herself. Her development as a playwright has been in parallel with her development as a philosopher, although she has been writing with increasing confidence since the 1980s, in particular in collaboration with Ariane Mnouchkine. From a beginning of attempting to change theatre, in particular its patriarchal make-up, Cixous' writing has itself been changed by her engagement with theatre (and Mnouchkine). Now theatre is a means 'of giving voice to subjectivity and of giving voices to others'.[46] **Purpose of Theorist**: polemic – anti-conventional theatre **View of Theatre**: positive; functional	A site of encounter	The exploration of difference; a means of giving voice through a relationship between writer, performer and spectators	**Doing**: the art of theatre (a residual art form) **Watching**: an encounter (with difference/ otherness)
Six Viewpoints: a deconstructive approach to theater (1976)[47]	Mary Overlie American choreographer, performer and teacher	Overlie's concept of the six viewpoints (space, shape, time, emotion, movement and story) is based on the ideas of Grotowski and the choreographer Merce Cunningham, and has been incorporated into performance training at the Experimental Theatre Wing of New York State University/Tisch School of the Arts, a school which Overlie helped found. It is based 'on the simple act of standing in space' and is a way of training which 'does not have a pre-existing idea of what theater is, how it should be created, what it	A space of communic-ation through performance	The use of space by the actor, who is an observer/ participant who aims to	**Doing**: performance **Watching**: the actor watches himself;

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		should say or how it should say it'. The focus on the body and physical training aims to develop the body's 'availability to the senses'. Overlie says that it is necessary to understand postmodernism in order to get the most out of the six viewpoints, which draw on ideas about deconstruction. Overlie's theory claims to 'turn the concept of creativity inside out' by replacing the 'creator/originator' conception of the artist with **the artist as an *observer/participant*.** This is to allow 'more openness to communicate' with the materials which are to be expressed.[48] **Purpose of Theorist**: polemic – physical theatre **View of Theatre**: positive; functional		communicate	spectators are the recipients of the actor's expression
'Drama and the African World-View' (1976)[49]	**Wole Soyinka** (1934- Nigerian social activist, artist and performer	**Essential theorist.** Gerould considers Soyinka 'a consummate performer', and a proponent of 'two seemingly incompatible tendencies in modern theatre: mythopoetic drama and revolutionary agit-prop' whose work fuses techniques of traditional folk theatre with modern media.[50] Art, for Soyinka, 'will try to contain and control power', which makes it feared by despots. Soyinka's use of art has led to censorship, imprisonment and exile. According to Soyinka, theatre, from its roots in ritual drama, is about the demarcation of space, and it is 'necessary always to look for the essence of the play among [its] roofs and spaces', not in a printed text. Theatre is an arena 'in which man has attempted to come to terms with the spatial phenomenon of his being'. Initially this spatial vision was as 'a symbolic arena for metaphysical contests'. It was a medium of totality, which enveloped both performers and spectator, which contributed 'spiritual strength' to the performers. Modern theatre has, however, 'become steadily contracted into purely physical acting areas on a stage'. It is no longer 'a paradigm for the cosmic human condition' in which anxiety for the welfare of the performer was also an anxiety for the welfare of the community. Now, spectators still feel anxiety for performers, but it is an anxiety which is based on purely technical performance issues: 'has he forgotten his line? … will she make that upper register?' However, theatre remains singular in its *simultaneity* – its ability to forge 'a single human experience' in its spectator. At its very roots, remains an 'affirmation of the communal self'.[51] Soyinka sees intercultural performance as a 'survival strategy' for theatre.[52] **Purpose of Theorist**: polemic – theatre as communion **View of Theatre**: functional	A way of controlling power through the demarcation of space as in ritual; an arena	Demarcating space; forging an experience of community in conjunction with the spectator; containing power	**Doing**: playwrighting ; performance **Showing**: the human relationship to the cosmos; an affirmation of the communal self **Watching**: entails anxiety but results in an experience of community
Lire le théâtre (1977); Essay in Durand's	Anne Ubersfeld French academic of	In her 1977 book, Ubersfeld explicitly restricts herself to the semiotic [linguistic] examination of the dramatic text, and the application of language theory, though always in view of its relationship to performance. The dramatic text is *troué*, marked with *holes*,	A mode of communic-ation	To act on the spectator in order to	**Doing**: drama (text + performance)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
La relation théâtrale (1980); *L'école du spectateur* (1981; 1982)	literature and semiotician	which in performance are filled in by another 'text' that of the staging or *mise en scène*. Ubersfeld draws on the Russian linguist Jakobson and his expansion of communicative functions to argue (against Mounin) that both 'texts' make up 'an ensemble of signs' which compose the message in a process of communication. Dramatic discourse is a rapport among four 'voices' – 'the author, the character sender, the character receiver, and the audience'.[53] In her 1980 essay, Ubersfeld explored the Freudian concept of repression 'in its possible relation to the complex patterns of belief, illusion, and contradiction in the theatre experience.[54] Her 1982 book offers a 'summary but synthetic view of representation' from a Lacanian perspective which she has designed to aid the spectator in 'sharpening his eyes and ears, stimulating his reflection and increasing his pleasure' in the theatre.[55] She considers what occurs in filling the 'holes' in the dramatic text and how this relates to text, actors and spectator and argues that spectators derive pleasure from doing this: 'Theatrical pleasure, properly speaking, is the pleasure of the sign; it is the most semiotic of all pleasures … the act of filling the gap [by a sign standing for an absence] is the very source of theatrical pleasure'.[56] Her final two chapters are devoted to the **spectator**. The spectator is not only 'the **object** of the verbal and scenic discourse, the **receiver** in the process of communication, the king of the feast [but also] the **subject** of a **doing**, the craftsman of a praxis which is continually developed only with the praxis of the stage'.[57] 'Ubersfeld identifies the various ways in which the spectator **performs** this activity – generally [but not always] with reference to instructions given by the text, the performance, or the performance situation – and the various sources of spectator pleasure': the pleasures of discovery, analysis, invention, identification, experiencing the forbidden or the impossible and the total pleasure and subsequent 'peace' generated 'by all affective elements' in unison. She thus equates theatrical pleasure with 'the pleasure of the sign'.[58] Ultimately, however, the spectator must experience the *absence* of theatre as total presence: to accept the role of spectator, one must accept this condition of unfulfilled desire.[59] And, if 'the female spectator colludes in the 'co-production' of male desire (disguised as universal desire), as she must given Ubersfeld's belief that individual spectators are unlikely 'to swim against the current of his/her neighbours' reception',[60] 'then she complies with her own victimisation and self-annihilation'.[61] [It is all a bit heavy going given that it is supposed to be about pleasure – and requires the spectator to turn up expecting to be dissatisfied].	involving four 'voices' – author, actor, character and spectator	communicate	**Watching**: spectator as both object and receiver; spectatorship involves the acceptance of the condition of unfulfilled desire; spectators derive pleasure from filling in the holes in a text following instruction from the performer: spectators *perform* this process

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis (psychological/semiotic) **View of Theatre**: positive			
The Theatre of Images (1977)	**Bonnie Marranca** Performer and writer	A discussion of the work of 1970s American avant-garde directors Robert Wilson and Lee Breuer who were influenced by Foreman, and demonstrated a strong orientation towards the visual. The aim of this kind of theatre was to create 'a new stage language, a visual grammar 'written' in sophisticated perceptual codes'.[62] **Purpose of Theorist**: analysis **View of Theatre**: positive	A practice	To develop a visual language to appeal to perception	**Doing**: directing **Showing**: images
Unmaking Mimesis: Essays on Feminism and Theater (1977)	Elin Diamond Feminist academic of English literature	A trenchant critique of realism in the theatre which 'more than any other form of theater representation, mystifies the process of theatrical signification'[63] because it disguises or 'levels the relationship between character and performer'.[64] As a result, realism 'surreptitiously reinforces (even if it argues with) the arrangements of that world'.[65] Krasner sees Diamond's critique as evidence of the continuing influence of Plato's anti-theatricality.[66] **Purpose of Theorist**: polemic – anti-realism **View of Theatre**: ambivalent	A signifying activity	Representatio n through signification	**Doing**: the practice of theatre **Showing**: realism creates the illusion of reality and is subject to ideology
Das Theater und sein Publikum (1977)	Klaus Lazarowicz Semiotician	**Theatre is a communication event** which involves a 'contrat théatral' between the spectator and the actors/directors regarding the work of the author. This creates a 'triadic collusion' between author, actors and spectator in order to create the work as theatre as it progresses. Playgoing is sensory, imaginative and rational, and the spectator colludes in all three dimensions in the process of creation. Theatre involves a 'contractual agreement' between actors and spectator that what they will be seeing/experiencing is theatre, not reality.[67] 'Actors, authors and playgoers all participate in their own way in creating the fictional world on the stage. The *author* drafts a unique system of literary signs, namely a play, which is not addressed to readers, but to playgoers and actors. The *actors*, normally under the guidance and supervision of a director, transpose this system of literary signs into a system of theater-signs, which comprise verbal and non-verbal elements. The *playgoers'* activity, however, consists in their observing the dramatic information in an attitude of 'external concentration' …, of making it part of their personal fund of aesthetic knowledge. Such sensory, imaginative and rational playgoing activities are an essential part of what constitutes theater. They are understood as a specific manifestation of 'work in progress' - that is, a triadic collusion'.[68]	A place people go to to experience plays; a triadic; interactive communic-ation **event**	Creation through collusion with the spectator	**Doing**: creating an event (collabora-tively) **Watching**: involves a **contractual** agreement that what will be seen will not be 'real'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis **View of Theatre**: positive; functional			
'Theatrum Analyticum' (1977)[69]	Philippe Lacoue-Labarthe (1940-2007) French philosopher, literary critic and translator	Rejects the 'simplistic' views of catharsis of early psychoanalytic theory. The two principles considered responsible for catharsis by this theory (the pleasure principle and the reality principle) are underpinned by a more fundamental principle which fosters 'the communal belief in the symbolic' such that it can be enshrined in language: the fact of death, and with it, the 'cessation of desire'. 'The theatrical cannot help but show this disruption at the heart of drama, so that the effect is not simply an exorcism of anger, fear and resentment, but a recognition of the risk [constantly deferred] that is at the heart of all play'.[70] **Purpose of Theorist**: analysis **View of Theatre**: positive		Catharsis; play	**Watching**: catharsis as a result of the recognition of 'the risk that is at the heart of all play'
'The Theatre as Interaction and as Interaction Space' (1977)[71]	Lenelis Kruse & Carl Graumann Psychologists and theorists	**Theatre is a communication event** which involves a relationship between three aspects: (a) between actor and actor on stage; (b) between actors and spectator and (c) between spectator and spectator. Passow argues that this definition concentrates too much on the 'make-believe' world of the stage and ignores the fact that 'theatrical events do, and indeed must, have a real basis', not least in the relationship between the actors and their characters but also between the spectator and the character: the spectator 'does not … forget that an actor is facing him on the stage'.[72] **Purpose of Theorist**: analysis **View of Theatre**: positive	An interactive communic-ation event	Interactive communic-ation	**Doing**: generating an event **Watching**: involves communica-tion both with performers and with other spectators

[1] An augmented English version of the essay in Helbo, published in *Drama Review* Vol 30(1), 1977 (see Helbo, André. 1983. *Les mots et les gestes*. Lille: Presses Universitaires de Lille.); reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.280-287.
[2] Eco 1998/1977: 281
[3] Eco 1998/1977: 281
[4] Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.502
[5] Eco 1998/1977: 283-7

[6] Brandt 1998: 279
[7] In Helbo (ed.) 1975, *Sémiologie de la représentation*, Brussels, p. 105-6; in Carlson 1984: 498.
[8] De Marinis, Marco, and Paul Dwyer. 1987. 'Dramaturgy of the Spectator'. *The Drama Review: TDR* 31 (2) pp. 100-114.
[9] De Marinis, Marco. 1993. *The Semiotics of Performance*. Translated by A. O'Healy. Bloomington and Indianapolis: Indiana University Press.
[10] Carlson 1984: 498
[11] De Marinis 1975, 'Problemi e aspetti di un approccio semiotico al teatro', *Lingua e stile* Vol. 10(2), p. 355; in Carlson 1984: 498.
[12] Carlson 1984: 501
[13] De Marinis 1979, in *Versus* Vol 22, pp. 23-28; in Carlson 1984: 502.
[14] Carlson 1984: 482
[15] Carlson 1984: 482
[16] Pfaendler 1975, *Drama und Mispiel*, Basel, pp. 203-208; in Carlson 1984: 482.
[17] Cole, David. 1975. *The Theatrical Event: a Mythos, a Vocabulary, a Perspective*. Middletown Connecticut: Wesleyan University Press. x
[18] Carlson 1984: 491-2
[19] Carlson 1984: 492
[20] Goldman 1975, *The Actor's Freedom*, New York, p. 110; in Carlson 1984: 492.
[21] Published in *Comparative Literature* Vol 27(2), 1975, pp. 166-168.
[22] Wardropper, Bruce. 1975. 'Book Review: *The Theater and the Dream: From Metaphor to Form in Renaissance Drama.* By Jackson I. Cope. Baltimore: The John Hopkins University Press, 1973, ix, 331 p.' *Comparative Literature* 27 (2) pp. 166-168.166
[23] Wardropper 1975: 166
[24] Jan Mukařovský 1976, *Kapital aus der Äesthetik*, Frankfurt, p. 97, quoted in Warning (Munich), p. 14; in Carlson 1984: 509.
[25] Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.181n93
[26] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.180
[27] Carlson 1984: 507
[28] De Marinis 1993: 159
[29] Carlson 1984: 512
[30] Burns, Elizabeth. 1972. *Theatricality: A Study of Convention in theTheatre and in Social Life*. London: Longman. Nicoll, Allardyce. 1962. *The Theatre and Dramatic Theory*. Westport, Connecticut: Greenwood Press, Publishers.
[31] In *Poetics Today* Vol 2(3), pp. 65-93.
[32] Reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.307-315.
[33] Pavis 1976, *Problèmes de sémiologie théâtrale*, Montreal, pp. 127-8; in Carlson 1984: 500.
[34] Carlson 1984: 509
[35] Pavis, Patrice. 1981. 'The Interplay Between Avant-Garde Theatre and Semiology'. *Performing Arts Journal* 15 pp. 75-85.91
[36] Carlson 1984: 500
[37] Carlson 1984: 511

[38] Pavis 1998/1982: 307
[39] Pavis 1998/1982: 308-14
[40] Pavis 1997, 'The State of Current Theatre Research', *AS/SA* No 3 (1997.05), www.chass.utoronto.ca/french/as-sa/ASSA-No3/Vol1.No3.Pavis.pdf, accessed December 2006.
[41] Published in *Modern Drama* Vol. 4; translated by B. Kerslake.
[42] Lavery, Carl 2002, Book Review: Julia Dobson, *Hélène Cixous and the Theatre: The Scene of Writing* (2002), in *Consciousness, Literature and the Arts* Vol 3(3), December.
[43] Dobson, Julia 2002, *Hélène Cixous and the Theatre: The Scene of Writing*, Oxford, Peter Lang, p. 49.
[44] Fortier 2002: 180
[45] Cixous 1984
[46] Dobson 2002: 51.
[47] Published on the website www.sixviewpoints.com, undated, but accessed 2nd April 2007; although the website indicates that it may have initially been 'formalized' sometime in 1976, was taught in workshops in 1978 and published in 1998.
[48] Overlie, Mary. 2007. *Six Viewpoints: a deconstruction Approach to Theater* Overlie www.sixviewpoints.com,, 2007 [cited 2nd April 2007].
[49] In Soyinka, 1976, *Myth, Literature and the African World*, Cambridge University Press; excerpt in Gerould 2000: 477-482.
[50] Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 474
[51] Soyinka 1976, in Gerould 2000: 478-480.
[52] Fortier 2002: 200
[53] Carlson 1984: 501
[54] Carlson 1984: 509
[55] Ubersfeld 1982, *L'école du spectateur*, Paris, p. 7; in Carlson 1984: 511.
[56] Ubersfeld 1982: 129
[57] Ubersfeld 1982: 303
[58] Aston, Elaine. 1996. 'Gender as sign-system: the feminist spectator as subject'. In *Analysing Performance: A Critical Reader*, edited by P. Campbell. Manchester and New York: Manchester University Press, pp. 56-69. 60
[59] Carlson 1984: 511
[60] Ubersfeld 1981: 306 in Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge. 71
[61] Aston 1966: 60
[62] Marranca, B and Dasgupta, G 1977, *The Theatre of Images*, Baltimore, PAJ Books, The Johns Hopkins University Press, xv
[63] Diamond, Elin 1977, *Unmaking Mimesis: Essays on Feminism and Theater*, NY, Routledge, 4-5
[64] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.6
[65] Diamond 1977: 4-5
[66] Krasner 2008: 6

[67] Passow, Wilfried. 1981. 'The Analysis of Theatrical Performance: The State of the Art'. *Poetics Today* 2 (3) pp. 237-254.239
[68] Lazarowicz 1977: 58 in Passow 1981: 238
[69] Published in *Glyph* 2, pp. 122-143; discussed in Wright 1996: 178 (see n69 below).
[70] Wright, Elizabeth 1996: 'Psychoanalysis and the theatrical: analysing performance' in Patrick Campbell (ed), *Analysing Performance: A Critical Reader*, Manchester and New York, Manchester University Press, pp. 175-199, p. 178.
[71] Published in Arnott *et al* (eds) 1977, *Theatre Space*, Munchen, pp. 149-157.
[72] Passow 1981: 239

Table 42/51: Theories of Theatre 1978-1981(a)
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Interview (1978)[1]	Howard Brenton (1943- Dramatist	Wrote his plays 'unreservedly in the cause of socialism'. The true test of drama is not originality but the ability to articulate 'common concerns, hopes or fears' and to 'provide an answer or the ghost of the possibility of an answer' to these concerns.[2] A play is a failure and worthless unless it enters the 'arena of public action' in this way. **Purpose of Theorist**: polemic – politically engaged theatre **View of Theatre**: functional		To articulate common concerns, hopes and fears	**Doing**: playwrighting
Script into Performance: A Structuralist View of Play Production (1978)	Richard Hornby (1938- American academic	A very different view of structuralism from both 'traditional notions of dramatic structuralists and from the concepts of many contemporary structuralists' including Kirby (1965).[3] The *playscript* is 'an intrinsic pattern of complex relationships' which come to be revealed in performance. The structuralist method for Hornby has five aspects. It '1. reveals something hidden, 2. is intrinsic, 3. incorporates complexity and ambiguity, 4. suspends judgment, and 5. is wholistic'.[4] Hornby condemns Stanislavski, Brecht, Artaud and Schechner for downgrading the significance of the playwright. He urged a return to Aristotle's emphasis on *plot* (the arrangement of incidents) and a concentration by theorists on the dynamics of this arrangement in terms of choice, sequence, progression, duration, rhythm and tempo. Form is 'the articulation of content'.[5] **Purpose of Theorist**: prescriptive **View of Theatre**: ambivalent		To reveal complex relationships through performance	**Doing**: playwrighting / production
L'univers du théâtre (1978)	Gilles Girard Réal Ouellet & Claude Rigault French theorists	An overview of theatrical research, with a strong emphasis on the developing field of semiotics. Reflects the contemporary interest in **performance.** Theatre is defined firstly as a '*social place* where something transpires for people **voluntarily** assembled' and secondly and 'by reduction' as a 'dramatic text read by an individual'.[6] **Purpose of Theorist**: analysis **View of Theatre**: positive	A social place in which people voluntarily assemble	Performance	**Doing**: performance
'Ipotesi teorica di segmenta-zione del teso teatrale' (1978)	Alessandro Serpieri Italian semiotician	The stylistic and semiotic functions of drama derive from words or expressions whose meaning is dependent on the context in which they are used. (Taken up by Elam 1980). **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: n/r		Signification	**Doing**: drama (text)
'"Answers" by Squat	**Members of Squat Theatre**	Squat Theatre was originally formed in Budapest. Their work was banned as obscene and political. They now work in exile. They derive their name from their status in New York	A signifying activity; an	Turning facts into pseudo-	**Doing**: the practice of

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Theatre' (1978)[7]		City as squatters.[8] Theatre is 'multiple fiction, since it is prewritten [and] turns familiar facts into pseudo-facts … The impossible … is accepted as history and experienced as daily events'. The theatre 'shows what might be shown about [things like love and death]'. It does not 'gossip' about them. Because of what it shows, theatre is used by 'professional hope-raisers' (artists and politicians).[9] **Purpose of Theorist**: polemic – theatre as purposeful **View of Theatre**: functional	art of multiple fiction susceptible to appropria-tion for other purposes	facts	theatre **Showing**: 'what might be'
Art as Event (1979)	Gerald Hinkle Semiotician	A new orientation for semiotic studies of theatre directed towards performance. Critical understanding of the performing arts had been hampered by the application of strategies evolved in literature [and other areas] where performance is not essential. We should look at theatre as an 'event-full' process: 'more an event than an object in perception, .. more an enactment than an episode in experience, and … more the point-of-departure for participation than for reflection'.[10] The 'theatrical event' is made up of six combined *loci*: text, director, cast, crew, spectator and *actuality* created by the actors' dual consciousness of self and character.[11] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive	An event-full process	To entice participation	**Doing**: enactment
Pragmasemiotik und Theater (1979)	Achim Eschbach Semiotician	Action (*Handlung*) is the basis for theatre semiotics, but essential to understanding action is the process of **reception**. This aspect has been ignored by semiotic analysis based on Saussure, whose signifier/signified model ignored the 'necessary third element in signification: the **interpretant**'.[12] The model developed by Peirce is more appropriate because reception is built into the definition of a sign: 'something which stands **to somebody** for something in some respect or capacity', the *interpretant* being 'the equivalent sign created in the mind of that person'.[13] Including the interpretant opens theatre, in particular, to infinite signification since 'the realization of verbal and nonverbal signifying acts refers always to the shifting universe of action in which author, actors, and spectators are implicated'. The written text is 'semiotically unfulfilled'. Its completion in performance necessarily brings in the historical context of the interpretant, producing a performance which is itself a text. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: n/r	A signifying activity	The completion of a text by performance	**Watching**: semiotics necessarily implies spectatorship (and hence performance)
'Reflections on Post-	Heiner Müller East German	Müller reflected 'a complex and contradictory' attitude to postmodernism, informed largely by his ability to straddle both East and West before the fall of the Berlin Wall.[14]	An art form	Polemic	**Doing**: playwrighting

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modernism' (1979); *Hamletmachine and Other Texts for the Stage* (1984)	playwright	He believed that culture in the West had been depoliticized. However, his play *Hamletmachine*, a radical adaption of Shakespeare's play, was stylistically 'typically postmodern in its fragmentation, complex irony, overlaying of cultural quotations and mixing of traditional and current cultural images'. As such it was 'a very bleak work',[15] not helped by Robert Wilson's production, which, according to Birringer, sucked the political life out of it in favour of 'a cool, architectonic and technological brilliance' in the setting [16]– and example of much that Birringer found wrong with postmodern theatre. Since reunification, Müller has accused the theatre of selling out to capitalism. His work has become increasingly pessimistic, 'a theatre of exhaustion'[17] [for the spectator as well as the playwright, since his last production of *Hamlet* went seven and a half hours!]. **Purpose of Theorist**: polemic –anti-depoliticized/western theatre **View of Theatre**: ambivalent			
The Tragic Effect: The Oedipus Complex in Tragedy (1979)	A. Green Psychoanalytic analyst and critic	Green provides a 'sophisticated' version of Freud's psychoanalytic spectator theory.[18] Theatre is 'the best embodiment of that "other scene", the unconscious'.[19] As in life, the spectator 'is confronted by an enigma: every theatrical work is a riddle for the spectator and the invitation to solve it leads her/him to take up certain positions. The barrier of the edge of the stage sends the spectator's gaze back to her/himself as source of that enigma, thus establishing a relation between subject and object and stimulating the hope 'that the secret behind the moment of disappearance of the repressed objects will be revealed'' rather than repressed. 'Art offers a lure, setting up a new category of object in the field of illusion, whereby the desired objects remain occult, available only in masked distorted form, to be appropriated in a way that does not disturb either the creator's or the spectator's narcissistic idealisation'. This fantasy 'helps the creator/spectator couple to form a narcissistic pact: the **objects are ejected and disappropriated by the artist in the hope that [each] spectator will appropriate and process them**'. 'The enjoyment gained is surreptitious' because it is effected through displacement which negates 'the action of repression' and provides pleasure. The moment of catharsis 'is pleasure tinged with pain, involving the spectator's identification with the hero (pity) and his masochistic movement (terror) in bringing punishment upon himself',[20] and involves 'the assuaging of unsatisfied desires' [to kill the father]. Tragic recognition 'involves a passing from ignorance to knowledge', as in Aristotle (an understanding which is rejected by Artaud, Brecht and Boal).	An art of embodiment - an objectifying activity; in particular an embodiment of the unconscious	The embodiment of the unconscious and a 'safety valve for repressed wishes' (catharsis)	**Doing**: embodiment **Showing**: repressed material **Watching**: spectators get lured into taking up certain positions so that they can **appropriate** what the artist offers and enjoy them surreptitiously

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis (psychological) **View of Theatre**: positive; functional			
The Semiotics of Theatre and Drama (1980); 'Much Ado About Doing Things with Words (and Other Means)' (1988)[21]	Keir Elam Theatre Semiotics	Elam's 1980 book provides an overview of theatrical research, with a direct (but not exclusive) focus on semiotics. It begins by drawing a distinction between ***drama* (the written text** which may be approached linguistically by various theories of discourse and narration) and ***theatre* (which has to do 'with the production and communication of meaning in the performance itself'**).[22] Despite this distinction, his analysis is biased towards text-oriented analysis (drawing on Serpieri 1978 and Ohmann 1973). He considers both drama and theatre in the light of *communication* and *codes*, extending into nontheatrical communication research such as kinesics and proxemics: '**All that is on stage is a sign**'.[23] He pays particular attention to the importance of *deixis* – the gesture and language which establishes the actor's relationships to the stage space and to others, and the performative quality of language. This leads him to propose as the 'segmentation' for semiotic analysis shifts in deictic orientation. Drawing on Austin's theory of the performativity of language, he characterizes dramatic discourse as 'a network of complementary and conflicting illocutions [the act performed *in* saying something e.g. I promise] and perlocutions [the act performed *by means of* saying something e.g. persuading]. Dramatic dialogue is a mode of *praxis* 'which sets in opposition the different personal, social, and ethical forces of the dramatic world'. Despite producing 'elaborate charts to account for signification', Elam gave relatively little attention to the spectator's contribution to the semiotic understanding of theatre (a mere 9 of 210 pages). This was typical of the first generation of modern theatre semioticians, who in general concentrated on making what was on stage 'eminently analysable and understandable, eminently readable'.[24] In his 1988 text he distinguishes between two kinds of spectator response: the *studium* (a response characterised by 'cool interest', such as that shown by the semiotically aware spectator/analyst) and the *punctum* (spectator passion or *pathos*): that 'compulsion which … motivates the receiver's active participation in the artistic practice', and claims that theatre semiotics not only addresses the first and 'resists' the second, but models the coolly interested spectator on the semiotically aware analyst such that 'the semiotics of theatrical communication [seems] to be a *studium* of the *studium*'.[25] Studying the *punctum* however was difficult 'the reactions of the real spectator … exceed the analytical frame in a way which brings its authority into question'.[26] Perhaps this was why he devoted so little of his 1980 book to the spectator: **spectators operated within**	A signifying practice	The production and communic-ation of meaning through signification	**Doing**: theatre *and* drama are both signifying practices **Showing**: 'all that's on stage is a sign' **Watching**: 'It is with the spectator … that theatrical communic-ation begins and ends';[28] the spectator's job is to '**recognize** the performance *as such*'[29] by 'reading' the signs and codes.

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		an horizon of expectation which allowed them to tolerate 'disattendance factors' – external noises unrelated to the performance, visible stage hands etc.[27] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: conventional; functional			
'Présentation' (1980)	Jeannette Savona Semiotics	Savona was special editor of an issue of *Etudes littéraires* entitled 'Théâtre et théâtralité: essais d'études sémiotiques' and devoted to the elucidation of 'the notion of theatricality' and the understanding 'of the specificity of theatrical discourse'.[30] Savona's article explored Austin's 'illocutionary' discourse in the theatre.[31] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional	A place	Communic-ation through performance	**Doing**: performativit y- acting as signifying
'La masque et le miroir' (1980)[32]	Ross Chambers Semiotics	Chambers was dissatisfied with the 'illocutionary' approach to theatre discourse. He found it 'limited and imprecise'. Theatre was an act of *enunciation*. As such it must be approached by a 'relational theory [which] takes into account the relationship between the stage and the auditorium'. As a 'performative' art, theatre addresses its constantly changing receivers, inviting them to interpret it:[33] 'the special vocation of the theatre is to explore the consequences of this intuition that 'doing is saying' and 'saying is doing''.[34] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: positive	A performative art	Enunciation	**Doing**: performativit y – acting as saying **Watching**; involves being invited to interpret what is enunciated
'La voix et le dispositif théâtral' (1980);[35] *La relation théâtrale* (1980)[36]	Régis Durand Semiotics	Introduced concepts and attitudes drawn from *deconstruction* to theatre analysis (Derrida 1967 and Lyotard 1973). It was from Lyotard that Durand drew his major inspiration. However, he disagreed with Lyotard's view that semiotic analysis was a form of intellectual imperialism. He thought that theatre could be productively viewed from both perspectives: as a place of tension between displacement and substitution, a machine of 'impulses'. In the 1980 collection of essays, Durand also proposed the semiotic analysis of theatre as focused 'not so much on the different elements … as on the complex system of relations that unites and transforms them'. Each of the essays in the collection in fact focused in some way on the spectator-text relationship.[37] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional	A place of tension; a semiotic practice	Communic-ation; the generation of complex relations	**Watching**: reading
'Blurred Genres: The Figuration of Social	**Clifford Geertz** (1926-2006) Anthropologist	Warned against too close an identification of theatre processes with sociological or anthropological phenomena, claiming it had an homogenising effect. He recommends a synthesis between Turner's *pattern* and the work of theorists of symbolic action such as Kenneth Burke, Frye and Langer, who focus on the rhetoric of drama: what it says. This	A complex phenomenon	Symbolic action	**Doing**: the processes of theatre; drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Thought' (1980)		would provide a richer model for both anthropological study and theatre theory.[38] **Purpose of Theorist**: polemic – anti-reductionist/anthropological theory **View of Theatre**: positive			
'Performance and Perception' (1981)[39]	Frank Coppieters Belgian Performance Analyst	Points out that the little research done in England and America on theatre spectators has relied almost exclusively on 'mass methods and statistical analysis.' This approach was inadequate: 'the study of *people* and their everyday social world requires methods which are different, and especially more refined, than those narrowly or blindly borrowed from the scientific study of *things*'.[40] Coppieters suggests using the *ethnogenic* developed by Rom Harré and his associates at Oxford and urges detailed studies of individual spectator members as 'typical members of social collectives' and of particular occasions as 'typical kinds of social events'. He also suggests that there should be more interaction and co-operation between performance producers (who had to date shown little interest in the findings of this kind of spectator research) and performance analysts, especially during rehearsal, where semiotics could be used as an analytical tool. Coupled with spectator interviews and participant observation etc, this should allow us to begin to understand the theatrical experience as a form of *interaction*, which can be facilitated or inhibited by forms of staging. Coppieters' research to date indicates that, as in attempting to understand literary texts, understanding in theatre 'proceeds usually through guesses and approximations; it is not a final act and does not usually exhaust all possible meanings … Understanding is based on a process of linking elements … and combining, readjusting and specifying their … potentials into complex … chains of meanings.[41] Spectators use previous experience and information to propose some provisional expectations. When these have to be rejected, and they cannot make new sense-making links, they become frustrated. Where they have been unable to make sense of what they have seen, they tend to forget or confuse what they have experienced. How the spectator is lit has a significant impact on how they react. Where the boundaries between performers and spectator are blurred, especially where spectators are as visible as the performers, spectators also attempt to interact with other spectators in order to work out what they are supposed to do. While performers see this blurring as a way of encouraging participation, and the work of Grotowski has indicated that when people are 'lit' they see themselves as performers and begin to act, in the absence of clear indications of what to do it can actually inhibit spectator response, especially in people who are not generally	A part of the social world; an interactive activity; a place of performance	Performers use a variety of techniques to encourage or discourage spectator participation (often instinctively)	**Showing**: performances provide clues by which the spectator attempts to work out what is going on **Watching**: spectators engage in a continual process of 'guesses and approxima-tions' in order to work out what is going on and what is expected of them; they do this in relation to other spectators as well as the performance; their

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'performative' because spectators will watch other spectators as well as becoming self-conscious. Performers are inclined to see this response as 'passive' when it is in fact embarrassment at uncertainty. One general conclusion which Coppieters draws from his work to date is that one's attitude toward/perception of/relationship with the rest of the public is an important factor in one's theatrical experience. **Purpose of Theorist**: analysis **View of Theatre**: positive			behaviour will be affected by the way they are lit and positioned.
'Semiotics and Theater: By Way of Introduction' (1981)	Ruth Amossy Semiotics of Theatre	A semiotics of theatre was 'still a challenge to the investigator' because theatre is a 'pluricodified, multilevel system … a global system integrating in its own ways a series of semiotic subsystems' which are difficult to account for.[42] Part of the problem was defining theatre. **In order for theatre to be considered 'an adequate object of semiotic inquiry' it must first 'be conceived of as a specific mode of communication'**,[43] a conception which was contested (e.g. by Mounin 1970). It also had to be conceived of as a signifying practice 'made up of discrete subsystems', something which was also proving difficult to come to grips with. Nevertheless, semioticians of theatre were keen to find different approaches, generally by focusing on particular objects of analysis (e.g. gesture). From a semiotics point of view, 'Text and stage … are the main components of the "theatrical relation.' The semiotics of theatre aims to illuminate 'the interrelation of the textual and the visual'[44] [largely by ignoring their own position as spectators!]. **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional	A mode of communica-tion; a signifying practice; an object of semiotic inquiry	Communic-ation	**Doing**: a relationship between codes **Showing**: signification
A Good Night Out: Popular Theatre: Audience, Class and Form (1981); 'Theatre and Democracy' (2002)[45]	John McGrath English playwright	Many aspects bear on the reception of a performance: 'there are elements in the language of the theatre beyond the text, even beyond the production, which are often more decisive, more central to one's experience of the event than the text or the production … notably the choice of venue, audience, performers, and the relationship between audience and performer'.[46] 'How the audience gathers for a performance, and disperses when it is over, may be as important to its ideological reception of the show as, say, the style of performing itself'.[47] Theatre is 'the most thrilling and important **social event** ever invented by humanity', although theatre today has generally lost both its nerve and its dignity in the face of corporate power, market economies and 'fawning, flattering' citizens seeking escape. However, it has the potential to 'regain its role, dignity and audience if it were to take as its project the responsible drive towards what Castoriadis calls 'authentic' democracy'. Particularly in a democracy, theatre, like politics has a role in dealing with *hubris*, and the problems of self-limitation. Theatre 'of all the arts, surely	A place; a social event; a dialectic art; an invention	To contribute to social debate; to help deal with *hubris*	**Doing**: performance; playwrighting **Showing**: a society to itself **Watching**: affected by a number of factors external to the actual text or

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		works at the interface between the creative and the political, calling together audiences of citizens to contemplate their society or its ways'.[48] In doing so it can contribute to the 'dialectic' between citizen and state. It is in a particularly strong position to give voice to the marginal. **Purpose of Theorist**: polemic – socially engaged **View of Theatre**: functional			production; spectators contemplate their society through theatre
'From Text to Performance: Semiotics of Theatrality' (1981); *A Sociosemiotic Theory of Theatre* (1990)	Jean Alter Theatre Semiotics	A new approach to semiotic analysis of theatre which attempts to take into consideration post-structuralist and phenomenological criticisms of semiotics' focus on the text. Picks up on Helbo and States' idea of 'a basic duality in the theatre experience', but orients the approach more towards the specifically theatrical nature of theatre. Alter distinguishes between the traditional semiotic view of theatre or its *referential function* and its *performative function*, wherein it seeks 'to please or amaze an audience by a display of exceptional achievement'. These two functions interact to 'produce the particular effect of theatre'.[49] The pleasure of the spectator is generated not just by an appreciation of technical mastery (as was suggested by Aristotle) but also by more general aesthetic considerations: beauty, sex appeal of the performers etc. The spectator experience is thus a complex experience which is both specific and general, based on theatre's *iconicity* as well as the cultural readings which are possible. Theatre thus operates as 'a series of transformations' rather than interpretations, a process which is continuous, and circular for both performers and spectator, because the transformations which occur in one performance are carried with performers and spectators to future performances. Alter suggests that semiotic analysis of such a process would be 'Herculean', but this should not prevent the recognition of the how theatrical transformation operates.[50] He coined the term *theatrality*, which he defined as 'those processes by which theater can be defined as a unique artistic form',[51] and which he preferred to the term *theatricality* because of the connotations attached to the latter term. Theatrality, unlike theatricality, 'is specific to theater'.[52] A semiotic approach to theatre entailed two categories of sign: 'text and performance'. Text included all *verbal signs*, while performance included *staging signs* or 'common theatrical and cultural codes'. In performance *verbal signs* 'operate as staging signs' but can be separated 'for the purposes of clarity' and analysis. The operationalizing of both these categories is aimed at overcoming the 'literary fallacy' which assimilates theatre 'to the text only, and results in its reduction to the status of a	A signifying activity; an art form which is manifested in performance through a series of transform-ations	To please or amaze spectators; to communicate through signification	**Doing**: *theatrality* – a constant process of recreation and transformatio n **Showing**: exceptional achievement; iconicity **Watching**: the spectator is interested in a number of things during a performance; the process of watching is interactive with performers both present and future.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		particular *genre* of literature' as well as the 'performance fallacy' which sees theatre as performance only: 'Total theater needs both text and performance, i.e. a relatively permanent form without which it cannot be an art, and a concrete manifestation which embodies it'.[53] Note: art must possess a 'quality of performance' to be considered art; art 'is produced to last'.[54] The uniqueness of theatre 'lies in the historical autonomy that the text has achieved', a situation which has arisen simply because *verbal signs* in the text 'are repeated as verbal signs in the performance' and which is 'not purely fortuitous' because it precipitates the literary fallacy that 'reading may be substituted for hearing and seeing'. Theatre in fact can be 'most clearly defined' by 'this tension between the text and the performance'. Theatre has a 'phoenix-like quality' with its 'constant process of re-creation through transformation which revives old texts in new performances'. Semiotics can account for these recreations, as well as the historical factors which influence or even dictate them,[55] and can be articulated as a kind of algebraic formula. However, 'only performances which … transform the text, and vary transformations so as to project ever new referents, both capture the spirit of theatrality and make genuine contributions to the theatrical art. Texts with a low theatrality index … turn into period pieces which survive for archaeological reasons' rather than as art.[56] **Purpose of Theorist**: polemic – total theatre **View of Theatre**: positive			Reading cannot substitute for hearing and seeing

[1] Malcolm Hay and Philip Roberts 1979, 'Howard Brenton: Introduction and Interview', *Performing Arts Journal* Vol 3(3); in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.478.
[2] Carlson 1984: 478
[3] Hornby 1978, *Script into Performance*, Austin, Texas, p. x; in Carlson 1984: 491.
[4] Hornby 1978:24; in Carlson 1984: 491.
[5] Carlson 1984: 491
[6] Girard et al 1978, Paris, p. 10; in Carlson 1984: 503.
[7] In *The Drama Review/TDR* Vol 22(3) 1978, pp. 3-10.
[8] Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge. 219n14
[9] Squat 1978: 6-8
[10] Hinkle 1979, *Art as Event*, Washington, p. 40; in Carlson 1984: 507.
[11] Carlson 1984: 507

[12] Carlson 1984: 507
[13] Charles Peirce 1931-58, *Collected Papers*, Cambridge Mass., Vol 2: 135, para. 228; in Carlson 1984: 508. Eschbach's book was published in Tübingen. Comments are taken from pp. 146-150; in Carlson 1984: 508.
[14] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 186
[15] Fortier 2002: 187
[16] Birringer, Johannes 1991. *Theatre, Theory, Postmodernism*. Indianapolis: Indiana University Press.187
[17] Fortier 2002: 187
[18] Wright, Elizabeth 1996, 'Psychoanalysis and the theatrical: analysing performance' in Patrick Campbell (ed), *Analysing Performance: A critical reader*, Manchester and New York, Manchester University Press, pp. 175-190, p. 175-6.
[19] Green 1979: 1 in Wright 1996: 176
[20] Wright 1996: 176-77
[21] Published in Issacharoff, M. and R.F. Jones (Eds) 1988, *Performing Texts*, Philadelphia, University of Pennsylvania Press.
[22] Elam, Keir. 1980. *The Semiotics of Theatre and Drama*. London: Methuen. 2, 141-5, 159, London; also in Carlson 1984: 504.
[23] Elam 1980: 7
[24] Fortier 2002: 24-5
[25] Elam 1988: 49
[26] Aston, Elaine. 1996. 'Gender as sign-system: the feminist spectator as subject'. In *Analysing Performance: A Critical Reader*, edited by P. Campbell. Manchester and New York: Manchester University Press, pp. 56-69.58
[27] Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge. 67
[28] Elam 1980: 97
[29] Elam 1980: 87
[30] Savona 1980: 383, in *Etudes littéraires* Vol 13(3); in Carlson 1984: 505.
[31] Carlson 1984: 505
[32] Published in *Etudes littéraires* Vol 13(3).
[33] Carlson 1984: 508
[34] Chambers 1980: 401-2 in Carlson 1984: 508
[35] Published in *Etudes littéraires* Vol 13(3).
[36] Durant was editor for this collection of essays, which was published in Lille. His comments are on page 7, and quoted by Carlson 1984: 509.
[37] Carlson 1984: 506
[38] Geertz, Clifford. 1980. 'Blurred Genres: The Refiguration of Social Thought'. *The American Scholar* 49 165-179. Also in Carlson 1984: 485
[39] Coppieters 1981: 35-6, in a special edition of *Poetics Today* 1981, Vol 2(3) devoted to a consideration of contemporary theatre semiotics.
[40] Coppieters, Frank. 1981. 'Performance and Perception'. *Poetics Today* 2 (3: Drama, Theater, Performance: A Semiotic Perspective) pp. 35-48.35
[41] Coppieters 1981: 43
[42] Amossy, Ruth. 1981. 'Semiotics and Theater: By Way of Introduction'. *Poetics Today* 2 (3: Drama, Theater, Performance: A Semiotic Perspective) pp. 5-10.5-6

[43] Amossy 1981: 5
[44] Amossy 1981: 7-9
[45] Published in *New Theatre Quarterly* Vol 18(1), pp. 133-139.
[46] McGrath, John. 1981. *A Good Night Out: Popular Theatre: Audiences, Class and Form*. London: Eyre Methuen.7; cited in Kershaw, Baz. 1992. *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge. 23
[47] Kershaw 1992: 24
[48] McGrath 2002: 138-9
[49] Carlson, Marvin. 1992. 'Theatre and performance'. *Semiotica* 92 (1/2) 99-105. 102
[50] Alter, Jean. 1990. *A Sociosemiotic Theory of Theatre*. Philadelphia: University of Pennsylvania Press.150
[51] Alter 1981: 113
[52] Alter 1981: 115
[53] Alter 1981: 113-4
[54] Alter 1981: 114n3
[55] Alter 1981: 115
[56] Alter 1981: 128

Table 43/51: Theories of Theatre 1981(b)-1985

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
According to Krasner a 'seismological shift' occurred in western theatre with the advent of the 1980s and postmodernism. This shift involved a different understanding of the relationship of art and everyday life, and a **loss of the distinctions between commercial and fine art** which had been a feature of theatre theory since C15th. Theatre also became recognized as **an analytical tool** as much as a reality in its own right. With the development of **theories of embodiment** which saw identity as performative and performance as 'a buzzword' outside theatre (e.g. in the influential work of Judith Butler)[1] came **a renewed interest in *performance*** as such, leading to new ideas about representation, originality and the autonomy and free agency of the human being.[2] The focus on performance allowed a wider variety of activities to be included in theatre, paradoxically leading to confusion over what constituted theatre.[3] The recognition of the performative nature of oral cultures, non-western ritualistic theatre and gender and identity formation all impacted on ideas about theatre and what it entailed. Feminist and queer theatre and performance art in particular highlighted the effects of '**the gaze**', the dominant and dominating spectatorship of privileged groups over others. The spectator was rediscovered, but only as a threat to the performer. All of this has led to **a marginalization of theatre**,[4] something which Blau has been particularly concerned about.[5]				
'Da Dorat a Diderot, da Diderot a Dorat: un'indagine sulla questione dell'attore nel settecento' (1981);[6] 'Views: The view of the performer and the view of the spectator' (2005)[7]	Ferdinando Taviani Italian theorist	Taviani comments on the *absence* of the spectator in C18th writing on the theatre: 'The spectator is absent from prescriptive manuals as well as scientific and philosophical works on delivery and actors … The spectator is envisioned no differently from the reader of a book: a book exists independently of its reader, can be read and reread; one can reconsider one's impressions, confront them; in fact, one can arrive at a supposedly objective standpoint in which there is a clear distinction between the object under inquiry and the subject performing the inquiry. The concrete persistence of the book in spite of the flux of different readings gives rise to the awareness – or the illusion – that a work exists independently of its effects on a user'.[8] In 'Views', Taviani claimed that theatre is like a Rorschach test: what happens is not an accident. Like the test, theatre is designed to elicit 'personal and unforeseen meanings' while setting up strategies which will create 'a certain probability of meaning'.[9] Performers do this best not by trying to impose meaning on spectators, which is impossible to do, or by allowing spectators to make any meaning they like, which would deny the performer any skill or responsibility, but by paying attention to the meaning they elicit from the material they are to perform (the performer's view) and attempting to explicitly convey that meaning,[10] while accepting that spectators will have a different view. Performers 'design and construct embankments along which the spectators' attention will navigate' letting 'a minute, multiform and unforeseen life grow' so that spectator can 'make their own discoveries'.[11] This means that from the performer's point of view, meaning 'must be given, known beforehand, right from the beginning', which is why semiotic analyses of theatre do not provide much value to	An art	To elicit 'personal and unforeseen meanings' while setting up strategies which will create 'a certain probability of meaning'	**Doing**: theatre (performance): the performers' view of the meaning of the material is different to the spectators' view and cannot be conflated without damaging the experience **Showing**: what a performer thinks he is

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		performers, since these analyses assume that meaning comes at the end of the process i.e. it can only offer one aspect: the spectator's view, which is not the same as the performers: 'The results of the analyses made by those who seek to understand how a performance is seen by the spectators are not very helpful to those who must make the performance live',[12] because what makes a performance live is precisely the divergence between the performer's view and the spectator's view: i.e. 'the interplay between reality and appearances': 'it is the divergence, the non-coincidence or even the lack of mutual awareness between the spectator's view of the performance and the performers' view of the same which makes theatre an art, and not just an imitation or a replica of the known [and] the more the performance links them together without obliging them to agree, the richer is the performance'.[13] **Purpose of Theorist**: polemic – spectator as a necessary element/anti-semiotic analysis **View of Theatre**: positive; functional			showing is not necessarily what a spectator sees: this divergence creates theatre **Watching**: spectators navigate the performance according to guidelines to 'make their own discoveries'.[14]
The Dialogic Imagination: Four Essays (1981); *Rabelais and his world* (1984).	Mikhail Bakhtin (1895-1975) Russian philosopher, semiotician, literary critic and scholar	Carnival is 'a theatrics of rant and madness … a temporary liberation from the established order.[15] 'Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own Freedom'.[16] The carnivalesque has 'four themes: the tumultuous crowd, the world turned upside-down, the comic mask and the grotesque body'.[17] It thus theatricalizes life and renders it whole. **Purpose of Theorist**: polemic - carnival **View of Theatre**: positive; functional	A practice	To render life whole	**Doing**: the practice of theatre
The Social Role of Art (1981/1977)	Donald Brook (1927- Australian socialist critic and aesthetician	'[A]rt is not craft. Most art work consumes craft skills, both mental and manual, but it is nevertheless fundamentally different from craft work. Craft activities have clearly statable objectives; crafts can be taught and learnt; people get better at them with practice; the excellence of a craft work is relatively easy to assess. None of these things is true … about art. Art works are not essentially solutions to a problem, and a fortiori they	An art which uses craft and skills	Producing models	**Doing**: art not craft **Watching**: the interrogation

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		can not be skilful solutions'.[18] However, the main difference between the two lies in their 'social function', which may be either 'social affirmation' or to 'interrogate the world'. Craft activities 'and pseudo-arts are dedicated principally to the affirmation of the status quo … while art activities properly so-called are interrogative, unexpected in context and relatively extremely rich in potential meaning as models for change'. Consequently, 'it is positively in the interest of the rich and the powerful (who … determine what shall be the status quo in our society) to support and to be supported by the affirmation of the crafts and the pseudo-arts. No deliberate, artificially, calculated public support is necessary' although it is generally provided. Art, however, 'needs – but usually does not get – the support of a public arts policy precisely because it lacks every natural basis of support except the drive of the artists themselves'. This is because 'Art properly so-called is unnatural, unpopular, and quite often unpleasant' while at the same time being 'the entry point into human consciousness of imagery … on which new attitudes and a continuously emerging future might be projected for critical scrutiny'. Art, therefore, 'must be deliberately fostered' by 'a public rationale independent of interests and market forces, and … constantly open to public engagement on the question of the validity of its own rationale' because it 'interrogates the present and opens up possible futures through its acts of imagination'. This requires 'first and necessarily' the crucial distinction drawn here between art and craft, however, that distinction must also be continually debated by the society as a whole (not by elites). Art 'distinguishes human beings from other animals … by giving us the power to invent ourselves, constructively, through the use and criticism of projective models.'[19] **Purpose of Theorist**: polemic – difference between art and craft **View of Theatre**: functional			of the models offered in order to reinvent ourselves, and distance ourselves from other animals
'The Analysis of Theatrical Performance: The State of the Art' (1981)[20]	Wilfried Passow German semiotician	It has only recently been recognized by theorists that a performance is 'a collaboration between actors and audience',[21] a contract made for each performance, although it is the spectator who actually 'creates' *theatre* from what the actor performs. Prior to the 1970s, although Goethe had recognized this essential relationship with spectators, theatre theory was essentially literary theory. A number of theorists began to recognize the spectator from the 1960s. Their views ranged from spectators being recipients of messages to spectators being the 'primary player'. The truth lay somewhere in between, and semiotics needed to come to terms with this, and with the problem of signs not being	A represent-ational form created by spectators during performance	Representatio n (which may produce art, or just pleasure)	**Doing**: performance – a collaboration with spectators which creates theatre

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		straightforward, although they are conventional: 'it is not a question of merely communicating meanings': spectators wait for further information, take context into account, will attempt to read signs but will also recognize that not all signs are meaningful because signs hold the *possibility* of meaning, not meaning itself; they integrate into their reading affective and emotional responses. While theatre theory had begun to concentrate on 'the function of the audience in the theatrical event'[22] [basically since the interest in semiotics had brought them into focus as *readers*], it was still ignoring actual performance. Passow believed semiotics offered a way of analysing performance, but only with some modification to prevailing views. Not all objects on the stage are read as signs by spectators. Some are simply recognized as what they are until the context of the play tells them otherwise. 'It cannot really be the purpose of theatre to put the spectator into the position of a person puzzling [over objects and behaviour] without being able to fathom their meaning. What is fatal for a really sick person … is also dangerous for the theater … A sign which is too inaccurate will promptly be given up by the normal theatregoer'.[23] It is also 'erroneous' to equate theatre with art. Not all theatre is art, although the best may be. Rather, 'theater is to be considered as a representational form within which poetic works [of art] can *also* be created'. This means that semiotics should be applied to all kinds of theatre, not just those forms of presentation which are justified according to some ideology which makes them 'art'. This denies 'the right of existence' to 'theaters which wish to serve simply as "pleasurable stimuli"'. When theatre is defined 'nearly all definitions … do not refer to the form of presentation' but to the 'ideological goals which [it is thought] theater should strive to attain'.[24] **Purpose of Theorist**: analysis (semiotic)/polemic – theatre is a performed art **View of Theatre**: Positive			**Watching**: a contractual process involving collaboration with the performers; 'reading' signs is a selective and interactive process which may involve waiting for further information; enjoyment
'The eye finds no fixed point on which to rest …' (1982)	Chantal Pontbriand French poststructuralist	Insisted on an understanding of the **difference between theatre and performance.** Pontbriand calls performance 'a process, an inchoative breaking up'.[25] **Purpose of Theorist**: polemic- relationship between theatre and performance **View of Theatre**: positive	A represent-ational form which uses performance	Performance	**Doing**: the practice of theatre, which uses performance
'Performance and	Josette Féral French	Insisted on an understanding of the **difference between theatre and performance.** ***Theatricality*** is composed of two different parts: the *theatrical* and the *performance*. The	A represent-ational form	Play	**Doing**: a practice

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Theatricality: The Subject Demystified' (1982)	poststructuralist	theatrical part inscribes the subject in the symbolic; the performance undoes these codes and 'competencies', allowing the subject's 'flows of desire to speak' i.e. the first builds structures which the second *deconstructs* [performance as deconstruction of the text rather than a construction]. Performance is 'desystemizing theatre', which is 'always narrative, always representational, and always involved with signification and the codification of meanings, whereas performance works without narrativity, with 'pieces of body' and 'pieces of meaning'. The actor neither 'plays' nor 'represents' himself, but is a source of 'production and displacement, the point of passage for energy flows … that traverse him [and which he] plays at putting … to work and seizing networks'. **Theatricality** is the bonding of this dynamic of performance with theatre in 'endless play' and in 'continuous displacements of the position of desire'.[26] Féral's use of *desire* indicates the influence of Lacan.[27] **Purpose of Theorist**: polemic – relationship between theatre and performance **View of Theatre**: positive	which uses performance		which uses performance to create representation s
Art Worlds (1982)	Howard Becker (1928-) American sociologist	Becker divides spectators into 'occasional', 'student' and 'serious' audience members. **Occasional spectators** are generally comfortable with the existing conventions, although they may subject themselves to more radical work if it has survived the scrutiny of the 'student' spectator. The **student audience** is made up of students of the arts. Becker points out that millions of people undergo some form of training in the arts without ever becoming committed artists. They provide an understanding and empathetic audience for innovative work, and are prepared to find value in failures as well as successes. This audience provides a useful 'weeding-out' function for both artists and other spectators. **Serious spectators** are more knowledgeable about the forms and conventions, history and struggles which have brought an art form to its present place. They respond (like Barba's *fourth spectator*) as 'collaborators' who 'belong in the art world', although their knowledge is not as extensive as that of the 'professionalized participants',[28] or perhaps some of the student spectator. Central to Becker's view of spectators is the conviction that ***conventions* underpin all art forms. Conventions are 'the one language everyone knows'**.[29]They define the 'perimeter' of an art form, and provide a resource which is shared by artist and spectator. Some art forms work within their conventions so as to appeal to the widest possible spectator. Other art tries to work against conventions, to break them up and destroy their formalizing tendencies. Becker argues that while	A complex collaborative art defined by conventions which make it possible	The production of art within a framework of conventions which make it explicable (if only to some)	**Doing**: art - a collaborative and co-operative process **Watching**: spectators bring their knowledge to their watching; more knowledgeabl e spectators become collaborators in the 'art world';

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		'student' spectators are sympathetic to the effort involved in this kind of work, 'serious' spectators recognize the irony involved in innovative artists' attempts to break up the formalizations which distance art from the things of everyday life, and are prepared to accept everyday things (e.g. stumbling and falling over as dance steps) as art. While Becker admits that 'we know little about how critical assessments of art are passed around mong various audience segments',[30] spectators appear to be able to learn unfamiliar conventions, usually 'by experiencing them, or interacting with the work and, frequently, with other people in relation to the work'.[31] Even conventional works offer something new, no matter how small, to their spectator. Thus spectators can be trained.[32] Some of them can come to form a particular kind of spectator 'group', one which is prepared to engage 'in an action that demands something more of them' than 'simply choosing among known reputations' and which results in the establishment and dissemination of new conventions.[33] *Production* conventions (those which create the basis for co-operative activities amongst artists within the art world) are different to those conventions which govern the artists' relationship with spectators. They tend to be 'simple forms of standardization' which allow practitioners to co-operate and work intelligibly,[34] and which come to provide a technical base for an activity. 'Even when you don't want to do what is conventional, what you want to do can best be described in the language that comes from the conventions'. Complex art forms (such as drama) develop systems for 'quickly developing and transmitting new conventions' of production in order to maximise co-operation.[35] Terms such as *blocking*, *beats* and *focus* are conventional, methodological terms use in the rehearsal of plays to deal with interpretative issues such as positioning, movement, timing and attention. The combinations of conventions which are invoked make up a 'cooperative web of activity' which makes an art world possible, and characterizes its existence.[36] **Purpose of Theorist**: analysis (sociological) **View of Theatre**: positive			conventions are a shared resource which enable both collaboration and co-operation; spectators appear to be able to learn unfamiliar conventions, usually 'by experiencing them, or interacting with the work and, frequently, with other people in relation to the work
From Ritual to Theatre (1982); 'Images and Reflections: Ritual,	**Victor Turner** (1920-1983) Anthropologist	Turner used drama as a metaphor to discuss the dramaturgical pattern in the development and resolution of social crises within a society. He proposed that such 'social dramas' followed four steps: a breach of regular norm-governed social relations, the subsequent crisis caused by the breach, redressive action and finally either reintegration or recognition of an irreparable schism. Unlike Schechner, he did not think that traditional drama echoed this pattern. Rather it exaggerated one phase, the third, the ritualized action	A seeing place ('the eye by which culture sees itself')	To challenge or endorse; to play; to reflect the society through a	**Doing**: drama; performance **Showing**: society to itself

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Drama, Carnival, Film and Spectacle in Cultural Performance' (1987); [37] 'Are There Universals of Performance in Myth, Ritual, and Drama' (1989)[38]		of redress. It did this in order to express experience to other members of the culture or society for their observation and reflection. Both art and ritual were generated in areas of *liminality*, 'where normally fixed conditions were open to flux and change' and reorganization was possible. In a modern society, consensus was not likely to be reached in order to resolve crises, and theatre provided the opportunity to consider a multitude of possible models and interpretive meanings for events through an 'open-ended liminoid playfulness'.[39] Liminality has to do with the way a society used space to manage rites of passage or breaches in the social order. The performance genres in all cultures utilized this space. They did not merely reflect or express their social or cultural systems but were 'reciprocal and reflexive'. Performance was 'often a critique, direct or veiled, of the social life it grows out of, an evaluation … of the way society handles history'.[40] They were not so much mirrors but 'magic mirrors' 'which make ugly or beautiful events or relationships which cannot be recognized as such in the continuous flow of quotidian life in which we are embedded'. They are a 'discontinuum' of action – so that people 'become conscious, through witnessing and often participating … of the nature, texture, style, and given meanings of their own lives as members of a sociocultural community'. **Cultural performance however, are also 'active agencies of change, representing the eye by which culture sees itself'** in terms of its possibilities so that it can act on itself 'as though it were another'. Drama 'tends to become a way of scrutinizing the quotidian world'.[41] It is valuable precisely because it isn't 'reality'. **Purpose of Theorist**: analysis (anthropological) **View of Theatre**: positive; functional		'discontinuum of action' in order to scrutinize the everyday world	
Role Playing and Identity (1982)	**Bruce Wilshire** (1932- Sociologist	Theatre 'reveals life … it is life-like' which operates through an 'aesthetic detachment' which allows it to reveal that it is an imitation.[42] Wilshire is concerned with the extension of theatrical metaphor into the analysis of life situations outside the theatre. Used a phenomenological approach. Considered firstly, the manner in which theatre mimicked life. The 'essential theatrical theme' was a process of 'standing in' and 'authorization': the actor 'stands in' for a recognizable human being, and we [?the spectator?] 'authorize' him to do so. At the same time, the actor 'authorizes' us as 'potential mimics, since we stand in with the character through him'.[43] This process teaches us about the conditions of our own self-identity. Thus it extends beyond imitation and empathy into a 'perceptually induced mimetic phenomenon of **participation**'.[44] The 'enactments of theatre shared the same universal conditions of life posited by Heidegger: language, being with other,	A place of revelation	To rehearse life	**Doing**: performance (performing roles) **Showing**: ways of defining the self **Watching**: we identify with the

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		projection of personality and mood'.[45] Wilshire's theory of identity argues that theatre provides a way to explore the definition of the self by demonstrating examples of 'mimetic fusion with others, disruptions from them, and attendant transformation of personality'.[46] Nevertheless, theatre and life are different. **A condition of identity in real life is an inescapable ethical responsibility for one's roles and actions**. To ignore this condition (as he believes Goffman does) 'blurs fundamental distinctions between off and onstage'.[47] **Purpose of Theorist**: analysis (sociological) **View of Theatre**: functional			character through mimetic fusion and use this identification to rehearse for life; this produces participation
'Native American Theatre' (1983)[48]	Jeffrey E. Huntsman American academic	Native American drama was as varied as the different nations, and it 'differs in several profound ways from recent Euro-American drama'. 'The fundamental embedding of dramatic events … in the metaphysical substratum of the society gives them an immediate power and importance that Western … drama [and Western religion] cannot command'.[49] Nevertheless, 'the impulse for the dramatic is universal in the societies of human beings'. Dramatic events 'may serve to define a community' and will therefore vary according to history and culture. North American drama ranges 'from the structured improvisations of shamans to hundred-hour-long, multidimensional celebrations like the great Navajo chantways, in which every costume, word, gesture, movement, and song are planned'. Until recently, this drama has only been considered as an 'ethnographical curiosity' rather than drama, although observers had described it historically in dramatic terms. 'These observers were too interested in finding support for preconceived notions about "primitive" theatre or the "origin" of drama and often too unwilling to attribute the art they sometimes recognized to anything more than "primitive intuition'. In general, unlike European artists, 'the artistic self is typically unobtrusive, and the dramatic work in effect proclaims the artist's involvement with the community, not his or her distance from it' in traditional societies such as Native American societies. Training in the practice of the arts occurs in the same way that training occurs in other activities: through extended observation and careful practice. Traditional art is therefore 'a fundamental aspect of the culture, its practices, and its values … firmly embedded in the community, temporally, spatially, and emotionally'. As a result 'Few artists are competent philosophers of art'. There is no need for them to be, although there is evidence that they	An event; an aspect of the culture which makes it	A treatment of time and space with variable degrees of interaction with spectators	**Doing**: drama – a universal impulse **Watching**: culturally distinct; participatory; generates community

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		think about their art in ways comparable to the European way, and different groups do adopt the dramas of other nations, moulding them into community norms, thus bringing about change. All Native American dramas, even very modern ones, exhibit a 'centering in sacred time and place' as a characteristic, although these spatial and temporal arrangements may be permanent or temporary. Also characteristic is the blurring of the distinction between actor and spectator: the presence of observers is considered to be a contribution to the drama at hand, recognition that 'all are affected by what the central participants do. The community, the audience, is an integral part of the creative process before, during, and after the fact of the performance, because the performance realizes an aesthetic and metaphysical immanence of the society'. 'Indian events assert a present and eternal reality; Western ones celebrate past realities or seek to invoke realities-to-be'.[50] The treatment of time and space is therefore a crucial difference between the two forms of drama. [This still begs the question of what is considered *theatre*, since **Huntsman elides theatre and drama**. Does anyone really dispute that *drama* is common to all cultures? In effect, his description defines (negatively) what is uniquely European about theatre: the separation between performer and spectator]. **Purpose of Theorist**: polemic – culturally specific art **View of Theatre**: functional			
This Stage-Play World (1983)	**Julia Briggs** (1943-2007) English literary scholar and writer	'[T]he theatre was uniquely placed to voice more relative ways of thinking and feeling, as well as the consciousness of simulation and dissimulation, both within the self and in others'.[51] **Purpose of Theorist**: analysis **View of Theatre**: functional	An activity	To give voice to ways of thinking and feeling	**Doing**: simulation and dissimulation
Distance in the Theatre: The Aesthetics of Audience Response (1984)	Daphna Ben Chaim American educator and theorist of aesthetics	'Most theorists agree that the spectator's involvement is a crucial dimension of theatrical art' but they cannot agree on how this works.[52] Ben Chaim argues that distance offers some clues in working this out. Distance 'is intrinsic to the art experience'. It is a 'species' or 'form' of imagination, one which is specifically involved in responsiveness: distance is concerned with 'the responsive imagination'. It involves an awareness of *fiction* and a willingness to 'seeing as'. This willingness has long been recognized as an essential condition of the theatrical experience. 'The spectator's awareness that the theatrical event is fiction fundamentally determines the viewer's experience' because imaginative identification is affected by the degree of distance invoked by the event. An awareness of fiction is the most basic principle of distance. Distance 'seems to involve	An art form which involves **distance**; a place; an event	Pleasure	**Watching**: involves an awareness of the theatrical event as fiction, which provides a protective distance and a willingness to

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		three distinguishable but inter-related components: (1) tacit knowing (2) volition and (3) perception *as* unreal. To see something as art (theatre) is an act of will based on the understanding that what it being seen is fictional. The 'tacit awareness of the fictionality of the images provides … psychological protection' for the spectator, allowing them to place themselves in a more vulnerable position that they might otherwise have done. 'It is precisely because the viewer remains tacitly aware that the theatrical production is fiction that he or she can experience emotions without danger … protection from our tacit awareness of fiction allows for more intense emotions'. [We neither have to act on these emotions nor consider the consequences of feeling them. Indeed, they need not be consequential at all]. However, '[i]f the key to distance is fictionality, it rests on the prior condition of a *willingness* to engage ourselves with an unreality. We cannot will to accept or reject what we believe to be real, we can only become inattentive toward it … The basis for distance is that we choose to act mentally toward an acknowledged unreality in some crucial ways as if it were reality. That we are free not to do so but that we choose to do so implicates us in its creation: it is a voluntary commitment to participate in the creation of an alternative universe'. The pay off is that we are free to imagine without worrying about 'the constraints of the world'. We can project *our* emotions onto the object without worrying about the consequences for either ourselves or the object. Therefore, although the spectator has a 'role' in 'the creation of the fictional universe … we are never deluded in the theatre', but '[t]he intensity of our imaginative engagement determines our pleasure'.[53] **Purpose of Theorist**: polemic – distance is necessary to theatre **View of Theatre**: positive			pretend that it is real. The consequence is that our imagination is freed from any truth/reality criterion. Watching theatre is pleasurable.
Noise: The Political Economy of Music (1985)	**Jacques Attali** Economist, historian and cultural critic	Art (music especially) is a way of imposing order on the world. This can be seen in efforts by those in power to regulate music, and the central position (the *orchestra*) given to music in Greek theatre. Rousseau argued in favour of natural rather than contrived music as a means of preserving political order. Opera is 'the supreme form of the representation by the bourgeoisie of its own order and enactment of the political'.[54] Through Opera, the bourgeoisie 'finessed one of its most ingenious ideological productions: creating an aesthetic and theoretical base for its necessary order, *making people believe* [in order] *by shaping what they hear*'. Music makes harmony 'audible'.[55] Observing music can provide an early indication of impending political change: 'we must	A represent-ational art form which has a political aim	Representatio n in order to impose order on the world	**Doing**: art – a way of imposing order on the world

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		learn to judge a society more by its sounds, by its art and by its festivals, than by statistics'.[56] Music is used by power to create order. It is used in different ways at different times. Attali proposed four strategic *networks* created by power using music. The use of music in *ritual* is designed to make people 'forget general violence'. The use of music in *representation* (modernity to early C20th) is designed to make them believe in the harmony of their world. The use of music as *repetition* (as in the C20th) is designed to silence and control.[57] The next form of strategic use will be *composition*, in which music will be used as a form of extreme individualism and self-reference. This will focus people's attention on themselves rather than the world. Music is 'prophetic': 'Janis Joplin, Bob Dylan and Jimi Hendrix say more about the libratory dreams of the 1960s than any theory of crisis'.[58] **Purpose of Theorist**: polemic – art as purposeful **View of Theatre**: ambivalent			
'Is There a Text on this Stage? Theatre/ Authorship/ Interpretation' (1985)	Gerald Rabkin American theatre scholar	Rabkin uses Derrida, Barthes and Foucault as well as reader-response theory 'to undermine the traditional important of the author /playwright and written text … and to stress the importance of open and radical interpretation often at odds with the author's intentions':[59] 'we have in theatre two sets of readers – the theatre artists who traditionally "read", interpret, the written text, and the audience who read the new theatrical text created by the mediated reading'.[60] The intentions of the playwright are thus perceived 'within a complex matrix of interpretation'.[61] **Purpose of Theorist**: polemic – theatre allows multiple reader positions **View of Theatre**: positive	A place; a practice	The expression of an interpretation (of a text) to other readers	**Doing**: theatre (a reading activity) **Watching**: spectators overlay their own interpretative readings on those of the artists
Comment in *Wall Street Journal* March 6, 1985	Sylvaine Gold American critic	'For years, going to the theatre was about questions and answers … In the new theatre, however, questions are neither asked nor answered. Going to the theatre becomes an abstract experience, like going to a symphony, or a Balanchine ballet, or a show of modern art. The audience is offered not thought, but sensation'.[62] **Purpose of Theorist**: polemic – aesthetics **View of Theatre**: ambivalent	A place	Depends on the kind of theatre	**Doing**: art **Watching**: an aesthetic experience

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[23] Passow 1981: 241
[24] Passow 1981: 250-1
[25] Pontbriand 1982, in *Modern Drama* Vol 25(1), p. 157; in Carlson, Marvin. 1984. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca, London: Cornell University Press.513.
[26] Féral, Josette. 1982. 'Performance and Theatricality: The Subject Demystified'. *Modern Drama* 25 (March) pp. 170-181. Also cited in Carlson 1984: 512-3.
[27] Féral's work is summarised in the Performance/Performativity Tables.

[28] Becker, Howard. 1982. 'Conventions'. In *Art Worlds*. Berkeley, Los Angeles, London: University of California Press, pp. 40-67. 48
[29] Becker 1982: 57
[30] Becker 1982: 55
[31] Becker 1982: 64
[32] Becker 1982: 66
[33] Becker 1982: 67
[34] Becker 1982: 55-6
[35] Becker 1982: 57-9
[36] Becker 1982: 61, 67
[37] Excerpt from *The Anthropology of Performance* (1987), reprinted in Krasner 2008: 448-454.
[38] Published in Schechner and Appel (Eds) 1990, *By Means of Performance*, pp. 8-18; reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press. 62-68.
[39] Carlson 1984: 484-5
[40] Turner 2008/1987: 449
[41] Turner 2008/1987: 449-454
[42] Wilshire, Bruce. 1982. *Role Playing and Identity: The Limits of Theatre as a Metaphor*. Bloomington and Indianapolis: Indiana University Press. ix
[43] Wilshire 1982: 6-7
[44] Wilshire 1982: 26
[45] Carlson 1984: 486
[46] Wilshire 1982: 228-232
[47] Wilshire 1982: 280
[48] Excerpts reprinted in Krasner 2008: 434-440
[49] Huntsman 2008/1983: 439
[50] Huntsman 2008/1983: 434-9
[51] Briggs, Julia 1983, *This Stage-Play World*, Oxford, Oxford University Press, 163
[52] Ben Chaim, Daphna. 1984. *Distance in the Theatre: The Aesthetics of Audience Response*. Edited by B. Beckerman. Vol. 17, *Theater and Dramatic Studies*. Ann Arbor, Michigan: UMI Research Press. x
[53] Ben Chaim 1984: 73-6
[54] Attali, Jacques. 1985. *Noise: The Political Economy of Music*. Translated by B. Massumi. Vol. 16, *Theory and History of Literature*. Minneapolis: University of Minnesota Press. 60
[55] Attali 1985: 61
[56] Attali 1985: 3
[57] Bottomley, Gillian. 1992. 'Dance, music and relations of power'. In *From Another Place: Migration and the politics of culture*. Cambridge: Cambridge University Press, pp. 71-88.74

[58] Attali 1985: 6
[59] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 137
[60] Rabkin 1985: 157 in Fortier 2002: 137
[61] Fortier 2002: 137
[62] Quoted in Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.200.

Table 44/51: Theories of Theatre 1986-1989
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Writing for the Stage' (1986);[1] 'Politics and Theatre' (1996a);[2] Address on the 'Acceptance of an Honorary Degree from the Academy of Performing Arts' (1996b)[3]	**Václav Havel** (1936- spectator, playwright, dramaturg, politician (President of the Czech Republic)	**Essential theorist.** Theatre 'is always a sensitive seismograph of an era, perhaps the most sensitive one there is; it's a sponge that quickly soaks up important ingredients in the atmosphere around it'. It is also 'an area of freedom, an instrument of human liberation'.[4] In particular, experimental work such as that carried out in the 'small' theatres could create a 'conspiracy of togetherness between actors and audiences' leading to social self-awareness and collective liberation from fear, partly because it was 'more like a game': '[w]e didn't try to explain the world; we weren't interested in theses, and we had no intention of instructing anybody' It was 'an example of *l'art pour l'art*'. 'The small theatres simply wanted to **show** something, so they showed it … in all kinds of ways, as it occurred to them, randomly, according to the law of ideas … People .. played with the audience; they did not present stories but, rather, posed questions or opened up themes. And … they manifested the experience of absurdity'. Absurdity was 'the most significant theatrical phenomenon of the twentieth century because it demonstrates modern humanity in a "state of crisis". Absurd theatre 'reminds us of how we are living: without hope'. It gives form 'to something we all suffer from'. 'Theatre has always been the first to alert us' to activity under the surface. Nevertheless, Hável objected to the transformation of plays into sociological theses – each play had its own secrets. And 'theatre should be done well … but it mustn't take itself too seriously' (something he believed the theatre of the 1980s was tending to do).[5] **Hável privileged the position of the spectator. The 'positive hero' of his plays was always the spectator. He saw *active spectatorship* as an 'antidote to totalitarianism**.[6] '[B]eing in an audience gives everything another dimension'. It is liberating because everything, even the worst evil, is 'out of the bag, the truth has finally been articulated out loud and in public'. Thus horror is wedded to delight – 'the ambivalence of this experience' is what brings catharsis. It is through the collective efforts of this positive hero that catharsis is 'cocreated': 'sharing with others the liberating delight in evil exposed'.[7] Theatre for Havel was 'one of the ways of expressing the human ability to generalize and comprehend the invisible order of things'.[8] Action on stage 'radiates a broader message … a fragment of life organized … as a whole'. Theatre is 'an attempt to grasp the world in a focused way by grasping its spatio-temporal logic'.[9] Sharing was an important part of the experience.[10]	An instrument of human liberation; a warning device; a form of generaliz-ation or ordering	To find ways to evoke hope; to warn; to play; to radiate a message; an attempt to grasp the world in a focused way	**Doing**: playwrighting ; the practice of theatre (perform-ance) **Showing**: ideas, themes, questions; to show the invisible order of things **Watching**: spectators are played with by performers; being in a crowd adds another dimension to the performance, one in which catharsis is 'co-created' with other spectators. Sharing is an

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – exposition **View of Theatre**: positive; functional			important part of the experience: any kind of theatre can create a 'conspiracy of togetherness'
Carry on, Understudies (1986);[11] *Look Back in Gender* (1987)	Michelene Wandor (1940 -) British feminist poet, critic and playwright	'There is no simple way in which neat correlations between politics and art (feminism and theatre) can be made', and a play by women about women and women's issues need not be 'sympathetic to feminism' – which in any case is a plural concept. Wandor identifies three major kinds of feminism: *radical* - direct challenge to anything male with the aim of changing everything; *bourgeois or emancipationist* - 'simply seeks a larger share of social power … [it] accepts the world as it is' and sees the main challenge as 'equalling up'; and *socialist feminist* which 'aims to analyse and understand' the intersections between class and gender. In practice these overlap. Feminist ideas are also complex so 'one must … approach the evaluation of plays from a political point of view with caution … yet the political analysis is absolutely essential, if we are to understand what it is that writers have been doing in the 1970s and 1980s'.[12] **Purpose of Theorist**: polemic – feminist theatre **View of Theatre**: positive; functional	An art form	Need not be sympathetic or political	**Doing**: playwrighting - feminist **Showing**: may or may not set out to show power relations
'Constructing the Spectator: Reception, Context, and Address in Lesbian Performance' (1986)[13]	Kate Davy American academic writer	**Spectators are readers who 'construct the text'** according to the intentions of the text, which performance 'concretizes', and based on previously assimilated and learned conventions which use representations as a means of intelligibility: 'the means by which we understand ourselves and communicate that understanding to each other … representation is responsible for reality as well as a reflection of it'.[14] Lesbian performances must resist dominant readings as well as attempt to break up the training that leads us to accept without question dominant readings of representations. Playwrights/performers, including lesbian performers, have an image of their spectator in mind when they prepare a production, which allows them to makes choices about how they will represent certain ideas, including way in which to disrupt representation. As in all theatre, assumptions are made about what the playwright/performer shares with the	An cultural activity involving performance before spectators who 'read' the play	The concretization of a text to be decoded by the spectator	**Doing**: playwrighting (lesbian) **Showing**: representations **Watching**: decoding (reading) according to learnt

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		spectator, but some assumptions allow more freedom to challenge stereotypes than others, although the spectators to whom these challenges are issued are also more likely to be already onside. The role of the spectator in all this is as a decoder/reader i.e. essentially passive. **Purpose of Theorist**: polemic – feminist/lesbian theatre **View of Theatre**: positive			conventions
'Toward a Concept of the Political in Postmodern Theatre' (1987);[15] *Presence and Resistance: Postmodern-ism and Cultural Politics in Contemporary American Performance* (1992); *Liveness* (1999/2008).	Philip Auslander American Theatre Theorist	Auslander argues that in postmodern times a political theatre is still possible because postmodernism provides critical distance,[16] however, it must now be about resistance rather than transgression because it has been realised that 'presence is the matrix of power'. Therefore, 'a postmodern theatre of resistance must … both expose the collusion of presence with authority and resist such collusion by refusing to establish itself as the charismatic Other'.[17] To do otherwise 'raises the question of what constitutes a potentially counterhegemonic appropriation of an image and what merely restates that image',[18] a problem encountered by the performance art of Fusco and Gómez-Peña when spectators deeply inculturated by colonialism failed to see the irony of the performance and saw their performance as a reinstatement of the genre of colonial exhibition.[19] Postmodern work can be political because it raises uncertainties. *Liveness* continues Auslander's concern with presence: the rhetoric of 'live' performance fosters assumptions about the specialness of liveness versus mediation, turning liveness into a form of mythology about theatre which limits theatre's capacity to develop. For Auslander, live performances 'are not in essence different' from mediatised performances.[20] Ideas like 'the magic of live theatre' and 'the 'energy' that supposedly exists between performers and events in a live event, and the 'community' that live performance is often said to create among performers and spectators' are 'clichés and mystifications' which have no place in the modern mediatised world.[21] However, 'theatre ... and the mass media are rivals, not partners. Neither are they equal rivals'. Liveness has value for performers and 'partisans of live performance ... But ... they yield a reductive binary opposition of the live and the mediatized' which is not supported by close investigation.[22] The binary live/mediatised exhibits a number of sub-binaries: real/reproduced; lively/'petrified';[23] pure/contaminated; one-off/repeatable; special/banal; ephemeral/permanent.[24] None of these are entirely true for either theatre or mediatised performance. For instance, all recorded material deteriorates so in a very real sense, each playing is slightly different than the last. 'Thinking about the relationship live and	An art form which is now mediatised	Political - engaging in political theatre involves engaging in **resistanc**e to dominant cultural processes and apparatuses of control through images	**Doing**: theatre as a political practice; performance **Showing**: images **Watching**: spectators **appropriate** the images offered and can use them in ways unintended by performers

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		mediated form in terms of ontological oppositions is not especially productive, because there are few grounds on which to make significant ontological distinctions. Like live performance, electronic and photographic media can be described meaningfully ... as ephemeral [and] be used to provide an experience of evanescence'.[25] Rather, as theatre has become to incorporate other media, what had seemed a 'secure opposition is now a site of anxiety' for many performers' (e.g. Phelan, Pavis).[26] [This anxiety is paradoxical anyway since they also insist that performances need spectators in order to be 'completed' and that condition still applies, although there is a time lapse between the two]. According to Auslander, the idea of 'live' only became an issue – and a recognized term in relation to performance – in 1934 when questions arose about how to tell the difference between a live performance and a recorded one on radio – which had for some time been using both. It arises within an anxiety about truth. Auslander goes on to consider what are called 'chatterbots' – virtual entities which 'perform' interactively on the computer for computer users. These fulfil a number of the criteria for 'liveness' – but are not *a*live – anymore than Craig's uber-marionettes were. **Purpose of Theorist**: polemic – anti-liveness as a defining characteristic of theatre **View of Theatre**: positive; functional			
Performance (1987)	Julian Hilton English academic and playwright	The book is generally focused on a discussion of acting, however it also elaborates on aspects of reception theory, offering an **interactionist** understanding of the spectator and what it does. Hilton argues that **the spectator's role in theatre is exceptional, and 'it produces what he calls 'performance consciousness'** … a collective imaginative capacity to engage in the construction of 'potential worlds' through the interaction of performer and spectator'.[27] This interaction occurs on two levels simultaneously: the engagement between character and character and the engagement between performer and spectator: 'There is the on-stage conflict of forces which constitutes the plot of the drama, and there is the engagement with the audience in an imaginative act of constructing a possible world … Performers state by their actions that what they are performing is both real and not real, is in effect simply 'possible'. The audience … test the validity of the perceived meanings [of the performance] within the wider context of culture as a whole'.[28] This idea is similar to Burns' two conventions: the rhetorical and the authenticating. **Purpose of Theorist**: polemic – interactionist understanding of theatre **View of**	An interactive art form	Acting creates a possible world in interaction with spectators	**Doing**: performance – an interactive process; acting **Watching**: spectators test this possible world for validity against their wider context

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Theatre: positive; functional			
Feminist Spectator as Critic (1988); 'Desire Cloaked in a Trenchcoat' (1989a);[29] 'Bending Gender to Fit the Canon: The Politics of Production' (1989b);[30] 'Performance, Utopia, and the "Utopian Performative" ' (2001); 'Rehearsing Democracy: Advocacy, Public Intellectuals, and Civic Engagement in Theatre and Performance Studies' (2001)	**Jill Dolan** American performer, director, educator and feminist	Dolan is 'one of the leading feminist scholars in theatre',[31] who argues that 'mainstream critical response to plays written by women continues to reveal deep-seated gender biases'.[32] Her book *Feminist Spectator as Critic* transposes the idea of the 'resistant reader' to the theatrical (metaphorical) context of 'resistant spectator', allowing her to introduce the idea of the feminist spectator as critic. The move from a language metaphor to a visual metaphor allows feminist critique to be applied to visual media, including theatre, and 'revolutionized perceptions of the theatre and performance by reevaluating the way in which theatre is viewed and critiqued':[33] 'The feminist spectator takes a critical look at how she is imaged on the mainstream stage',[34] and refuses to endorse this imaging. Instead she 'leaves the theatre while the audience applauds … the curtain calls and goes off to develop a theory of feminist performance criticism'[35] – perhaps an account of how Dolan has shaped her subsequent work (and arguably Cixous and many other feminists who have responded by generating a critical language by which to draw attention to the concept of gender). In taking this 'critical look', Dolan assumes the position of **the Gender-Aware Spectator/Critic** who engages in efforts to make the spectators of mainstream theatre, especially the women, also gender-aware. 'Desire' considers the spectre of pornography, the male gaze, and the voyeuristic theatre: 'the man sitting alone in a darkened theater masturbating under his coat while staring at the screen is an image engraved on our collective imagination. Male arousal by pictures is an accepted part of dominant cultural discourse' [and arguably has been since Diderot]. 'Feminist film and performance critics argue that representation is addressed to the gaze of the male spectator [who] shares in the pleasure of the hero's quest to fulfil his desire for the story's passively situated female'. If this is the case, then '[a]ny representation can be seen as essentially pornographic since the structure of gendered relationships through which it operates is based on granting men subjectivity while denying it to women'. Sexuality 'is as large a part of spectator response as gender and … by altering the assumed sexuality of spectators, the representational exchange can also be changed.[36]Theatre offers the potential of a location for communication, healing and renewal because theatre and performance, which Dolan sees as going together, work as a kind of public sphere in which ideas about a better future can be tried out: '[T]heatre and performance create citizens and engage democracy as a participatory forum … [they are]	A seeing place; a living, shared, utopian space; a space for advocacy; a location for communic-ation, healing and renewal; a public sphere	To offer glimpses of utopia as a contribution to the public sphere (which includes affect as well as debate): performance which makes the utopian view appear.	**Doing**: playwrighting ; the practices of theatre **Showing**: what is seen as significant reveals deep-seated gender biases. **Watching**: spectatorship is gendered; but male spectatorship is generally culturally assumed and sanctioned; the Feminist Spectator as Critic aims to make spectators gender-aware, and to encourage the development of a gender-aware theatre by adopting

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		transformational cultural practices [which] might offer us consistent glimpses of utopia'.[37] They therefore offer a model. People go to the theatre to build cultural capital, but they also go through a desire for transformation: to 'reach for something better' and for new ideas about how to be and how to be with each other.[38] Performance is 'an action that makes it appear'.[39] 'Theatre remains, for me, a space of desire, of longing, of loss, in which I'm moved, by a gesture, a word, a glance, in which I'm startled by a confrontation with mortality (my own and others'). I go to theatre and performance to hear stories that order, for a moment, my incoherent longings, that engage the complexity of personal and cultural relationships, and that critique the assumptions of a social system I find sorely lacking. I want a lot from theatre and performance'.[40] It is not just 'liveness' which is important about theatre and performance, it is the possibility that something could go wrong. The 'confrontation with mortality' occurs because both performance and spectator are living in the same moment, they are sharing their lives in the same time and space. The performance depends on the actor staying alive as much as it depends on the spectator staying alive, yet both could die during the performance. This gives performance an edge, a 'willing vulnerability' which is not available in mediated performances. 'Rehearsing Democracy' is an 'argument for academic advocacy'.[41] Artists, and those that teach in the arts, are 'public intellectuals with an expertise in performance'[42] who should take their position seriously. In particular, 'performance, in its liveness, in the commitment of bodies we bring to it, challenges the alienation of the media' in ways which make it ideal for advocacy, 'as a tool for participating in democracy, as an expressive mode of being heard, seen, encountered, contended with as someone … who has something to say in our current systems of power and representation'.[43] **Purpose of Theorist**: polemic – anti-patriarchal/conventional/non-political theatre; pro-liveness **View of Theatre**: positive; functional			the position of 'the lesbian subject' because it 'offers the most radical position from which to subvert representation [because] personally, artistically and spectatorially, hers is closest to the view from elsewhere'[44] [at least in respect to gender!].
'Theatre Audiences and the Reading of Performance' (1989)[45]	**Marvin Carlson** Theatre scholar	Carlson discusses audiences in relation to 'role'. Audiences have a 'role' to play in the theatre. This role can be thought of as 'readers', as in reception theory, although reception theory has limitations in understanding what audiences for live theatre are doing, particularly when they reject a performance.[46] **Purpose of Theorist**: analysis **View of Theatre**: positive	A place of performance	Performance	**Watching**: to describe the relationship of audiences to performance

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The Audience as Actor and Character: The Modern Theater of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard and Williams (1989)	**Sidney Homan** American actor and director	'Neither actor nor audience can resist the stage, for the very notion of theater is ingrained in us, is part of our human make-up. We cannot avoid the need to play roles, the self-fashioning by which we consciously mold and adjust whatever basic personality has been handed us at birth. Yet such acting, our need to be on the stage of the *polis* … only subjects us to the existential complexities and … terrors of an audience … we are caught between our comfort of our inner self, and our human, communicative need to express that self before others'.[47] **Purpose of Theorist**: prescriptive/analytical **View of Theatre**: ambivalent	A place where one acts	To express ourselves	**Doing**: playing roles
'Aristotle's *Poetics* and Zeami's *Teachings on Style and the Flower*' (1989)[48]	Megumi Sata Japanese academic of drama and English	'Two great classic theatres of East and West, Japanese *nō* and Greek tragedy, are said to share common characteristics and elements – use of masks, the presence of a chorus, universality of themes, and a profound understanding of the human psyche … [but] … there are major difference between the two forms: spectacular productions, sweeping stone amphitheatres, and vast public audiences in Greece and small-cast performances, simple wooden stages, and invited court audiences in Japan [and] They are almost two millennia apart in time'.[49] However, both produced a key theorist who dealt 'comprehensively and conclusively with the theory of the art form': Aristotle and Zeami Motokiyo.[50] Sata's article is a comparison of the two theories in terms of 'imitation, play structure, effects, and definition of success'. While it doesn't deal with theatre *per se*, it offers insight into two different kinds of performance and their theoretical underpinnings. **Imitation**: a key word for both theorists: 'tragedy is the imitation of an action' (Aristotle); 'Role-playing involves an imitation' (Zeami). Both thought imitation should be 'beautiful' i.e. it should enhance. However, Aristotle addressed his theory to the poet or dramatist, while Zeami addressed the actor-poet. For Aristotle, imitation was what the drama did: 'tragedy is the imitation of an action'. The poet was the imitator, imitation was his art, and the object of the imitation was the *action* of a character type. Imitation was divided into 6 elements: plot, character, thought, diction, song and spectacle (i.e. playwrighting was a *separate* activity altogether). Plot, character and thought were the *objects* of imitation; diction and song were the *media* of imitation and spectacle was the	A cultural form which is both distinctive and universal; a craft	Affect	**Doing**: the an art and craft of performance **Watching**: a culturally specific relationship with its spectator

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		manner of imitation (and therefore the least important). [indicating that Aristotle ignored theatre as a 'seeing-place', focusing like all 'good theorists' on the text rather than the performance!]. Greek tragedy shows how a person of a certain type will *act* on occasions. *Nō* shows an essential emotion of a certain character type. For Zeami, imitation 'always refers to the actor's role-playing'. It was always about character, and it was an art of the *actor* (not the poet). The imitator is the actor, and the object of imitation is a character type. **Structure**: another key term for both theorists. Both stressed the important of wholeness and a sense of unity: every play should have a sense of completion. Both divide a play into three sections: beginning, middle and end (Aristotle); *jo* (introduction), *ha* (breaking) and *kyū* (rapid). For Aristotle, a 'well-constructed plot … must neither begin nor end at haphazard, but conform to these principles' (*Poetics* 37-38). For Zeami, 'The proper sequence of *jo, ha* and *kyū* provides the sense of Fulfillment' (Zeami). But – Aristotle is talking about 'the unity of a written plot within which an action starts and concludes' i.e. unity comes from the 'textual frame' and is based on cause and effect. Zeami is talking about the *dynamics* of live performance: unity comes from the internal coherence of the performance, based on the use of rhythmic effects. **Effect**: both theorists argue that the effect of a play is achieved through *imitation* within a certain *structure*, and for both, the concept of effect involves a relationship with a spectator. However, for Aristotle, the proper effect of tragedy is *catharsis*). [Sata notes that this concept, which Aristotle mentions only once, is not well understood and the subject of argument. She plumps for Gerald Else's controversial interpretation that catharsis is not so much what an audience itself *feels,* as it is generally thought, for something it grants to the hero by way of absolution: 'catharsis is a purgation of the tragic hero's actions through the spectator's full understanding. The spectator acts as a judge [something it was used to doing in Athens] in whose sight the hero's actions are purified. The catharsis brought about *by the plot* proves that the hero was blameless, and this knowledge allows the audience to have pity on him', and thereby exonerate him.[51]Note that this is *not* a spectator experience, but an experience granted by the spectator to a character. Nor is it volunteered *by* the spectator in the course of the play. The degree of effectiveness is brought about by the quality of the play. The effectiveness of the play is not determined by the spectator. The relationship between poet and spectator is strictly one way. Spectators are forced to grant catharsis to the character because of the quality of the			

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		writing. [Again, a conclusion Aristotle can only come to because he is engaging is literary analysis rather acknowledging the play as a performance: he starts his analysis from the point of view of literature]. For Zeami, on the other hand, the proper effects of the play as 'mysterious beauty' (*yūgen*) and novelty. Novelty depends on the spectator knowledge and experience because it involves a comparison between the present performance and previously experienced performance. The spectator grants the effects but here, 'only the audience can decide whether it has felt a sense of surprise: 'When the audience can express its astonishment as one with a gasp, the moment of Fulfillment has come' (Zeami, *Finding Gems*). [Again, the emphasis is on the performance rather than the text – Zeami was an actor, and starts his analysis from the point of view of performance] **Success**: for Aristotle, a successful tragedy was 'a properly written work with a well composed plot i.e. 'his main concern' was *playwriting* and he was addressing the poet. 'Not being involved in actual dramatic production himself, he easily concludes that, as a matter of course, the best-plotted plays will be successful on stage': 'The best proof is that on the stage in dramatic competitions such plays, if well worked out, are the most tragic in effect' (*Poetics* 42). He also claimed that such a play would be praised by *readers*, even if not performed. Tragedy is defined by analysing the nature of the *text.* For Zeami, however, 'a successful play of the first rank is based on an authentic source, reveals something unusual in aesthetic qualities, has an appropriate climax, and shows Grace (*yūgen*)' (*Teachings on Style*). i.e. success is related to performance: 'Most spectators assume that if a good play is given a fine performance, the results will be successful, yet surprisingly enough such a performance may not succeed' (*Teachings on Style*). 'Being an actor and not a philosopher, he believes success to be very conditional'. Success can only be judged in relation to performance because a successful performance is one 'which is accepted and praised by the audience'. *Audience*: As a professional actor, Zeami knew that 'communicating with the audience is difficult and unpredictable' – hence his great emphasis on acting skills. *Nō* is a *performing* art, and Zeami 'wrote as an actor striving to gain the audience's respect and approval'. His writings are read today by performers of all kinds because of this. Aristotle, on the other hand, 'shows condescension towards both actors and audience': it was an indication of how uncultivated spectators were that they required *gesture* (acting) in order to comprehend tragedy, and 'the fact that such acting was not of aesthetic interest to Aristotle', writing			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'unluckily late for his topic', was 'decisive ' for the history of drama in the west, for it was he who established the criteria on which drama was to be judged for centuries to come: drama 'as a unidirectional process wherein the artistic achievements of the playwright are presented to spectators through the medium of language with the help of acting (gesture). Although the spectator is the object of the tragic aim of catharsis, the catharsis does not depend on the nature of the spectator. Aristotle's guiding concept that the poet-playwright's goal is achievement of an ideal work of art (his ideal tragedy) causes him to ignore the taste of the audience'. [This same disregard can be seen in countless western theories of drama to this day]. For Zeami, on the other hand, 'Success with the audience' was 'everything'. Pleasing the spectator was 'an integral component' of the art of performance. The ultimate achievement of the artist lay in the ability 'to see and grasp the audience and adjust one's way of presentation accordingly'. Zeami thus solves the conflict between the artist's ideal and the spectator's desire by seeing it as part of the art of the artist to deal with. The Aristotelian dramatist, on the other hand, must struggle with this conflict even today. [He generally does this by recognizing the spectator only as a mass, largely unknowable and generally despicable!] whereas Zeami recognized the variation in spectators and made it part of his art to cater for all: 'In the case of those spectators who have real knowledge and understanding of the *nō*, there will be an implicit understanding between them and an actor who has himself reached his own level of Magnitude. Yet in the case of a dull-witted audience, or the vulgar audiences in the countryside or in the far-off provinces, spectators will have difficulty in reaching a proper level of accomplishment. How should an actor behave in such a case? … When the location or occasion demands, and the level of the audience is low, the actor should strive to bring happiness to them by performing in a style which they truly can appreciate. When on thinks over the real purposes of our art, a player who truly can bring happiness to his audiences is one who can without censure bring his art to all … However gifted a player, if he does not win the love and respect of his audiences, he can hardly be said to be an actor who brings prosperity to his troupe. … The Flower … must differ depending on the spirit of the audience' (*Teachings on Style)*. This attitude makes Zeami's manual 'a practical manual of theatre survival' as well as a manual on the art of performance. Aristotle's influence on later generations has been 'incalculable and unquestioned'. Sata suggests that his insistence on the text has influenced the historical development of			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		theatre in the west [as is clearly shown in this historical table]. Unlike Greek tragedy, which was already on the wane when Aristotle was writing, *Nō* is still performed before appreciative spectators as a living theatre. She suggests this is because it has always been directed to a present-day spectator, underpinned by a dramatic theory based on performance in which 'the relationship between performer and spectator' is considered to be 'of the greatest value'. 'In this Japanese experience we can see an alternative to the art-versus-pandering schism which the impractical idealism of Aristotle introduced into Western theatre'.[52] **Purpose of Theorist**: polemic – anti-Aristotelian drama **View of Theatre**: ambivalent			

[1] Havel 1986, 'Writing for the Stage', in *Disturbing the Peace: A Conversation with Karel Hvízdala*, trans. Paul Wilson, N.Y., Vintage, 1991; excerpt in Gerould, Daniel, ed. 2000. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause Theatre and Cinema Books. 485-490.
[2] Havel, Vaclav. 1996a. 'Politics and Theatre'. *Project Syndicate* www.project-sydnicate.org accessed 23/05/2006.
[3] Havel, Vaclav. 1996b. 'Acceptance of an Honorary Degree from the Academy of Performing Arts'. Prague: Prague Castle http://old.hrad.cz/president/Havel/speeches/index_uk.html accessed 4th October 2007.
[4] Gerould 2000: 483
[5] Havel 1986, in Gerould 2000: 485-488.
[6] Gerould 2000: 483
[7] Havel 1986, in Gerould 2000: 488-490.
[8] Havel 1996a
[9] Havel 1996b
[10] Havel 1996a
[11] Excerpt 'Political Dynamics: The Feminisms' reprinted in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.261-265.
[12] Wandor 1998/1986: 262-5
[13] Davy, Kate. 1986. 'Constructing the Spectator: Reception, Context, and Address in Lesbian Performance'. *Performing Arts Journal* 10 (2) pp. 43-52
[14] Davy 1986: 44
[15] Published in *Theatre Journal* 39(1), 1987, pp. 20-34.
[16] Auslander, Philip 1992, *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance*, Ann Arbor, University of Michigan Press, 4
[17] Auslander 1987: 26

[18] Auslander 1987: 27
[19] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.230
[20] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge. 44
[21] Auslander, Philip. 2008. *Liveness: performance in a mediatized culture*. 2nd ed. London and New York: Routledge. 2
[22] Auslander 2008: 1-2
[23] Molderings, Herbert. 1984. '*Life is No Performance*: performance by Jochen Gerz'. In *The Art of Performance: A Critical Anthology*, edited by G. Battock and R. Nickas. New York: E.P. Dutton, pp. 166-180.
[24] Auslander 2008: 46-9
[25] Auslander 2008: 55
[26] Auslander 2008: 44
[27] Kershaw, Baz. 1992. *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge.24
[28] Hilton, Julian. 1987. *Performance*. Basingstoke, Hants: Macmillan.132-3
[29] Published in *TDR* 33(1); excerpts reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.470-475.
[30] Dolan 1989b, published in Hart, Lynda (ed), 1989, *Making a Spectacle: Feminist Essays on Contemporary Women's Theatre* , Ann Arbor, The University of Michigan Press, pp. 318-345
[31] Krasner 2008: 469
[32] Dolan 1989b: 318
[33] Krasner 2008: 469
[34] Aston, Elaine. 1996. 'Gender as sign-system: the feminist spectator as subject'. In *Analysing Performance: A Critical Reader*, edited by P. Campbell. Manchester and New York: Manchester University Press, pp. 56-69.56
[35] Dolan, Jill. 1988. *The Feminist Spectator as Critic*. Ann Arbor: The University of Michigan Press. 2-3
[36] Krasner 2008: 469-72
[37] Dolan, Jill. 2001a. 'Performance, Utopia, and the "Utopian Performative"'. *Theatre Journal* 53 (3) pp. 455-479. 455
[38] Dolan 2001a: 455
[39] Dolan 2001a: 470
[40] Dolan 2001a: 455
[41] Dolan, Jill. 2001b. 'Rehearsing Democracy: Advocacy, Public Intellextuals, and Civic Engagement in Theatre and Performance Studies'. *Theatre Topics* 11 (1) pp. 1-17.1
[42] Dolan 2001b: 1
[43] Dolan 2001b: 13-14
[44] Dolan 1988: 119
[45] Carlson, Marvin. 1989. 'Theatre Audiences and the Reading of Performance'. In *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, edited by T. Postlewait and B. McConachie. Iowa: University of Iowa Press.
[46] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger. xiv

[47] Homan, Sidney. 1989. *The Audience as Actor and Character: The Modern Theater of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard and Williams*. Lewisburg; London and Toronto: Bucknell University Press; Associated University Presses.149
[48] Sata, Megumi. 1989. 'Aristotle's *Poetics* and Zeami's Teachings on Style and the Flower'. *Asian Theatre Journal* 6 (1) pp. 47-56. Also reprinted in Krasner 2008: 460-468.
[49] Sata 2008/1989: 460-1
[50] Sata 2008/1989: 461
[51] Sata 2008/1989: 461-4. See G. Else 1963, *Aristotle's Poetics: The Argument*, Cambridge MA, Harvard University Press.
[52] Sata 2008/1989: 464-7

Table 45/51: Theories of Theatre 1990-1992

(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
1990s: saw the reader-response theories and reception theories of Derrida, Barthes and Foucault, Jauss (1982) and Stanley Fish (1980), and of semiotics, into theatre theory in particular in the work of Carlson, Bennett and Rabkin. Generally the 'major thrust' of this work was to 'downplay the centrality of the author in artistic production',[1] and a number of major contemporary or avant-garde productions by Brook, Grotowski, Blau and others featured radical re-readings or adaptions of famous texts (Shakespearean or Greek). Although it was recognized that 'in performance, the audience ultimately becomes the true master of the situation', and that 'the generation of meaning is more complex and involves more kinds of participants than literary practice does'[2] most of this theorising was (a) thought of as *reading* rather than seeing, and (b) was directed towards superior or privileged readers such as theatre directors or performers. Susan Bennett called for the 'emancipation of the spectator'[3] but it was the theatre practitioner who was to do this, not the spectator. This theorising about spectators, such as it is, draws on post-structuralism's belief that 'fidelity to the author's intention is impossible' anyway and on Marxist and feminist concerns with political struggle rather than 'allegiance to the work of art'.[4] Theatre practice, however, could be said to be way ahead of such theorising in that it had 'already long decentralized the playwright in favour of the producer, director and actors', and in any case, the 'generation of meaning in theatre is more complex and involves more kinds of participants' that this use of what is essentially *literary* theory suggests.[5]				
'From Parody to Politics' (1990)[6]	Judith Butler (1956- Feminist scholar and philosopher	Krasner includes Butler in his anthology of theatre theory because of her significant impact on feminist theatre scholars such as Dolan, Reinelt and Phelan and others, rather than for her use of the term *performativity*, which she derived from linguistics. Butler 'pioneered the study of queer theory and the notion of gender and sexual identity as socially constructed and 'performed' , a normalising process which used regulations and reiterative practices:[7] 'the "doer" is variably constructed in and through the deed'.[8] 'Signification is not a founding act but rather a regulated process of repetition'. 'Construction is not opposed to agency; it is the necessary scene of agency, the very terms in which agency is articulated and becomes culturally intelligible … The critical task is to locate strategies of subversive repetition'[9] e.g. in parody. **Purpose of Theorist**: polemic – gender as performative **View of Theatre**: functional	A conventional practice	We perform our gender, sexual and other identities according to set social guidelines using the repetition of signs which are for the most part conventional	**Doing**: performance (a reiterative practice) **Showing**: an identity
Theatre Audiences: A Theory of Production and Reception (1990; 1997)	**Susan Bennett** English Studies	A 'material analysis of spectatorship'[10] [although she calls spectators 'audience'] through a focus on the cultural conditions that make theatre and an audience's experience of it possible. According to Bennett, the spectators 'exists ... at the nexus of production and reception',[11] although it is not really clear what this means because of the conflation of spectators and audiences. Audiences have a *role* to play. They arrive at the theatre 'well-disposed' to accept this role, which is carried out within two frames, an outer frame	A place for watching performance - a 'complex form of communic-	Representatio n- signification for the purpose of communic-	**Doing**: the practice of theatre (perform-ance) **Showing**: a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		which 'contains all those cultural elements which create an inform the theatrical event' and an inner frame which 'contains the dramatic production ion a particular playing space … It is the interactive relations between audience and stage, spectator and spectator which constitute production and reception, and which cause the inner and outer frames to converge for the creation of a particular experience'.[12] Bennett 'analyses the role of the audience in theatre from a number of recent theoretical perspectives' (semiotics, post-structuralism, reader-response theory). Spectators in traditional theatre enter into a 'social contract': audience members agree to be passive in their behaviour but open, eager and active in their acceptance and decoding of the signs presented to them'. She clearly sees this contract as a straitjacket for spectators because she 'calls for the 'emancipation of the spectator' evident in non-traditional and often marginalized theatre practices, which allow for a more active role for the audience'.[13] Bennett's social contract appears to be an unequal one, since it is the theatre practitioner, who, it appears, must 'emancipate' the spectator. Martin Barker describes Bennett's book as having 'belatedly seized the Althusserian/theoreticist phase of cultural studies' interest in spectators and applied them' not to actual audiences but 'to the *idea* of theatre audiences'.[14] Blackadder claims it 'typically … assumes a basically passive, well-disposed audience'.[15] Nevertheless, her book has been hugely influential amongst the few theorists who do consider spectators, possibly because of the paucity of other studies.	ation' which requires the co-presence of performer and spectators and uses conventions to guide interaction	ation and/or emancipation	theatre performance is made up of signs to be decoded by the spectator, which they do according to their social and political situation **Watching**: spectators **agree to watch** in a particular way: a 'role' which they understand both through convention and from cues offered from the performance; they have a 'social contract' with the performance which enabled

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: polemic – idealised audience **View of Theatre**: positive; functional			performers to use certain conventions in order to communicate; 'audiences for 'traditional' theatre need to be emancipated.
'Theatre without a Conscience' (1990);[16] *Arguments for a Theatre* (1993)	Howard Barker (1946-) Black English author & playwright, created of the Theatre of Catastrophe	The Theatre of Catastrophe is 'an aggressively black viewpoint' which Barker defends in his book.[17] Barker completely reverses/undoes the major trends/complaints of contemporary theatre theorists. **The darkened theatre is an indication that the spectator is to be *trusted individually* with their own responses rather than controlled by the gaze of their neighbours. A response of silence is not a sign of passivity but the only possible response to the burden of witnessing: it indicates *pain*.** Contemporary theatre/street theatre/community theatre are all based on the desire of the elite to teach 'others' – this turns theatre into school and spectators into students, making theatre an instrument of social conformity. Theatre has an 'insatiable appetite for improving other people' and a 'passion to enlighten' – to get people 'to understand' or 'to know' something; to 'heighten perceptions', to 'improve the quality' of their lives – which Barker calls 'shamelessly ambitious' – a 'paternalistic benefice … from the one who knows to the many who do not'. An example of 'the gifted aching to illuminate the ungifted' as a form of 'the artist instructing the herd'. This kind of theatre begins with the question 'What do the people need?' long before the process of writing or rehearsal begins. Theatre is not about truth, teaching or any other of the 'platitudes' theorists trot out to justify what they do (usually in the fear they will be considered self-indulgent otherwise). **Theatre is '*play*'** – a realm of the imagination in response to the question 'What if …?' It has no conscience. Rather, it is a place where 'the unspeakable' can be spoken. This is its power – which is why it has been the subject of censorship and bans throughout its history. 'The theatre is not true, it is not a true action, its very power, its	An amoral space or realm in which the undoable becomes doable	Play	**Doing**: playwrighting ; performance **Showing**: the undoable **Watching**: spectators give the actors permission to do the undoable, which they witnesses in the silence of pain

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		whole authority comes from the fact that it is not true … The moment that an action on the stage asserts its veracity by reference to known and proven action elsewhere, theatre is overwhelmed by the world, the world reclaims it'. Avoidance of theatre as play indicates a distrust of the spectator. Spectators come to the theatre 'for what it cannot obtain elsewhere in any other forum … it comes for the false … for the speculative and the unproven' where 'there is no burden of proof at any moment'. Lighting the spectator goes along with the desire to enlighten them. It places spectators under the gaze of their neighbours, which inhibits imagination: [i]n all collective culture your neighbour controls you by his gaze'.[18] In the darkness, your neighbour is 'eliminated … you are alone with the actor' and free to use your imagination. Contemporary theatre in particular is about control. This is evident in writers 'smitten with the idea of themselves as advocates' and who aim to subordinate actors to their wishes. This leads to a 'theatre of morals almost as rigid as the medieval stage', contributing to 'a new style of social conformism'. Theatre is not a moral place. 'Great art lives outside the moral system, and its audience, consciously or unconsciously, demands it, particularly in theatres whose very darkness is the condition of a secret pact between actor and audience [in which] the actor is licensed to do the undoable [and take us] out of ourselves' like dogs let off the lead. Inside 'the black box' of the darkened theatre, 'the audience [is] trusted with the full burden of what it has witnessed and liberated from the ideology of redemption, it witnesses in silence, a silence of pain, the terrible ambitions of the human spirit'.[19] **Purpose of Theorist**: polemic – anti-didactic theatre **View of Theatre**: positive; functional			
Yet another discovery of the spectator, this time by the application of semiotics to theatre, semiotics being a 'spectator sport' *par excellence*. Also a continued concern to distinguish theatre from not just other media and other forms of image generation, but also from the burgeoning field of *performance*.					
Sociocritique de la traduction: Théâtre et altérité au Quebec (1968-1988) (1990)[20]	Annie Brisset Canadian academic and translator	'[T]heatre as a social art is an enunciation addressing a group in a particular time and place'. Therefore 'it must conform more closely to the values of the collectivity and so is linked more directly with the social imaginary and its symbolic representations than other genres'.[21] **Purpose of Theorist**: analysis **View of Theatre**: functional	A social art dependent on convention	To address through representation ; to communicate	**Doing**: theatre practice must acknowledge convention if it is to communicate

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Actors and Onlookers: Theater and Twentieth Century Scientific Views of Nature (1990)	Natalie Crohn Schmitt	A comparison of Aristotle and John Cage on the basis of their understandings of nature, on which Schmitt claims they pin their respective ideas of theatre. Schmitt argues that Cage's aesthetic represents a radically new departure for theatre with its concern with the *interaction* between performer and role and performer and observer, but Plato was also deeply concerned about this as well. She seems to see Aristotle's account of the Greek theatre as prescriptive (as so many have throughout the history of theatre theory) and his absence of concern with spectators as an indication that Greek theatre did not see the relationship between performer and spectator as interactive.[22] **Purpose of theorist**: analysis **View of Theatre**: positive	An imitation of life affected by historical understand-ings of nature	Imitation	**Doing**: the practice of theatre
1991-2: a 'massive revival of New Writing' for the theatre in Britain, with the production of controversial work which has come to be known as '**In-Yer-Face' theatre**, and an increase in spectators. IYF theatre was blatantly aggressive and provocative, featured the breaking of taboos and was experiential, intense, cruel and impositional. It was a rebellion against the classic well-made play and aimed to 'wake up' spectators and let them know what human beings were capable of, especially in terms of perpetrators and victims.[23] IYF theatre 'saved British theatre', which had always 'put the writer at the centre of the theatrical process' and which had been suffering waning spectators. IYF theatre was precipitated by a wider perception that masculinity was 'in crisis.' It was a short-lived aesthetic style, already apparently over by 2002, although Sierz considered that it had probably 'done its job' in breaking through moribund traditional approaches to theatre and theatre writing. It was also a feature of a time where theatres were not being subsidised and also could be seen as a kind of 'do-it-yourself' theatre. Theatre subsidies subsequently had increased, which may also have had a hand in IYF theatre's demise. It was based on a rage at conditions which were no longer present. Also spectators may have become used to or even bored with the constant aggression and provocation, and the bleakness of such theatre.			
Theatre, Theory, Postmodern-ism (1991); 'Dance and Media Technologies' (2002);[24] 'Performance and Science' (2007)[25]	Johannes Birringer German born performance and media choreographer; artistic director of Alienation Co.	Birringer 'laments the marginalization of theatre in postmodern culture'.[26] It might be 'charming' for theatre to resist being 'the cutting edge'[27] but it is also incapacitating for theatre. Theatre should have 'a critical connection to postmodern culture' which he sees as dehumanizing the 'dispossessed body' and generating 'pervasive social and economic displacements.'[28] The solution to this and to theatre's marginalization does not lie in appeals to its 'liveness' but in its ability to explore representation and its limits, and its ability to disrupt 'the indifference of contemporary culture'.[29] Complex interactions between theatrical and digital performance are already happening,[30] suggesting that 'Dancing across distances' may be an alternative form of choreography, not the death of it.[31] 'The "intelligent stage" of the future will not be a theatre but the network itself' and audiences will become 'users and interface participants'.[32] **Purpose of Theorist**: polemic – anti-theatre's marginalization in postmodernity **View of Theatre**: functional	An art form which needs to be critical to survive	Exploring the limits of representation	**Doing**: the practice of theatre
'Introduction	Ronald Willis	'The attitudes that characterise a discerning audience member are remarkably like those	A place; a	To explore	**Doing**: the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
to Theatre – Who Does it Serve? What Does it Contain? (1991)	Educator	we associate with a liberally educated human being. At the least we expect a viewer to set aside inhibiting prejudices in order to facilitate empathetic involvement … One implicit goal is to enable the student to access alternate paradigms, to expand the canon of experiences deemed worthy of consideration … An ongoing strategy seeks ways to keep students open to "otherness"'.[33] **Purpose of Theorist**: polemic – purposeful theatre **View of Theatre**: functional	practice	alternative paradigms	practices of theatre **Watching**: education produces a discerning spectator
'The Dramatic Basis of Role Theory' (1991)[34]	**Robert J. Landy** Drama therapist	In discussing the basis of Role Theory as it is used by drama therapists, Landy advances a theory of 'role' and its historical development. Roles allow the connection of the particular (and personal) with the 'universal and global' through the idea of 'types'. The concept of role is 'a dramatic one, deriving … from the wooden scroll on which the early actor's lines were written'.[35] Although the *types* of roles available 'have remained somewhat constant throughout the centuries', they have changed in number and complexity. During the C20th, they became so realistic that they virtually merged with reality in the 'extreme forms of identity' practised in the Strasberg acting method. This provoked a reaction towards more stylized or 'truncated' ideas of role, where roles became simply 'presentational' signs or images. Role is based on 'the principle of impersonation'. Its aim is 'to assert power over that which all human beings feel powerless', including the self. Role-playing (by the self or by another) allows humans to come to know themselves 'as an object' and thereby achieve self-knowledge, and power over the self. It also allows the personal and particular to be linked with 'the universal and global' and vice versa. Theatre is thus a means of bridging the gap between the self and others, something which makes it valuable as a model for 'dramatic forms of healing'. Role is what 'holds two realities, the everyday and the imaginative, in a paradoxical relationship to one another. Without role there can be no drama'.[36] **Purpose of Theorist**: polemic - therapeutic drama **View of Theatre**: functional	An activity involving role-play which allows objectific-ation (which makes it useful)	Impersonatio n; bridging the gap between the particular and the universal	**Doing**: drama
The Secret of Theatrical Space (1992)	Josef Svoboda (1920-2002) Czech designer	Svoboda's experiments with new technologies and multimedia have influenced much contemporary theatre design. His work centres on the concept of *kinetics*. Because a play exists only in performance, its setting must be dynamic. He developed a technique he called *laterna magika* which combined performers with projected images in complex ways, and experimented with plastics in order to change settings easily and fluidly. He worked extensively in Europe and the United States and received many awards for	A setting for plays	To generate a play	**Doing**: performance

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		technical innovation.[37] **Purpose of Theorist**: polemic – dynamism in performance **View of Theatre**: positive			
The Semiotics of Theatre (1992); *The Show and the Gaze of Theatre: a European Perspective* (1997)	**Erika Fischer-Lichte** German critic, scholar, theatre historian and performance analyst (semiotics)	Fischer-Lichte is considered to be one of Germany's leading theorists and historians of theatre. She argues that approaches to the study of theatre have largely been historical, and therefore theoretical in perspective rather than aesthetic. This has meant the neglect of performance analysis, since performance 'exists only in the brief moment of its creation'. Consequently 'literary theory has consistently neglected the dimension of performance'.[38] Performance itself 'can never be handed down to us … A performance does not exist as a material artefact'.[39] Modern recording equipment has overcome some of the difficulties of performance analysis, but still leaves the problem of the inevitable subjectivity of analysis, since 'I can only describe what I have seen',[40] which may be different from what another sees. The other problem is that of segmentation: different ways of breaking up the performance in order to describe it can lead to different kinds of analyses. [Fischer-Lichte analyses a performance of *Don Giovanni*, which, while rich in detail regarding setting, gesture, costume, lighting etc, in no way manages to impart the experience of the performance]. Historically, theatre has provided spectators with a number of conventions by which they can readily identify that they watching theatre rather than real life (e.g. the use of the curtain; use of on-stage 'spectators'). Periodically, theatre becomes self-reflective (during the Baroque and in the postmodern world) and uses these conventions theatrically. For example, the red curtain may be used as part of the production's set in order to convey the idea of a theatre within the theatre. In self-reflective theatre, 'looking on' is as much 'a theatrical activity' as a real experience for the spectator, and spectators on stage may both replace and stand in for the spectator in the auditorium. This reveals that the gaze of *others* is 'the origin and also the condition of the possibility of theatre and of theatricality'.[41] Self-reflection 'on the conditions of its own potential can be seen as a predominant characterization of contemporary theatre'.[42] Fischer-Lichte thus links theatre with theatricality through the gaze of the spectator. Fundamentally, **theatre is a site of cultural *exchange*, like a market**;[43] influences move both ways, and have consequences e.g. the introduction of perspective to theatre positioned and limited spectatorship in fundamental ways. Theatre is affected by, reflects and expresses its social and political context. Therefore theatre will be different for each historical era. During the Baroque, the body was a product of artifice; the aim was self-	An immediate experience, occurring under the gaze of the spectator; a site of cultural exchange (a market); a model; a form of (semiotic) communic-ation	To express its social and political context; to contribute to a civilizing process through an exchange with spectators	**Showing**: the actor's body as a sign system **Watching**: theatre and theatricality both originate and continue to exist because of the gaze of spectators: 'the gaze of the other is … the origin and also the condition of the possibility of theatre',[53] as it is of the possibility of both history and performance analysis.[54]

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		control. The aim of acting was to represent controlled emotion; actors provided a model of self-control. During the C18th, the representation of naturalness became the aim of acting, as the body came to be thought of as a natural product, and sensuality was accented. The C20th saw the body as a *tabula rasa*, as 'raw material for sign processing'; gestures were 'abstract articulations' and the body was raw material to be 'reshaped according to artistic intentions' part of a general approach to the body as a site of reshaping.[44] Since the 1960s (postmodernism), the aim has been to liberate the actor's body by 'desemiotization' (Robert Wilson's work in which the body doesn't *mean* anything) or're-sensualizing' (Living Theatre), while also restoring the spectator to 'their right to spectate'.[45]Theatre 'has contributed to the civilizing process by employing and interpreting the actor's body as a sign system' for changing cultural systems. There is 'a close connection between the civilizing process [in the culture at large] and the art of acting [at any one time] although it is impossible to prove … that acting initiated the social conventions or … the social conventions influenced acting'.[46] However, there is enough of a connection to argue that theatre history cannot be examined without regarding social history because theatre history is social history. Essentially, Fischer-Lichte sees theatre as a form of communication i.e. she has a linguistic understanding of theatre. Language signifies (semiotics) and therefore theatre can be *read* semiotically; therefore theatre is a form of communication (see Pateman for a critique of this idea).[47] Her book is also an attempt to articulate a methodology for analysing performances semiotically: analysis is necessarily subjective and can only be on the basis of plausibility; segmentation is problematic.[48] Despite her general recognition of spectatorship, Fischer-Lichte does not tie this in with the semiotic method or with herself as a privileged spectator *qua* analyst, largely because she still sees semiotics in *linguistic* terms: 'The quest for meaning has always been one of the most crucial problem of literary scholarship',[49] and four main approaches have been used: the mimetic: art copies life; the expressive: art expresses the individual subjectivity of the artist; the rhetorical or aesthetic: the work of art is a reality of its own; and the cathartic: the meaning of the work is revealed in the effect it has on the recipient. Each approach brings its own assumptions: there is an objective view of life available and the meaning of a work is conveyed through mimicry; the subjectivity of the artist is expressed in the work of art and this is its meaning; the meaning of the work of art lies exclusively in the symbolic			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		systems it used or the internal relations within it; the meaning of the work lies in the effect it has on the recipient. Each approach reveals only one aspect of the work of art: its semantic dimension; its pragmatic dimension as a relationship to its producer; its syntactic dimension; or its pragmatic dimension as a relationship to the recipient. Semiotics is a better approach because it focuses on all four aspects. However, all five approaches are challenged by postmodern works which profess to have no meaning, and which actively thwart interpretation. This is not, however, a catastrophe, because the search for meaning can simply be transferred from the product or result of the work of art to the process of making the work of art. The *process* is the meaning.[50] We now have 'a new paradigm of literary scholarship' for semiotic analysis, one which looks at both interpretation (results) and process. The value of this kind of analysis is hard to see for anyone other than an historian of theatre or a director planning to put on another production because, as she herself says, it is a 'meaning-making system that is practically inexhaustable'.[51] Not only can it produce unlimited meaning, but it is about producing meaning. Her conclusion are so general as to be questionable (the postmodern avant-garde theatre of Robert Wilson is a bit like the avant-garde theatre of the 1930s). She constantly muddles theatre, theatre theory, theatre history and the theatre metaphor so that it is difficult to know what she is talking about. For instance she talks about contemporary western society putting itself 'onstage'[52] but what she means is that it 'exhibits' itself in public – which she sees as 'a culture of theatricalizations'. **Purpose of Theorist**: analysis (historical); polemic - semiotic **View of Theatre**: positive; functional			
The Language of the Theatre (1992); 'Acting: The Quintessence of Theatricality' (2002)	Eli Rozik Semiotics	A semiotic view of theatre. Theatre is 'an iconic medium'[55] and 'it is *acting* or *enacting* a fictional entity coupled with similarity on the material level, that constitutes the essential quality of theater or theatricality'. Theatre = theatricality. '**Whatever happens on stage is not a world, but a description of a world**'. In theatre 'the principle of acting is more widely materialized than usually thought, and includes human and non-human actors, ready-made objects and even conventional signs'.[56] Acting is a tripartite activity: 'actor (who produces the signs), text (the set of images inscribed on his body) and character (who exists only in the imagination of the spectator); 'a real table on stage always enacts a table which is not itself, i.e., a table in a fictional world'. Actors do the same but the coupling of image producer, 'text' and fictional character is more complex and subtle.	An iconic medium; a place of enjoyment for spectators	To provide a description of the world through sign	**Doing**: acting (as enacting) is the essence of theatre **Showing**: icons

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Nevertheless there is a clear distinction 'between action and "enacting an action" which applies to theatre and is the essence of theatricality.[57] Fischer-Lichte's account of theatre is relentlessly semiotic in that it assumes from the outset that theatre is a form of communication, that this communication is coded and that these codes are interpreted by spectators. Although **semiotics is a theory of reception**, the interest in theatre for Fischer-Lichte does not lie in reception but in the identification and interpretation of signs. In the welter of codes and signs to be observed and interpreted by the semiotically aware spectator (such as Fischer-Lichte) we lose any sense of **theatre as a place of enjoyment for spectators**. Enjoyment is clearly not enough. Theatre has to mean something, even if that meaning is that there is no meaning. The constant theme of 'crisis' – even 'virulent' crisis[58] becomes tedious and one begins to wonder if the crisis lay in the minds of the theatre theorist rather than in the spectator. She also wants to argue for theatre as a 'universal language' since it is clearly inter-cultural, borrowing widely from other cultures. Brecht, for instance, is widely used by non-Western cultures, and often spear-heads the use of other Western theatre conventions.[59] **Purpose of Theorist**: polemic – anti-semiotic analyses of theatre which privilege decoding over enjoyment **View of Theatre**: positive; functional			
The Politics of Performance: Radical Theatre as Cultural Intervention (1992); 'Oh for unruly audiences! Or, patterns of participation in twentieth-century theatre' (2001)[60]	Baz Kershaw British writer, director and teacher	A performance (which 'encompasses all elements of theatre' 'is 'about' the transaction of meaning' through 'a continuous negotiation between stage and auditorium'.[61] '**The totally passive audience is a figment of the imagination**, a practical impossibility; and, as any actor will tell you, the reactions of audiences influence the nature of a performance'. The nature of the performance 'enables the members of an audience to arrive at collective 'readings' of performance 'texts'.[62] Difference spectators will impact on their society in different ways, and this impact will be affected by aspects of theatre-going outside the actual text or production e.g. 'how the audience gathers … and disperses'.[63] These observations are relevant to all kinds of theatre, but are most clearly seen at work in oppositional theatre, particularly as this kind of theatre generally has to constructs its audience and its performance space: 'audiences for alternative theatre did not come ready-made'. The efficacy of any theatre, especially alternative theatre which aims to 'refashion' its society, depends on its relationship with its audience. When alternative theatre also wants to be popular as well as subversive, it must devise 'complex theatrical methods … in order to circumvent outright rejection'. Performances are	A cultural activity which produces a cultural product (a perform-ance) and operates within a wider context which it either supports or	Encoding signifiers as part of an ideological transaction with spectators which either supports or challenges its social context; meaning is passed to the spectators via	**Doing**: performance – includes all the elements of theatre **Watching**: decoding signifiers; spectators have been subject to discipline so that applause is now their only

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		encoded and decoded via a shared *ideology*, which Kershaw defines as 'any system of more or less coherent values which enables people to live together in groups, communities and societies'. Irrespective of performance type, 'to the extent that performance deals in the value of its particular society, it is dealing with ideology'.[64] While Kershaw recognizes that any society will contain a plurality of ideologies in conflict, he maintains that there are some which become dominant and can be said to characterize a society (e.g. patriarchy, heterosexuality), and 'theatre and performance are major arenas for the reinforcement and/or the uncovering of [such] hegemony'. All performance, not just alternative theatre, has 'ideological designs on their audiences … their over-riding purpose was to achieve ideological efficacy',[65] engaging them in 'the paradox of rule-breaking-within-rule-keeping'[66] as they attempt to re-structure their audience within and as an ideological community. Nevertheless long term efficacy is 'notoriously difficult to determine',[67] although the documented responses to some performances and the ubiquity of censorship indicates that, at the very least, challenges to the *status quo* are widely seen as something to be feared, and the economic success of some theatre as well as the general willingness of governments to spend on theatre also indicate that performances are also recognized as having value of some kind (even if only economic or entertainment): 'arguments for the 'economic importance of the arts' assume the efficacy of theatre as an institution of cultural production' if nothing else.[68] Spectators 'always have a *choice* as to whether or not the performance may be efficacious for them', as to whether they want to see the performance as consequential or 'only a 'possible world', with no bearing on the real one'. The decision to see it as consequential, which operates as a commitment, is 'the source of the efficacy of performance for the future'. This is more likely to have an impact on a society or community level if the whole audience responds in this way, because it will change 'the networks of the community'.[69] It is the concept of 'community' which links the experiences of individual audience members to changes in the wider society, allowing a broader challenge to the status quo. However, in the end it is *the context of performance* [which] *directly affects its perceived ideological meaning*', particularly in relation to the intertextuality brought to it by its audience. Kershaw argues that Western spectators have become 'particularly skilled in inter-textual reading' as a result of the mass media, and this has made them 'more active in the creation of meaning'. Although some argue that this has led to a profound	challenges; a commodity; an ecological system	a continuous negotiation	mechanism for expressing themselves, however they come to understand the meaning of the performance through negotiation with the performers – as this occurs they are **constructed as an audience**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		individualization of interpretation, nevertheless, both drama and theatre 'quintessentially assume the possibility of a collective response based on the achievement of shared readings'. Kershaw argues that this is shaped 'by the ideological identity of the audiences' communities' which are 'the very foundation of performance efficacy. [Understandings of interpretation as entirely individual are steeped within an ideology of individualism]. Spectators are embedded within communities (of location and/or interest) as well as within cultures or 'signifying systems'. Alternative and community theatre movements can be seen as 'a cultural formation', part of a broader 'oppositional cultural movement' which emerged in Western countries 'in the post-war period'.[70] Individual alternative performance must be seen in this context as well, in order to consider their efficacy and especially, their popularity. [Efficacy cannot be measured in a vacuum]. Spectators have been subjected to discipline since World War II. This has changed them from patrons (who had to be pleased) to clients (of artist/experts) to consumers of theatre as a commodity. This has disempowered them to the point where they use applause to reaffirm themselves rather than to express approval or disapproval of what they are consuming. Spectator pleasure now is measured by whether or not they buy a ticket, not by whether or not they appreciate what they see. Kershaw suggests taking Boal's approach to theatre could re-empower spectators and restore theatre's democratic potentials, but at the cost of still not understanding 'the nature of those elements that are poisoning … contemporary theatre'.[71] According to Kershaw's analysis of the Mark Ravenhill play *Shopping and Fucking* those elements consist of a loss of a sense of public life, leading to a narrow narcissism in the spectator. He thinks that this loss should have been challenged by the play which had the opportunity to reveal it but backed away from it rather than risk spectator outrage, although one wonders whether he would have been happy to take responsibility for the consequences of his proposal. It seems not because he retreats to a theoretical position: 'Remember, I am still dealing in theatre and performance as an ecological system, so the marginality of these suggestions might be more apparent that real'.[72] Kershaw suggests using devices to induce 'more selective inattention' in spectators, perhaps by reintroducing *claques* of various kinds. The theatre needs 'unruly audiences'. **Purpose of Theorist**: polemic – re-empowerment of spectators **View of Theatre**: functional			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Los Angeles' (1992)[73]	Reza Abdoh (1963-1995) Iranian-born artist, director, playwright, choreographer and gay and lesbian rights activist	Abdoh's work 'examined images that inhibit the imagination, seeking to liberate preconceived notions of reality and power'.[74] His work was clearly political, and prolific given his short life. [It is hard to know why Krasner included Abdoh in an anthology of theatre *theory*, because 'Los Angeles' is more a description of theatrical techniques]. An 'unpredictable' environment such as Los Angeles allowed Abdoh 'creativity … a way to create work that resonates every aspect of one's personal and universal self'. This was important because 'Art today needs to have a holistic nature'. The most important question in theatre was how to 'manifest the invisible and the unknown without making it into a property'. The only way to do this was to have the performers 'become primary creators. It is essential to think of the performer as a primary creator' rather than 'becoming another person'.[75] In passing, Abdoh compares the theatre scene in New York to that of Los Angeles. New York has a well-established theatre tradition 'of dialogue between an audience and a creator which is lacking in California, and that dialogue between the creator and the viewer determines how a work is perceived and the direction that it takes … in New York there is a preformed set of rules, expectations, a norm or paradigm that you either try to uphold or try to break. When people go to see something they are always referring back to that model'.[76] He prefers to freer environment of Los Angeles where he can do as he likes. **Purpose of Theorist**: polemic – performer are creative **View of Theatre**: positive	A socially embedded cultural practice	To manifest the invisible and the unknown	**Doing**: performance (art); performers were 'primary creators' not role-players
The short paragraph from Abdoh above epitomises the contrast between Aristotle and Zeami which Sata was drawing,[77] with the added acknowledgement that the poet-tragedian was likely to be quite happy to hear Aristotle's version of things, since it gave him not just primacy, but a license to create, albeit within structural guidelines – but without having to consider the spectator. This suggests that it was not so much the insistence on the primacy of the text which has been the problem for the western tradition but the insistence on artistic freedom, and which the worship of the text symbolises. Consequently, the shift to performance in the west in recent years may not be an acknowledgment of Zeami's understanding of theatre, but **another quest for artistic freedom**, this time on the part of the actor. That performance is being driven by 'performance artists' rather than spectators indicates that we are still within the Aristotelian tradition, no matter how way out a performance is, as long as it is seen as a one-way process].					
Only Entertainment (1992)	Richard Dyer (1945 – Film Studies	Entertainment is rarely looked at for its own sake. Instead '[e]ntertainment, especially preceded by 'just', is often used as a term to deny or discount something's aesthetic and ideological qualities, just as the 'art' label often prevents people from seeing how enjoyable something is … art: entertainment is a dubious and often deadly distinction'.[78] Yet, 'entertainment offers certain pleasures not others, proposes that we find such and such delightful, teaches us enjoyment – including the enjoyment of unruly delight. It	A form of entertain-ment	Providing visions of utopia for teaching, pleasure and the	**Doing**: the practices of theatre **Watching**: enjoyment

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		works with the desires that circulate in a given society at a given time, neither wholly constructing those desires nor merely reflecting desires produced elsewhere; it plays a major role in the social construction of happiness',[79] and is 'part of the professional ideology' and purposes of cultural producers.[80] Therefore we should make efforts to understand it for itself, rather than 'take it as given' or 'assume that behind it lies something more important'.[81] Entertainment is 'an attitude towards things' rather than a category of things, and is not simply something devised 'to stave of boredom'. Moliere severed the connection between art and entertainment when he refused to toe the classical line, saying his purpose was to 'provide pleasure'; entertainment then became identified with what was not art. This distinction 'is harmful, false to the best in both' art and entertainment'.[82] Entertainment, often in the form of musicals, is 'utopian' – offering a glimpse of something better. It is true that this can be tied to the dominant culture and capitalism, but dismissing entertainment as mere prevents us from challenging this, as well as denying the way 'art' can be the same. **Purpose of Theorist**: polemic –anti-discrimination against entertainment **View of Theatre**: positive; functional		construction of happiness	

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[2] Fortier 2002: 143
[3] Bennett, Susan. 1990. *Theatre Audiences: A Theory of Production and Reception*. 1st ed. London and New York: Routledge.
[4] Fortier 2002: 143
[5] Fortier 2002: 143
[6] An excerpt from *Gender Trouble: Feminism and the Subversion of Identity*, printed in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing 477-482.
[7] Krasner 2008: 476
[8] Butler 2008/1990: 477
[9] Butler 2008/1990: 477, 480-1
[10] Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception*. 2nd ed. London and New York: Routledge. ix
[11] Bennett 1997: viii
[12] Bennett 1990: 149
[13] Fortier 2002: 137

[14] Barker, Martin. 2004. 'Reviews by Martin Barker'. *Particip@tions* 1 (2).
[15] Blackadder, Neil. 2003. *Performing Opposition: Modern Theater and the Scandalized Audience*. Westport, Connecticut, London: Praeger.xiii
[16] Reprinted in *Arguments for a Theatre*, and in Brandt, George, ed. 1998. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. Oxford: Clarendon Press.55-61.
[17] Brandt 1998: 55
[18] Barker 1998/1990: 55-7
[19] Barker 1998/1990: 59-61
[20] Discussed by Godard, Barbara 2000, 'Between Performative and Performance: Translation and Theatre in the Canadian/Quebec Context', *Modern Drama* 43, 2000, pp. 327-358.
[21] Godard 2000:Godard, Barbara. 2000. 'Between Performative and Performance: Translation and Theatre in the Canadian/Quebec Context'. *Modern Drama* 43 (Fall) pp. 327-358. 333
[22] Schmitt, Natalie Crohn. 1990. *Actors and Onlookers: Theater and Twentieth-Century Scientific Views of Nature*. Evanston, Ill.: Northwestern University Press.
[23] Sierz, Aleks 2002, 'Still In-Yer-Face? Towards a Critique and a Summation', in *New Theatre Quarterly* 18(1), pp. 17-24. 18-20
[24] Published in *PAJ: A Journal of Performance and Art* 24(1), pp. 84-93.
[25] Published in *PAJ: A Journal of Performance and Art* 29(1), pp. 21-35.
[26] Fortier 2002: 180
[27] Birringer 1991: x-xi
[28] Birringer 1991: xii-xiii
[29] Fortier 2002: 180
[30] Birringer 2007
[31] Birringer 2002: 92
[32] Birringer 2002: 87, 89
[33] Willis, Ronald 1991, 'Introduction to Theatre – Who Does it Serve? What Does it Contain?, *Theatre Topics* 1(2) 1991, pp. 143-149, 146; cited in Lee 1999: 157n11.
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[35] Landy 1991: 29
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[38] Fischer-Lichte, Erika. 1997. *The Show and the Gaze of Theatre: a European Perspective*. Iowa City: University of Iowa Press.319
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[40] Fischer-Lichte 1997: 188
[41] Fischer-Lichte 1997: 190
[42] Fischer-Lichte 1997: 199
[43] Fischer-Lichte 1997: 1
[44] Fischer-Lichte 1997: 34-7

[45] Fischer-Lichte 1997: 56
[46] Fischer-Lichte 1997: 39-40
[47] Pateman, Trevor. c1995. 'Art is not a Message'. *www.selectedworks.co.uk* accessed September 2008.
[48] Fischer-Lichte 1997: 187-9
[49] Fischer-Lichte 1997: 303
[50] Fischer-Lichte 1997: 317
[51] Fischer-Lichte 1997: 337
[52] Fischer-Lichte 1997: 218
[53] Fischer-Lichte 1997: 190
[54] Fischer-Lichte 1997: 343
[55] Rozik, Eli. 2002. 'Acting: The Quintessence of Theatricality'. *SubStance* 31 (2&3) pp. 110-124.111
[56] Rozik 2002: 123
[57] Rozik 2002: 113
[58] Rozik 2002: 119
[59] Rozik 2002: 148
[60] Kershaw, Baz. 2001. 'Oh for unruly audiences! Or, patterns of participation in twentieth-century theatre'. *Modern Drama* 44 (2) pp. 133-156.
[61] Kershaw, Baz. 1992. *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge.17
[62] Kershaw 1992: 16
[63] Kershaw 1992: 24
[64] Kershaw 1992: 15-18
[65] Kershaw 1992: 21
[66] Kershaw 1992: 28
[67] Kershaw 1992: 21
[68] Kershaw 1992: 23
[69] Kershaw 1992: 28-9
[70] Kershaw 1992: 33-6
[71] Kershaw 2001
[72] Kershaw 2001
[73] Published in *Mime Journal* 1991/1992; reprinted in Krasner 2008: 483-488.
[74] Krasner 2008: 483
[75] Abdoh 2008/1992: 484-5
[76] Abdoh 2008/1992: 484
[77] Sata, Megumi. 1989. 'Aristotle's *Poetics* and Zeami's Teachings on Style and the Flower'. *Asian Theatre Journal* 6 (1) pp. 47-56.
[78] Dyer, Richard. 1992. *Only Entertainment*. New York: Routledge. 3

[79] Dyer 1992: 7
[80] Dyer 1992: 8n1
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[82] Dyer 1992: 12-13

Table 46/51: Theories of Theatre 1993-1996
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Unmarked: The Politics of Performance (1993); *Mourning Sex: Performing Public Memories* (1997)[1]	Peggy Phelan (1959- American feminist cultural theorist and performance studies scholar	Phelan is a leader in new concepts of performance theory, investigating 'the political efficacies of performance for social change. *Unmarked* examines the invisibility of the marginalized. *Mourning Sex* examines the complexities of loss and grieving in art and society.[2] For Phelan, performance is irrevocably live: 'Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representation.[3] This offers freedom. 'Performance and theatre are instances of enactments predicated on their own disappearance'. 'The enactment of invocation and disappearance undertaken by performance and theatre is precisely the drama of corporeality itself'.[4] **Purpose of Theorist**: polemic - invisibility **View of Theatre**: positive; functional	A seeing place	Making visible through enactments	**Doing**: performance
The Theatre and Everyday Life (1993)	**Alan Read** English theorist of the ethics of performance	'Theatre is worthwhile because it is antagonistic to official views of reality'.[5] It is through performance that we can challenge 'social and cultural "givens"'.[6] **Purpose of Theorist**: polemic – performance as ethical **View of Theatre**: positive	An art form	Challenging hegemony	**Doing**: the practice of theatre
Theatre and the World: Performance and the Politics of Culture (1993); *The Politics of Cultural Practice* (2000)	Rustom Bharucha Indian-based writer, director and dramaturge	Theatre is 'a laboratory of the world' through which we can 'see the global and communal realities of our times'[7] and, following Brecht, '[t]o seek the familiar in the unfamiliar, the unfamiliar in the familiar'.[8] Bharucha, however, rejects Soyinka's interculturalism in performance, especially where Western directors such as Brook incorporate elements from other cultures in an exchange which is never 'fair and balanced'. This 'two-way street [is] more accurately described as a 'dead-end',[9] especially as this kind of interculturalism 'always displaces traditions from where they really mean something':[10] 'Nothing could be more disrespectful to theatre than to reduce its act of celebration to a repository of techniques and theories'.[11] The same can be said for traditional culture. Fortier says that this purist position 'may be good for certain isolated, rural forms of traditional performance' but does not help people in urban 'hybrid conditions'.[12] **Purpose of Theorist**: polemic – anti-inter-culturalist theatre **View of Theatre**: positive; functional	A place of experiment-ation; a laboratory; an act of celebration	Experimen-ting - celebration	**Doing**: the practices of theatre **Showing**: alternative realities
'Seize the Moment' (1994)[13]	Peter Zeisler (1924-2005) Theatre	Good theatre provides 'forums to communities'.	An activity	The creation of forums for communities	**Doing**: the practices of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	advocate, director and producer; founder of the Guthrie Theater	**Purpose of Theorist**: polemic – dialogic theatre **View of Theatre**: functional			
'The Dramaturgy of the Tabloid: Climax and Novelty in a Theory of Condensed Forms' (1994)[14]	**John Osburn** Theatre Studies	Dramatic structure consists of 'the resolution of an action through the mechanism of the climax'.[15] This structure can be and is being applied to situations outside theatre. Dramatic structure works as a form of condensation (like 'tabloids'). However, the condensation engaged in by tabloid newspapers loses its connection with dramatic structure because it provides an instantaneous climax. Understanding dramatic structure can help remedy the increasing lack of structure used by tabloid forms. **Purpose of Theorist**: analysis (dramaturgical) **View of Theatre**: n/r		The resolution of conflict	**Doing**: drama - playwrighting
Directing Postmodern Theater (1994)	Jon Whitmore American director and writer	An introduction to directing using semiotic theory. Theatre is about meaning: '[t]he reason for creating and presenting theater is to communicate meanings'.[16] People go to the theatre for a variety of reasons – excitement, illumination, fulfilment. Spectators constitute 'a sign system for both performers and other spectators: 'each spectator serves as a signifier for performers and other spectators to read'.[17] These signs include physical features, socio-economic traits, movement, proximity, aural discourses such as laughing, talking, coughing, social interactions such as eating or drinking. The director understands these various desires and behaviours, although he cannot control the spectators. However 'it is critical that he know what he wants them to take away from the encounter' because this helps him make choices when preparing the performance.[18] **Purpose of Theorist**: polemic – theatre as communication **View of Theatre**: positive; functional	A form of communi-cation; a social event; an encounter	Communic-ation - the communic-ation of meanings through sign, taking into account spectator behaviour	**Doing**: directing **Watching**: the spectators emit and read their own signifiers
'Elements of Style' (1994)[19]	Suzan-Lori Parks (1964- African-American	Parks offers some advice about how to write plays and appear on opening night: 'Don't be shy about looking gorgeous. I suggest black'.[20] The job of the playwright is 'to write good plays' and to defend dramatic literature 'against becoming "Theatre of Schmaltz"' and theatre which is 'uninterested in the marvel of live bodies on stage'. A few of her hints: you should know why it has to be a play and not some other form; form and	An activity; an art form	Performance of words	**Doing:** playwrighting

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	playwright and screenwriter	content are interdependent: 'the form is an active participant in the sort of play which ultimately inhabits it'.[21] Repetition and revision are central elements in her 'drama of accumulation', which is rhythmic, like jazz. Don't take established shapes for granted (e.g. time) and realise that 'Words are spells in our mouths … Language is a physical act … Words are spells which an actor consumes and digests' in order to perform, and the 'action goes in the line of dialogue' (not 'in a pissy set of parentheses').[22] **Purpose of Theorist**: polemic – good plays **View of Theatre**: positive			
To Act, to Do, to Perform: Drama and the Phenomen-ology of Action (c1994)	Alice Rayner American academic of Dramatic Literature and Critical Theory	A philosophical enquiry into how action is constituted by language, materiality and performance, which uses dramatic texts by Shakespeare, Chekhov and Beckett to examine the problems of action. Rayner uses a phenomenological approach to theatre in order to 'get at the 'thickness' of action, its 'phenomenal complexity''. Action is a larger potential field which theatre actualizes in particular circumstances. Works of dramatic art are 'ways of seeing' which 'allow us to think through our relation to action and reality'.[23] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional	A place in which drama is actualized as action	To allow us to think through our relationship to action	**Doing**: performance **Showing**: representatio ns through action
Converging Realities: Feminism in Australian Theatre (1994); *Body Show/s: Australian viewings of live performance* (2000)	Peta Tait Feminism and Queer theatre and performance	Through the work of feminist practitioners, 'theatre is shown as a social space in which the performative nature of cultural and individual identity is explored'.[24] [An account of theatre which completely ignores the inability of performer or director to control what the spectator makes of what is shown. Includes the discussion of a production of *The Currency Lass* at the Q Theatre in 1989 in which Justine Saunders played the part of a white man because she was a 'professional performer' and therefore 'eligible to be cast in non-Aboriginal roles'.[25] Tait as well as the director and performers of this production, seem to completely overlook the relationships between the roles *in* the play and interpret the puzzlement of the spectator as an inability or unwillingness to deal with the racial implications of the play which were supposedly being brought out by the transgressive casting]. In *Body S/hows*, Tait distinguishes between **two kinds of spectators**: the *specialist* viewer, who has some knowledge and technical ability in relation to what they are seeing and *non-specialist* spectators (the general spectator). In physical performances such as circuses, non-specialist spectators 'watch the moving body' and see 'ease, daring action and joyful exuberance'. The specialist viewer is aware that the performer may be experiencing 'muscular pain'. This means that they are better able to analyse performance. They can also pay attention to the background of the performance.[26] Tait	A social space	To challenge the social and political status quo by 'foregroundin g … alternative ways of conceptual-ising subjectivity'.[27]	**Doing**: performance **Watching**: specialist viewers are more able to analyse what they see (and are justified in doing so)

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		thus justifies her spectatorship on elitist grounds, making it clear she is not speaking as the general spectator. **Purpose of Theorist**: polemic – embodiment **View of Theatre**: positive; functional			
Bodied Spaces: Phenome-nology and Performance in Contemporary Drama (1994)	Stanton B. Garner Jr Phenomen-ologist	'Theatrical space is phenomenal space, governed by the body and its spatial concerns',[28] and 'theatrical watching' is about 'the spatial conjunction of bodies, objects and other performance elements that constitute at once the object of such watching'.[29] [NB: Peta Tait says this is not the case with physical theatre (circus, dance) – people watch the moving body.[30] Work by Tim Fitzpatrick indicates that when watching a drama spectators overwhelmingly look at the faces of the actors, although they do frequent, split-second sweeps of the surroundings to check that nothing had changed.[31] **Purpose of Theorist**: analysis: embodied performance **View of Theatre**: positive	A phenomenal space	The government of space using the body	**Doing**: performance **Showing**: the body governs the way space is used in theatre **Watching**: spectators constructs the object they are watching as they watch
'The Other History of Intercultural Performance' (1994);[32] *Corpus Delecti: Performance Art of the Americas* (2000)	Coco Fusco Latin American performance artist	Fusco was critical both of intercultural performance and of Boal's work, which she saw as creating 'a restrictive straitjacket for Latin American artists': 'Too many Latin Americans have suffered at the hands of authoritarian systems that reduce all forms of expression - public, private, religious or aesthetic – to a certain political value of meaning for there not to be an enormous amount of scepticism about such approaches to culture',[33] not least because now, in the United States where Fusco worked, there was 'an insistence that all 'authentically' Latino artists perform this function 'of politicizing the underprivileged' – 'even though the reality is that many Latin American artists' primary spectator consists of their peers, other intellectuals, and spectators that do not respond receptively to what they perceive as outdated and dogmatic paradigms'.[34] Fusco's performance with Guillermo Gómez-Peña of *Two Undiscovered Amerindians Visit…* (1990s) gives a clear indication that **what spectators see is not under the control of artists**. They expected their 'use of satiric spectacle' to critique the European ethnological practices of putting native people on display to be readily apparent to		The expression of the political can take various forms	**Doing**: performance art **Watching**: spectators read into performance s aspects of their own cultural and social life and context, especially its ideology

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		spectators. However, many people took their performance piece to be a real example of such ethnography, to the point of making complaints to the Human Society about its treatment of the natives. One audience member 'remembered having read about the island in *National Geographic*'.[35] Responses were 'complex and unexpected … museum directors were bewildered to find that viewers took the performance in the same way they took their own 'scientific' displays. The performers expected that their performance would show that viewers had not moved past cultural stereotypes in their thinking and hoped to confront viewers with their own stereotypical reactions'.[36] Instead, the performance was taken to be real and the performers were accused of 'misinforming the public'.[37] Such reactions are both an indication of what spectators bring to performances, and also perhaps, the explanation for the disciplining of spectators which took place during the C19th: spectators were not only not passive in their responses but were likely to act in completely unexpected ways. **Purpose of Theorist**: polemic – anti-prescriptive theory (even when radical) **View of Theatre**: positive; functional			
25 Years of Performance Art in Australia (1994)	The Sydney Front (1986-1993) Performance group	The Sydney Front featured performances which manipulated and attempted to 'seduce' spectators into 'making themselves' the spectacle, although from the description of the performance of *Don Juan* (1991-2), it is clear that spectators were manoeuvred into positions where they found themselves as spectacles, generally through the manipulation of space and the use of spectator 'costuming' such as masks. Their manifesto reads: 'Our work is about excess, about a gesturing that goes far beyond that necessary for any reasonable discourse. The superabundance of our work has the paradoxical aim of releasing the spectator from false complicatedness. We continually collapse our own rhetoric and bring the focus back to the body's fleshy organs. By thus returning to where meaning is embodied, we aim to protect ourselves and the spectator from the terrorism of grand abstractions that cannot be lived out'.[38] Their performance generally attempted to confront the spectators with embodiment. Spectators were invited to feel the naked performer, and some spectator members were induced to strip, only to find themselves being felt by the performers (and possibly other spectators). The aim was 'to be most unsettling or agonising for the spectator'.[39] Spectators were 'corralled', asked to wear masks and carry wine, singled out for focused attention and 'salacious questions' and physical contact.[40]		Manipulation and seduction of spectators into recognizing the physical aspect of performance	**Doing:** performance art **Showing**: the fine line between spectator and performer and the susceptibility of spectators to seduction or coercion **Watching**: an unsettling

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		Purpose of Theorist: polemic – embodiment **View of Theatre**: positive; functional			or agonising experience as they were continually threatened with being the spectacle
'Utopia Sustained' (1995)[41]	Dragan Klaic Theatre scholar and cultural analyst	Theatre 'is always based on conflict, opposition, and contradiction, or at least tension … Theatre succeeds when it presents its utopian arguments as a blueprint, open to opposition, rather than depicting the consequences of their implementation'.[42] **Purpose of Theorist**: analysis **View of Theatre**: functional	A place of represent-ation	To present views of utopia	**Doing**: the art of theatre **Showing**: representatio ns
'Systems of Lights' (1995)	Anna Deavere Smith American performer and playwright	Theatre is a mode of communication 'requiring human beings to be in the same room at the same time'.[43] **Purpose of Theorist**: polemic – liveness; co-presence **View of Theatre**: functional	A mode of communica-tion in a shared space	Communic-ation	**Doing**: the practices of theatre
Key Concepts: A guide to Aesthetics, Criticism and the Arts in Education (1991); 'Art is not a Message' (1995);[44] 'Mimesis and Katharsis/ Catharsis' (2004)[45]	Trevor Pateman Aesthetics	Works of art are **not** 'acts of communication' or messages. A work of art is an expression or representation which invites us to or provides the opportunity for 'feeling and reflection'. Art works 'are demonstrative – they show. But showing is always in principle and potentially, showing some-one'. This is a 'risky business' for the artist because they cannot control the response of the spectator. Nevertheless, art that tries to convey a message invariably fails as art (but may succeed as propaganda). Viewing art also entails a personal relationship: 'there can be no second-hand engagement with the art object … when we engage with a medium, whether as spectator or artist, we have to do so 'in and of ourselves''. No-one else can do it for us.[46] Pateman defines catharsis as the experience of simultaneously feeling both pity (for the sufferer) and fear (for ourselves). It is not about emotional release or the release of pathological feelings (Nietzsche) but 'a powerful emotional experience' which leads to the rightful functioning of both pity and fear in life. He bases this reading on Aristotle's *Poetics*. It is essential that art is representation or mimetic (i.e. fictional) for this experience to occur.[47]	A viewing-place	The artist works with a medium which can best *show* what he wishes to express or represent or imitate, although he may not know what that is until the work is	**Doing**: art **Showing**: all art is demonstrati ve **Watching**: an experience of art must be first-hand. The spectator's response cannot be controlled

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		Purpose of Theorist: polemic – anti-communication model **View of Theatre**: positive; aesthetic		finished. The aim is to invite feeling (affect) and reflection in the spectator	even though the spectator is viewing the art first hand
'The crystal of acting' (1996)	Janne Risum Theatre theorist	An analysis of the way theatre has 'borrowed from the other arts and from life' in order to define itself, sometimes sharply, sometimes indeterminately. Drawing on Artaud, she claims that acting is a form of cutting crystal. 'There is an infinite number of ways to cut your own crystal, and some pieces of basic advice. There is only one condition: you have to cut one'.[48] **Purpose of Theorist**: polemic – risk-taking **View of Theatre**: positive	An art form	To take risks	**Doing**: acting
A Brief History of Theater Forms (1996)	Alice Lovelace American performance poet, playwright and essayist	Theatre has three historical forms: communal (pre-Christian and based on ritual), Aristotelian (theatre to the spectator) and Brechtian (an attempt to regain communal theatre).[49] **Purpose of Theorist**: polemic – anti-Aristotelian (non-participatory) theatre **View of Theatre**: ambivalent	An historical art form	Forging a relationship with the spectator	**Doing**: the practice of theatre - different kinds of theatre have different kinds of relationships with their spectator
Clit Notes: A Sapphic Sampler (1996); 'From "Fab!" to "Fuck!" (2001)	Holly Hughes American performance artist/actor	'**Theater tends to happen in theaters, whereas performance art tends to happen in spaces**. A theater will be designed … as somewhere with a stage, some lights, a box office, a dressing room, head shots, and people who know how to run these things. A theater is a place that has been designed for theater, whereas a space has been designed for some other purpose: it's a gas station, an art gallery, somebody's living room, a church basement, and it's always better suited for pancake suppers and giving oil changes than for performing'.[50] Performance, for Hughes, is a 'space apart, but it is 'an active space, one tied to a public sphere in which the mutual agency of performer and spectator might have meaning'.[51] Both sides of politics have a problem with politically engaged art	A space for the activity of theatre; a marginal, expensive activity	Active engagement with the spectator	**Doing**: performance art **Showing**: challenging the stereotypes shown in traditional

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		of any kind, although the right at least recognizes 'that art has power, that art is an agent of social change'. The 'standard leftist take on art: art is decadent, bourgeois, just another commodity'. What we end up with is 'a lot of artists who are politically engaged … critical, central, thick as thieves' but not much thinking by artists of the connections between art and 'the conditions under which it's made and viewed'. Consequently, it is difficult to organize artists as activists, while, at the other end, the exorbitant cost of theatre tickets leads to theatre which 'caters to an audience that can either blow fifty bucks without blinking or to someone of more modest means who sees theater as an occasional indulgence' which they don't want spoiled by politics. Teachers of acting contribute to the problem too, by reinforcing 'social diseases' such as racism, sexism and gender conformity through their attention to how a performer looks rather than what they can do.[52] **Purpose of Theorist**: polemic – anti-conventional theatre and its rules **View of Theatre**: ambivalent			(orthodox) theatre **Watching**: is affected by factors such as cost
'Culture and political change: British radical theatre in recent history' (1996)	Anna Seymour English director	Artistic expression has become 'part of the leisure industry' under the domination of the market and an enterprise culture, but theatre 'can be used for cultural activism as well as for mere entertainment'. This is because 'there is no neutral territory on the stage [and so] it is impossible for messages not to be transmitted' and theatre is made in order to 'expose ideas' as well as to 'create a theatrical experience'. Consequently, theatre makers 'cannot claim to be innocent observers' or mere story-tellers (as Peter Brook claimed to be). Too many decisions occur before the play is seen by spectators: the 'size of the space, positioning of the spectator, spatial relationships between actors and set, textures and colours, and when to turn the lights on and off', underpinned 'by the intentions of the play's producers': 'conscious choices and material decisions are made about the construction of theatrical 'product'. Theatre has a 'materialistic basis' whether the times recognize that basis or not. **Spectators are neither 'controllable automata' nor 'so diverse in their 'subjectivities' as to be indescribable'**. **Spectators are interpreters. A spectator 'will always make up its own mind, whether we like it or not'**.[53] However, activist theatre cannot be judged according to some 'universal' or abstract conception of what is 'art' or what is 'professional' because it must, more than any other kind of theatre, adapt itself to its spectator: grieving when it is grieving and celebrating when it is celebratory. The standards of judgment applied by funding agencies tend to be abstract	A constructed experience; a practice; an art form	To expose ideas; to create an experience for the spectators by creating a relationship with them	**Doing**: directing; the practices of theatre **Showing**: all theatrical products contain 'messages' of some kind (practitioners are not 'innocent'). **Watching**: spectators are interpreters,

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		and theoretical and miss what the theatre is doing, in particular the imperative of connecting with its spectator: 'To try to detach an understanding of the work from its constituent audience, to judge it in terms of some abstract notions of 'art' is of itself a political statement, implying universal standards or 'good' and 'bad' art and insinuating the power of those privileged to judge. Having said that it would be naïve to suggest that what the audience wants is necessarily 'good''.[54] It is up to theatre practitioners to try and make theatre of a high standard, whatever kind of theatre it is. **Purpose of Theorist**: polemic – anti-aesthetic view of theatre/pro-responsibility **View of Theatre**: positive; functional			who make up their own minds
'Performing Emergency: Witnessing, Popular Theatre, and The Lie of the Literal' (1996)	Julie Salverson Canadian playwright and arts educator	Salverson works in 'community-based popular theatre' which she says has, since the 1980s become 'a named genre' with 'a large degree of acceptability and wide public interest'.[55] Popular theatre projects which allow people to 'tell their stories' are generally seen to be vital, engaging and having 'indisputable learning' opportunities for both performers and spectators, however, there are particular problems associated with such theatre which can make 'telling stories … not always an empowering experience': 'Thoughtlessly soliciting autobiography may reproduce a form of cultural colonialism that is at the very least **voyeuristic**'[56] and may involve danger and re-traumatisation for the teller. Salverson thinks through this problem by drawing a distinction between watching and *witnessing*, which she defines as 'an act through which an incident of violence is understood as significant and is responded to by someone other than the direct victim of that violence, an act ultimately perceivable by the survivor as actual changed conditions in the world around him or her, e.g. the conditions that encourage people to drink and drive become conditions that discourage such behavior'.[57] Witnessing then requires a change in the spectators to accommodate the experience of the victim. In this way, a victim is restored to their community, which has changed to accommodate the person's experience. In other words, when working in popular theatre, especially that which focuses on trauma or violence, 'we need to take seriously what it means to speak and listen to difficult histories' by providing a space which not only invites the telling of the story but also provides the means by which the spectator for that story can take in what is being told. What Salverson is pointing out is the problematic nature of **conflating theatre with ritual**. Although both create a space for story-telling, only ritual includes provision for witnessing. Salverson wants to hang on to the form or container which can	A communal space for story-telling	Therapeutic, pedagogical but with the potential to be voyeuristic; to effect change	**Doing**: communal ritual **Showing**: portraying traumatic events (can be positive but can also be harmful) **Watching**: can be cathartic; may be voyeuristic or merely empathetic

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		be created by theatre, but utilize it in the way ritual does. In this way she can prevent the 'lie of the literal' where authenticity of the story over-rides the form in which it is being told, either preventing witnessing, or collapsing witnessing into empathy ("just like me").[58] Neither of these adequately acknowledges the trauma which is being expressed because they do not allow externalisation, and can lead to re-traumatisation. They are also unlikely to achieve the aim of popular theatre, which is 'a public and distinctly pedagogical enterprise' which aims 'to set up conditions of reception' that will affect or change the spectator, as well as the performers. **Purpose of Theorist**: polemic – therapeutic theatre **View of Theatre**: positive; functional			
'Psychoanalysis and the theatrical: analysing performance' (1996)	**Elizabeth Wright** Psychoanalysis	Psychoanalysis has always 'paid attention to' theatre, especially to the similarities between them. 'Theatricality' is 'the operative factor both in the consulting room and on the stage'.[59] However, post-Freudian psychoanalysis 'challenges any simple notion of mimesis, whether applied to the conscious or the unconscious.' Instead, 'postmodern performance theatre explores the world as theatrically constructed rather than the theatre as mirror of the world':[60] **the world is theatre because it is *constructed***. Postmodernism has 'betray[ed] the theatrical nature of reality: the subject is theatrical through and through'.[61] Freud saw the mind as a metaphoric theatre, and believed that spectators at actual theatre received catharsis and consolation in the 'surreptitious,' observing representations of the aspects of themselves they were required to repress. However, postmodern performance no longer sees theatre as a form of consolation for the spectator. Rather 'the basic structure of postmodern performance' since Brecht and Artaud, involves 'subversively implicating the spectator with what is happening on stage and vice versa',[62] for a variety of purposes: recognition of death (Lacoue-Labarthe), awakening of the self (Pina Bausch), confrontation (Müller; Wilson). 'The post-Freudian theatre, in the wake of Lacan, reveals theatricality as a necessary element in the construction of the subject. Its effect is to make the subject (artist and spectator) experience the gap between the body as a discursive construct and its felt embodiment in experience, between the representation and the real, and to expose it to continual risk of re-definition'. On the basis of this, Wright analyses the work of a number of 'postmodern' artists, seeing in it the same refusal of grand narratives that postmodernism rejects. However, this account of the historical development of psychoanalysis applied to the theatre slides inexorably from	A place	Exposing the workings of the unconscious through representations	**Doing**: performance **Watching**: Freudian: sublimation and consolation Post-Freudian: recognition of death; awakening of the self, confrontation

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		Freud's account of what it means to be a spectator to an almost complete focus on the artist and what s/he produces, as Wright unproblematically adopts the position of the psychoanalytically aware Spectator/Analyst. The affinity between psychoanalysis and theatre, on which she bases her assessment that 'the subject is theatrical through and through'[63] on both stage and in reality is also problematic, given that Freud's account of the way the mind worked was largely based on the theatre metaphor. Is this theatre theory, or a metaphorical use of theatre? Still, her point that theatre was once conceived of as a form of consolation, but now refuses the offer this consolation points to a shift in the aims and intentions of artists and productions, albeit still leaving spectators unproblematically on the receiving end. **Purpose of Theorist**: analysis (psychoanalysis) **View of Theatre**: functional			
'Gender as sign-system: the feminist spectator as subject' (1996)	Elaine Aston Semiotics of theatre	Theatre semiotics provides a set of 'critical tools', a 'framework and a vocabulary for identifying, classifying and analysing the 'parts' which make up the whole' of a theatrical communication 'in which a series of coded messages are sent or enacted and their meaning/s received or decoded', to realise a feminist critique of theatre, although to date it has generally been 'gender-blind'. Focusing particularly on spectators, Aston argues that 'dramatic theories of spectator response' such as those by Brecht and Boal as well as the implied theories of mainstream theatre which generally assume the 'male gaze' as universal provide 'useful ways of identifying and analysing how a spectator is expected to behave' or respond,[64] but **there is little information on 'real' spectators**. Actual male and female spectators appear to experience theatre differently,[65] but 'the female spectator whose reactions are theatrically 'competent' generally finds herself … laughing in spite of herself' as she is forced to adopt 'male drag' and accept being 'coerced into producing woman as object'. Theatre practitioners should be encouraged to 'make the sign feminist'.[66] One way of doing this is to develop a framework for semiotic analysis which takes account of gender, and to use it to draw attention to the ways theatre (and presumably other forms of representation) promote gender issues. Although she is committed to an understanding of theatre 'as a communication model' in which 'stage and audience co-produce the performance text', and she admits that spectator reaction 'is particularly difficult to analyse within the formal mode of semiotic analysis' because it provides no place for the affective responses of the spectator (laughter, tears, anger, passion etc), these problems have been overcome in feminist theatre because these	A form of communic-ation which is gendered	Signification; representation : artists 'encode' performances	**Showing**: gender balances/im-balances **Watching**: is gendered: female spectators experience theatre differently to male spectators; theatre needs to become gender-aware rather than assuming the male

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		aspects are 'central to the performance frame' and the implied and real spectators in feminist theatre coincide because they are both female and gender aware. Feminist theatre thus 'revisions theatrical communication' in ways which can be analysed semiotically and then applied to mainstream theatre to undermine the universality of the 'male gaze'.[67] Essential to this project is to rethink the process of performance so that, **for the purposes of semiotic analysis, the spectator response '*begins*' the communication**, rather than being something which occurs at the end. She provides a brief demonstration of this in selective analysis of spectator responses to the work of Sarah Daniels. She compares the Reponses of male critics (negative) with female critics (positive) (based on their written reports) and also surveys the responses of young female theatre students (very positive). What we end up with is not much more than (a) the recognition of spectators and some speculation about how they may interact with the performers and (b) the recognition that there are 'different spectatorial positions' among women (men are generally condemned to the universal response of the male gaze, despite the presence of men at feminist theatre) and that any analysis of female spectators needs to take account of gender, class, race, sexual orientation, etc.[68] **Purpose of Theorist**: analysis (semiotic); polemic – feminist theatre **View of Theatre**: ambivalent			gaze as universal; spectators and performers 'co-produce' the performance text [which suggests that performers need to become gender aware as well]
'Feminisms and theatres: cannon fodder and cultural change' (1996); 'The Politics of Performativity in the Age of Replay Culture' (2000)	Lizbeth Goodman Feminist theatre theory	'Feminism' is 'a form of cultural politics. "Theatre' is 'a general category of art or performance'. Both are political and both are performative: 'most theatre can be analysed in terms of the representation of gender and power'.[69] 'Feminist Theatre' is a genre or form of theatre' which is informed by feminist perspectives in its choice of 'working method, topic, form and style' and which is situated in the public domain by virtue of its politics'. It is ideal 'cannon fodder' for academic study because of its base in feminist theory, because it requires ' knowledge of performance studies and drama, as well as 'an awareness of social history, social policy, politics, economic and media studies, because it is routinely marginalised as a *genre*, because it is an art form which 'is performed and shaped primarily in public' outside academic institutions and which 'takes the personal very seriously, and because it is a relatively recent phenomenon, appearing firstly as street theatre or agit-prop in the late 1960s, and then as specifically feminist companies in the late 1970s and early 1980s. This theatre has as its aim 'to re-focus society's way of seeing and depicting women'. It 'takes many forms' and 'encompasses many different	A general category of art or performance which is ephemeral and has traditionally involved the key character-istic of distance	To bring about change; affect	**Doing**: performance **Showing**: different perspectives **Watching**: spectators for feminist theatre are not only different but potentially more available for

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		approaches to feminism.[70] For academic study, there are 'two major theoretical concepts of frameworks which help to situate feminist theatre alongside other areas of cultural representation and academic study': the concept of the 'gendered gaze' and the role of the spectator in feminist theatre. The concept of the gaze brought to attention the way spectators *appropriated* representations. However, spectator and performers are in a reciprocal relationship, especially in feminist theatre, which 'conceptualises a new audience' with its choice of themes, settings etc – both in the sense of bringing different women to the theatre and in changing the perceptions of spectators used to 'traditional' theatre. In particular, feminist theatre encourages the 'feminist spectator as critic' as part of the process of 'redirecting the gaze' to allow for differences of perspective. Theatre especially allows for this world changing activity because 'the theatre space encourages immediate reactions from the spectator and permits a level of criticism which is not deemed appropriate in most forms of social interaction'.[71] [This sounds a promising endorsement for seeing politics as theatre but Goodman goes on to say]: 'Therefore, developing theories of self in performance must consider the unique qualities of the live theatre performance' [which suggests a focus on doing rather than watching performance. Goodman also notes that despite this promising aspect of theatre, **'real' spectators, as revealed in the very limited numbers of surveys, do not seem to match up with theories about spectators**. A survey carried out by Goodman of 300 theatre groups which could be considered 'feminist', asking which groups had carried out spectator surveys, yielded just 98 candidates. These surveys added little more than demographic information: 'groups with mostly women members attracted higher proportions of female audience members than male; the majority of feminist groups recorded 'a positive [woman to man] ratio [as do many mainstream theatres]. Ages and backgrounds of audience members for the Black Mime Theatre Women's Troop 'varied enormously', as did reasons for attending. However, feminist theatre was a genre which occupied a precarious position in the theatre, and was particularly affected by lack of funding, inaccessible venues etc. Most mainstream theatre was not prepared to take the risk of putting on feminist productions; they preferred to pander to 'the lowest common denominator of 'entertainment value'' apparently demanded by 'middle-ground, middle-class audiences' which favoured 'musicals and revivals'.[72] She saw the future of feminist theatre lying in a return to street theatre, political demonstrations, unscripted performance			analysis. Spectators **appropriate** representations- this can be affected by their relationship with the performers, which is reciprocal

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		work and multi-media presentations, although it was also likely to be taken up as part of teaching gender courses. With regard to *liveness*, the possibility of replay is affecting how we see theatre. **Theatre is becoming performance – but performance which is losing its sense of place**, perhaps even its embeddedness. This will have a profound effect on the way we do **theatre, which until now has ephemerality and distance as its two key characteristics.** Now, theatre may be simultaneously recorded as well as performed, may appeal to spectators both present and absent, and may be replayed continually. This turns theatre into performance, and it also turns it into reproduced art rather than produced art. Thus theatre becomes just one of many kinds of performance. It still requires sharing with an audience for completion, as any performance does, but it does not require presentation and is no longer ephemeral. It is also more susceptible to scrutiny.[73] **Purpose of Theorist**: polemic – pro-feminist theatre/analysis – influence of media on theatre **View of Theatre**: ambivalent			

[1] Excerpt reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.505-508.
[2] Krasner 2008: 505
[3] Phelan, Peggy. 1993. *Unmarked: The Politics of Performance*. New York: Routledge. 6
[4] Phelan 2008/1997: 506-7
[5] Read, A. 1993. *The Theatre and Everyday Life*. London: Routledge.1
[6] Carlson, Marvin. 2004. *Performance: A critical introduction*. 2nd ed. New York and London: Routledge. 45
[7] Barucha, Rustom. 2000. *The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization*. London: The Athlone Press.17
[8] Bharucha 2000: 19
[9] Bharucha, Rustom 1993, *Theatre and the World: Performance and the Politics of Culture*, London and New York, Routledge, 2; also cited in Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.202
[10] Fortier 2002: 202
[11] Bharucha 1993: 4-5
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Table 47/51: Theories of Theatre 1997-2000
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Interview with the Editor [of *AS/SA*]' (1997)	Jean-Pierre Sarrazac playwright, academic, semiotics	Theatre 'is a citizen's forum for politicised discourse in which society's ills are examined in the "blinding brightness" of the stage's lighting'. Sarrazac's research work is concerned with how meaning is born in the theatre. He believes, perhaps as one would expect of a theorist who is also a practitioner, that **semiosis in the theatre involves a movement of sense from author and director to the spectator**, not, as most semiotic analyses believe, from text to stage. However it is done, 'exposition of 'the enigma' is the purpose of theatre'. It is 'a means of asking the "question of the Other"'.[1] **Purpose of Theorist**: polemic – theatre is purposeful **View of Theatre**: functional	A citizens' forum	To convey meaning; to ask questions	**Doing**: the practice of theatre
'Drama in a Dramaturgical Society' (1997)	**Lizzie Eldridge** Scottish academic of Drama and Theatre Arts	Theatre 'provides artistic form and coherency to a reality which, at the level of immediate experience, frequently lacks such a coherent structure … it is the theatre, perhaps more than any other artistic medium, that provides a space in which ideas can be discussed and developed; in which the nature and possibilities of human interaction can be explored and extended; in which notions of community can be dramatized, questioned and attempted; in which the past can be reassessed and possible futures depicted and actively explored. If we live in an increasingly dramaturgical society then the theatre becomes *more*, not less, important. In this context, the theatre can and should provide the necessary space and forum for our development'.[2] **Purpose of Theorist**: polemic – theatre as a resource **View of Theatre**: functional	An artistic medium; a space; a forum; a structuring activity	To structure in order to educate	**Doing**: dramatization **Showing**: showing or rehearsing how/what to act
The Explicit Body in Performance (1997)[3]	Rebecca Schneider (1959- American feminist and scholar of performance studies	Schneider's work is 'concerned with feminism as a bodily performance', as represented in performers who 'speak-back' to or turn the **gaze** back onto the spectator in an attempt to challenge 'the explicit determination of who is viewing whom'.[4] She coined the phrase 'the explicit body' as a means of addressing the ways in which work which draws attention to and parodies 'historically marked' bodies, makes the social nature of these identities explicit. For example, 'the explicit body in much feminist work interrogates socio-cultural understandings of the "appropriate" and/or the appropriately transgressive – particularly who gets to mark what is (in)appropriate where, and, who has the right **to appropriate** what where – keeping in mind the double meaning of the word "appropriate"'.[5] Schneider argued that a widespread belief that 'transgression' had been tamed by capitalism had led to a reformulation of avant-garde work as '**resistance**', although she suggests that it may not have been capitalism which led to the demise of		To challenge the spectator; to reveal the body as a stage	**Doing**: embodied performance

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		transgression as the avant-garde's *raison d'etre* but the exposure of it as a male realm by female artists picking it up: 'After all, men transgress, women resist.'. However, the idea of resistance does have 'an important political dimension'. 'Looked at in this light, the politicized postmodern art world's claim that all transgression is defunct is in itself transgressive, disallowing the "transgression" upon which right-wing agendas depend. And yet the timing of this claim is suspiciously gender-, race-, and preference-marked, coming at a moment when the terms of transgression, the agents of transgressive art, had radically shifted'. Much feminist explicit body performance art is aimed at making apparent 'the link between ways of seeing the body and ways of structuring desire according to the logic of commodity capitalism … Like a commodity, desire is produced … nature designed, packaged, and sold … we see her body everywhere, selling a dream of a future real to a present posited always as a "lack"'. What makes feminist performance art transgressive under these conditions is its refusal to relinquish its 'fullness' and presence. It renders the female body 'literal', making apparent 'the ways in which **bodies are stages for social theatrics**' and suggesting alternatives.[6] **Purpose of Theorist**: polemic – embodiment/the gaze **View of Theatre**: functional			
Theory/ Theatre (1997, 2002)	Mark Fortier Canadian academic of English literature	The aim of the book is to introduce theatre students to 'a broad range of theory and to examine the application of theory to theatre'. It situates theatre theory within 'cultural theory', defined as 'the attempt to understand in a systematic way the nature of human cultural forms such as language, identity and art', a field which he claims to have been in existence since Plato and Aristotle, but which only came to dominance since the 1960s.[7] The theories of theatre that he reviews, then, are not so much theories devised by theatre practitioners, but **the application of cultural theories to theatre** e.g. semiotics, phenomenology, post-structuralism, psychoanalytic and gender theory, postmodern, materialist and post-colonial theory, reader-response and reception theory: 'I am specifically concerned with theories that come from outside theatre' and date from the last 150 years or so.[8] **Drama refers to the 'literary, textual aspect of theatre'**.[9] **Theatre, on the other hand, 'is performance** … and entails not only words but space, actions, props, audience and the complex relations among these elements'.[10] Drawing on Schechner, he defines performance 'as a concept in theatre … is the notion of theatre in its entirety'. Drama, theatre and performance 'are related activities … drama [is] a part of theatre and theatre [is] a part of performance in the wide sense'.[11] A full study of theatre	A form of performance a cultural practice	Representatio n through the use of language, action and spectacle	**Doing**: performing drama

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		must therefore engage with drama and performance as well. Theory and theatre are connected in at least four ways: theatre can be analogous or equivalent to theoretical reflection (Checkhov, Artaud, Blau); theatre enacts a theoretical position (Cixous, Churchill, Boal); theatre can be explained/elucidated through theory (Derrida, Fortier) and theatre can 'answer back' to theory, calling its presuppositions into question and exposing limitations and blindness.[12] Theories such as those Fortier discusses in the book 'allow us to understand some very basic aspects of theatre',[13] although each theory has a different answer to questions about theatre. **Purpose of Theorist**: analysis (theoretical) **View of Theatre**: positive			
Staging Resistance: Essays on Political Theatre (1998)	Jeanne Colleran & Jenny S. Spencer (eds) American theorists of English	Colleran and Spencer declare that '...*nonpolitical* art is impossible': 'Theatre performances, like other instances of cultural production, are … "impure acts", simultaneously socially implicated and socially critical, an apparatus for the construction of meaning rather than an index to it'.[14] They nevertheless situate *political* theatre as oppositional and transgressory in relation to mainstream theatre. In political theatre, whilst theatre performances, as 'apparatuses for the construction of meaning' are socially implicated, they are also necessarily socially critical. Consequently, they divide 'political theatre' into two categories – 'agitprop plays', which they call putting 'politics on stage', that is, overt acts of political critique, and 'cultural practices that self-consciously operate at the level of interrogation, critique and intervention'. Within this latter category there is a further division into three: 'theatre as an act of political intervention taken on behalf of a designated population and having a specific political agenda'; 'theatre that offers itself as a public forum through plays with overtly political content'; and 'theater whose politics are covertly or unwittingly on display, inviting an actively critical stance from its audience'. Whilst it would seem possible to consider that mainstream, state sponsored cultural productions like the Opening Ceremony of the Sydney 2000 Olympics might fit into the first of these sub-categories, it is not what the authors mean by political theatre. This is a significant shortcoming of the book, and typical of most approaches to what is generally self-described as 'political theatre'. None of the essays in the book see the promotion of 'consensus-preserving ideas of nationhood' as in fact constructing consensus. Typically, 'political theatre' urges its spectator to a 'continual battle with authority'[15] and believes that theatre may provide 'cognitive maps' to help spectators to 'grasp [their] positioning as individual and collective subjects'. Theatre is relevant to the	A space; an cultural apparatus for the construction of meaning; a public forum	Political; a form of critique; imagining alternatives; the provision of 'cognitive maps' by which spectators can grasp their position as individuals and as part of the collective	**Doing**: performance – a cultural production **Showing**: 'cognitive maps'

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		social sphere 'as a forum for public debate, a gauge of national aspirations, an enactment of social critique, and a space for imagining alternatives'.[16] **Purpose of Theorist**: polemic – political theatre **View of Theatre**: functional			
'Playing the Fault Lines: Two Political Theater Interventions in the Australian Bicentenary Year 1988' (1998)	Tom Burvill Australian academic	This essay is a contribution to the volume mentioned immediately above, and looks at two examples of 'political' theatre (both of which are transgressive). 'One of the ways political theater can work is by opening up … issues, by speaking some of the otherwise unspoken'.[17] Thus '[p]olitical theater practice can … provide spaces for the experimental construction' of the events of history in which cultures have collided, thereby producing a 'disconcerting of certainties' where 'unsettling counterimagining' can offer 'alternatives to ideology's "lived imaginary relation to the real" and provide new models for understanding.[18] **Purpose of Theorist**: analysis (political theatre) **View of Theatre**: functional	A site of experiments in new imaginaries	Offering alternatives to unsettle certainties	**Doing**: the practice of theatre - transgressive **Showing**: new models of relationships to others
'Notes for a Radical Democratic Theater: Productive Crises and the Challenge of Indeterminacy' (1998); 'Performing Europe: Identity Formation for a "New" Europe' (2001); 'The Politics of Discourse: Performativity	**Janelle Reinelt** American theatre theorist	In 'Notes', Reinelt argues that cultural practices such as theatre 'perform the work of social imagination' in one of two ways: imagination 'may function to preserve order' or is may 'have a disruptive function'.[19] Theatre in particular does this because it constructs 'an aesthetic community – an imaginary republic of citizens' in much the same way as political participation is supposed to: 'the activity of performing and spectating is itself an aspect of community formation'. Not only this, but theatre practitioners are not simply cultural producers, but may also be 'citizens who take seriously their role in the democratic struggle to produce a just and free society'. Rather than sideline cultural production, politics should recognize both its role and the commitments of its practitioners *as citizens* as well as recognize the ability of theatre to 'allow the deliberation on matters of state', albeit in an aesthetic mode: 'A person is no less a theorist about democracy because he/she stages romantic musicals rather than joins a political party … they can be considered politically active when they self-consciously seek to promote democratic ideals in their work'. Performances can also be 'sites … of democratic engagement'. Reinelt recognizes that not all theatre will attempt to influence society for the better, but also defends 'mere' entertainment for its ability to form spectators into a community: 'live theatre enacts one of the last available forms of direct democracy … **Spectators are, at the least, an implied community for the time of performance' even in mass entertainment**. Theatre should be valued for its	A social and cultural practice; an institution; an activity of performance and spectacle; a represent-ational art	Performing the social imagination either to preserve order (through entertainment) or to disrupt it by constructing alternatives; a form of objectificatio n	**Doing**: the practices of theatre **Watching**: even theatre for entertainment generates aesthetic communities

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
meets Theatricality' (2002)		contribution to the values of the society: 'Western theater, as an institution and as a social practice, is already deeply implicated in the heritage of Western democracy. The arts occupy a space in culture associated with the "free" expression of gifted individuals, the "enhancement" of national life, the production of entertainment for leisure consumption, the public representation of … national character. Each of these functions is linked to an implicit set of values (liberty, equality, pluralism, sovereignty, individual rights) and presumes a group of "citizens" who form a symbolic community when they gather as an audience'.[20] In 'Performing Europe', Reinelt argues that theatre is a representational art which can influence as well as reflect 'the course of history' through the provision of 'imaginative mimesis, transformative models, and observant critique', although its function can be 'circumscribed by institutional structures and limited audiences'.[21] There is also **the problem of elitism**. Even political theatre tends to be directed towards elite spectators, which may ignore the political message of the performance, while less verbal kinds of theatre which can be performed across class/language barriers offers less opportunity for the creators to control the interpretations made by spectator members. Theatre needs 'new ways of representation that can connect with … other popular discourses' such as sport and popular music.[22] One possibility lies in connecting with postmodern conceptions of performance. **Theatre can never escape representation**, but performance occurs in the gap between what is expected (iteration) and 'the non-commensurability of repetition',[23] and it is in this gap that the possibility of change lies. **Purpose of theorist**: polemic - theatre in its widest sense **View of Theatre**: functional			
Introduction to Theatre (1998-2006)	Eric W. Trumbull American; director of Nova Woodbridge Theatre Group; Theorist of theatre and communication studies	**An audience is 'aware of itself as a group'**, and has artistic self-awareness. The theatre appeals to spectators using sensory stimulation and appeals to human values and by offering artistic excellence and intellectual stimulation. Tools used by theatre in order to appeal to spectators include: the illusion of reality, fantasy, flashbacks, anachronisms, symbols and metaphors. However, 'performance values must succeed' in order for communication of ideas to occur. What spectators see depends on innovation, style, historical period, level of abstraction, social class and given circumstances. Spectators can differ in their 'group self-image, sanctity of time and place … preparation for the event, interaction with each other and with the performance' and willingness 'to use imagination and remain open'. Theatre should be studied because (1) it is a 'Humanity/Liberal Art' which 'can help us understand the world and our place in it'; it	A performing art; a social and pedagogical force; an artefact; a medium of communic-ation	To appeal to spectators using 'tools' which stimulate the senses as well as the imagination; teaching, reflecting society to	**Doing**: the practice of theatre **Showing**: a distillation of life **Watching**: a communal process, despite individual

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'reflects and possibly affects its society's view of the world: its history, philosophy, religious attitudes, social structure, theoretical assumptions, its way of thinking about humanity and the world and nature'; (2) it is 'a social force', one which has been 'praised and damned throughout history'; (3) it is 'a primary means of teaching' both in defence of society and as a means of critique (agitprop); (4) it is 'a personal force' for those involved in producing theatre; and (4) it is 'an art form – an object' which can be broken down into its elements and analysed. Theatre is 'a distillation of life'.[24] **Purpose of theorist**: analysis (pro-theatre) **View of Theatre**: positive		help us understand the world and our place in it; communic-ation	differences
Exploring the Modern (1998)	**John Jervis** Sociology/ Anthropology/ Cultural Studies	Theatre 'is never *only* the theatre; it may or may not be a 'mirror of life', but it certainly has implications for the spectator who watch it, and is itself a product of a particular kind of society. The significance of the theatre is that it draws on, and influences, a form of social life that is already theatrical'. Hence there is a 'problematic separation' between theatre and the wider world, which 'raises the question of whether there is necessarily a clear distinction between audiences and performers'.[25] **Purpose of theorist**: polemic – postmodernity and the theatricalization of life **View of Theatre**: positive	A product of society	To draw on and influence its society	**Showing**: aspects of social life **Watching**: the separation between performer and spectator is artificial and can be collapsed
'Theatre as a site of passage: Some reflections on the magic of acting' (1998)	Kirsten Hastrup Anthropologist/ performer	Hastrup argues that although anthropology has used theatre as a metaphor, it has generally not studied theatre as a cultural phenomenon *per se*. This article is a reflection on theatre and creativity. She sees theatre 'as a moving force in the world' and wants to 'reintroduce theatre into general anthropology, and to investigate the power of acting' from the perspective of the 'player', in order to investigate 'the potential of theatre' for 'the native' (herself as player), although she doesn't say for what. To do this, she intends to adopt an attitude of 'methodological philistinism': this consist of 'taking an attitude of resolute indifference towards the aesthetic value' of theatre as a work of art, although she then says that she is not going to consider theatre as art but 'theatre as *life*'. **The only thing which makes theatre different from life is 'condensation'**: 'Theatre is a concentrate of action, which is what makes it so (potentially) powerful'. She conflates condensation into 'magnitude', which she sees as having to be 'transformed to life by the actor' by some kind of 'power' which she hopes to 'ensnare'.[26] Theatre is a liminal space,	An art; a liminal space; a cultural phenomenon - an object of anthropolog-ical study	To generate a vicarious experience for spectators by using the stage as a liminal space, thereby empowering them	**Doing**: acting **Showing**: a 'third' world or 'parallel space' **Watching**: empowermen t

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		'a site of passage, and the stage [is] a sacred space'. The actor 'practices the site and makes a passage possible for others by way of vicarious experience'. This idea harks back to the original word for actor, *hypocrites* which Hastrup says 'allegedly meant 'answerer' … the original actor was the composer, who answered the chorus on stage'. **Acting is a form of 'never-ending reflexivity' which makes actors 'double agents'** who are nevertheless able to form 'one centre of attention'. The doubleness seems to be an awareness of themselves as aware of themselves as character, and is not related to any particular vein of theatre, as can be seen from the comments of an actor regarding a performance of *Hamlet*: 'As the scene proceeds and Hamlet becomes even more violent towards her [Ophelia], Roger [the actor playing Hamlet] clasped my face, spitting out all his (Hamlet's) accusations against women directly at her [Ophelia], implying that women, and particularly herself, are the direct cause of his troubled mind' (Frances Baker on playing Ophelia to Roger Rees' Hamlet in 1984). Hastrup sees the switching between third and first person as significant and an indication of this double agency in the actor[27] in which the performer 'is not Hamlet, but also … not not Hamlet'.[28] In other words, the actor is able 'to work on 'becoming' and 'being' at the same time' such that 'the true subject of the work of art, or its efficacy in moving people, is the artistry not the artist', but in the case of the actor, s/he 'works within two … horizons: the ethos of acting and the ethos of character. The former motivates professionalism, the latter legitimates the passions of the character'. Because theatre operates at the 'site of passage' it offers spectators a 'third' world or 'parallel space', which may be 'the source of unprecedented empowerment'. This 'kind of creativity is sited in the artistry rather than in the artist … in the mastery of the actor's technique'. It 'moves people' because it redirects their 'own enquiries' to the 'space between the actors and the audience' in which they can 'see the possible … beyond the obvious'. 'In the void between the two, a surplus history is created. Therein lies the magic of acting'.[29] **Purpose of theorist**: polemic – acting **View of Theatre**: positive; functional			
'Peter Sellars -Cultural Activism in the new Century'	Peter Sellars American Director	'The arts are about *primary* experience', about providing information and experiences which will allow us to make proper, informed judgments about our world and its problems. A performance of *Hamlet* can tell us 'please don't do this'. It is a way of finding ways of doing things, of discovering what human beings are like under particular conditions, but in which no-one really gets hurt. In this sense, theatre has 'a cultural	One of the arts; a cultural form; a laboratory	To provide information and experiences which will	**Doing**: the art of theatre **Showing**: presentation of problems

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(1999); Interview (2004)		obligation to participate in the lives of everyone'. Sellars refuses to draw the usual distinction between professional and non-professional theatre, arguing that some of the most interesting theatre is that being done by non-professionals (such as the Los Angeles Poverty Department group which is 'a theatre of and by homeless people'). The arts were providing information and experiences which would allow us to make proper, informed judgments about our world and its problems, not how we react to something. They require *vision*, which takes us beyond our immediate lives. **Social justice lies at the heart of artistic practice**. This is what makes it great. He also rejected judgments about 'excellence' (on which contemporary funding is made): '[w]e're talking about culture, culture is cultivation, culture is you've got to cultivate everything around you because you don't know where the next excellence … will ever come from'. Culture is 'a continuous activity', 'our laboratory, the research and development wing'. The 'task of culture' is about 'learning to live with your nightmare as opposed to learning to run from it'. That is why all the great myths are about figures who have, in fact, failed (Oedipus, Socrates, Hamlet, Romeo and Juliet, Martin Luther King, Ghandi). Sellars argues that we have been through a period he calls *distraction culture* where we let things go by, but now we need to move into a *culture of focus*. This is one reason why he has turned to the directing of festivals. Festivals are a form of 'indigenous culture', which began in the need to mark an occasion, to recognize a sacrifice made for us to live, and to help us to remember the skills which were involved.[30] In his 2004 interview, Sellars discussed the connection between art and theology, arguing that 'one of the things that artists can do is liberate theology from doctrine'. Sellars tries to do this by staging sacred works in secular contexts 'in a theater – in a secular society'.[31] **Purpose of theorist**: polemic – theatre is theology for a secular society **View of Theatre**: functional		allow us to make proper, informed judgments about our world and its problems; moral instruction aimed at achieving social justice;	and their possible solutions **Watching**: rehearsing for life; inurment - learning to live with your nightmare as opposed to learning to run from it'
'The True Judge of Beauty and the Paradox of Taste' (2000)	Jason Gaiger English art historian and theorist of aesthetics	Gaiger draws on both Jean Du Bos' 'democratic' theory of the 'engaged spectator' and Hume's listing of the defects which prevent or distort everyday judgment to try and find a way out of 'the paradox of taste': the recognition that judgments of taste are highly subjective is accompanied by a recognition that distinctions can be drawn between works of different quality on the basis of some objective criteria. He considers that Hume's argument as it stands lead to a vicious circle. He proposes a way out of this by redescribing Hume's five defects as *attributes* which anyone can acquire. Hence, we	An art form	Aesthetic	**Watching**: we respond to and judge a work of art spontaneously, but we bring both

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		respond to art subjectively, but we also respond to and by rules and principles which we acquire through education, exposure and experience. Although we respond spontaneously, we continually revise our responses in the light of new knowledge. **Looking then is a practice which is subject to learning**, and '[e]xpert and non-expert are not categorically distinct types, but are distinguished by the *degree* of the knowledge and experience which they bring to bear in the appreciation of art … [and] everyone can, in principle, given sufficient practice and exposure to art, be brought to recognise those features of the work on which valid critical judgments of the work must be based'. We all have 'the potential for appreciation and understanding', but judgments need not be considered solely subjective.[32] **Purpose of theorist**: polemic – the practice of looking **View of Theatre**: n/r			knowledge and experience; we revise our reactions in the light of new knowledge and experience. **Looking is a practice which is subject to learning**
'I, Carmelita Tropicana' (2000)[33]	Alina Troyano Latin American feminist performance artist	Troyano 'dramatizes the conditions of queerness by employing non-traditional methods, performing in drag as a way of destabilizing subjectivity in ways characteristic of postmodern performance art.[34] 'I'm like a short-order cook when I make a performance art piece, quickly whipping up a piece for a specific event and audience'.[35] 'Everything becomes grist for the mill' under the pressure to create, especially with deadlines, lack of money etc. The work is often collaborative, and Troyano takes classes in a variety of skills, often as they are needed or become available, and works within a network of critical but supportive talent. Aim of Troyano's work: to tug 'at your heartstrings', show you to yourself and provoke thoughts of a universal kind.[36] **Purpose of theorist**: polemic – performance art **View of Theatre**: positive; functional	A seeing place	To dramatize one's condition in order to destabilize subjectivity; affect: 'to tug at your heart-strings'	**Doing**: performance art **Showing**: you to yourself
Modern Czech Theatre: Reflector and Conscience of a Nation (2000)	Jarka Burian Czech-American actor, theatre theorist and historian	An examination of Czech theatre against a 20th-century backdrop of social, political, and historic change. Beginning in the late 19th century, the book examines theatre practices during World War I, the post-war period, during which the country re-established its independence, World War II, the Communist era and culminates with 1989's Velvet Revolution and its aftermath. According to Burian '"plays and the staging of them were often strong responses to the condition of the country, reactions to social, political, and even military events … Playwrights and actors were not putting on plays solely to	A cultural form	Entertainment ; the exhibition of artistry; offering ways to manage oppression;	**Doing**: a cultural practice **Showing**: the spirit of the moment **Watching**:

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		entertain or to exhibit their artistry. They were making statements that expressed the feelings of their audiences at critical times'. During the 1920s, 'the theatre was somewhat entertainment-oriented, but with the rise of Hitler in the '30s, Czech theatre demonstrated its awareness of the political situation and its alarm at the threat of fascism. **People went to the theatre not only to admire the clever humor or the great acting, but to participate in a dramatic event which captured the spirit of the moment** … The same situation existed during the subsequent Communist era … People were not allowed to criticize the Stalinist regime openly; they had to be very clever, subtle, and indirect. This stressful era sharpened their purpose. It was a challenge to express their resentment indirectly and metaphorically'. Czech performers and playwrights also played a key role in the fall of Communism, 'organizing outdoor demonstrations and offering the theatre as a forum'. While regular theatre performances were cancelled, theatre people continued to work by 'leading discussions on the events of the day', culminating in the election of Vaclav Havel as president of the new republic.[37] **Purpose of theorist**: analysis (historical) **View of Theatre**: positive; functional			people go to the theatre to be entertained, to admire aesthetic practice and to participate in an expression of the moment, which may help them manage oppression

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[3] Excerpts reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.500-504
[4] Krasner 2008: 500
[5] Schneider 1997: 501-2
[6] Schneider 1997: 502-4
[7] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.2
[8] Fortier 2002: 7
[9] Fortier 2002: 226
[10] Fortier 2002: 4
[11] Fortier 2002: 11-12
[12] Fortier 2002: 7

[13] Fortier 2002: 18
[14] Colleran, Jeanne, and Jenny Spencer. 1998. *Staging Resistance: Essays on Political Theatre*. Ann Arbor: The University of Michigen Press.1
[15] Colleran and Spencer 1998: 8
[16] Colleran and Spencer 1998: 9-10
[17] Burvill, Tom 1998, 'Playing the Fault Lines: Two Political Theater Interventions in the Australian Bicentenary Year 1988' in Colleran and Spencer 1998, 231
[18] Burvill 1998: 244
[19] Reinelt, Janelle. 1998. 'Notes for a Radical Democratic Theater: Productive Crises and the Challenge of Indeterminacy'. In *Staging Resistance: Essays on Political Theatre*, edited by J. Colleran and J. S. Spencer. Ann Arbor: University of Michigan Press, pp. 283-299. 294
[20] Reinelt 1998: 285-290
[21] Reinelt, Janelle. 2001. 'Performing Europe: Identity Formation for a "New" Europe'. *Theatre Journal* 53 (3) pp. 365-387. 366
[22] Reinelt 2001: 385-386
[23] Reinelt, Janelle. 2002. 'The Politics of Discourse: Performativity meets Theatricality'. *SubStance* 31 (2&3) pp. 201-215.213
[24] Trumbull, Eric W. 1998-2006. 'Introduction to Theatre--the online course'. Northern Virginia Community College http://novaonline.nvcc.edu/eli/spd130et/SPD130-F06-theatre-theory.htm (accessed 2/3/2007).
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[27] Hastrup 1998: 37-40
[28] Schechner in Hastrup 1998: 40
[29] Schechner in Hastrup 1998: 40-43
[30] Sellars, Peter. 1999. 'Peter Sellars - Cultural Activism in the New Century'. *ABCTV* August 19, 1999 www.abc.net.au/arts/sellars/text.htm,.
[31] Sellars, Peter. 2004. 'Interview with Peter Sellars'. *The Question of God* WGBH Educational Foundation, PBS, www.pbs.org/wgbh/questionofgod/voices/sellars.html accessed 2/04/2007,.
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[33] Excerpt from *I,Carmelita Tropicana: PeRforMinG Between CultuRes* (Boston, Beacon Press) printed in Krasner 2008: 523-532.
[34] Krasner 2008: 523
[35] Troyano 2008/2000: 528
[36] Troyano 2008/2000: 532
[37] Olechowski, Carol 2000, 'Jarka Burian Writes Book on Modern Czech Theatre', *University Update* Vol 24(2), September 20, University of Albany, State University of New York; www.albany.edu/pr/updates/sep20/tablefeatures.htm, accessed 14/10/2008.

Table 48/51: Theories of Theatre 2001-2002
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Drama, Play, and Game: English Festive Culture in the Medieval Period (2001)	Lawrence Clopper	'Drama' now means a script for enactment by persons assuming roles.[1] Clopper was concerned with the problem of defining what was theatre: 'My thesis is … that we have applied modern senses of theatrical terms to medieval texts and documents with the result that we have 'theatricalized' – made into theater – activities that do not properly belong in that category as we understand it'. Therefore, when 'we see the word 'drama' in a medieval text … we should think of it as a formal and visual presentation of responding voices'.[2] **Purpose of Theorist**: polemic – anti-anachronistic definition **View of Theatre**: ambivalent	An activity; a category	A formal and visual presentation of responding voices (not theatre)	**Doing**: drama not theatre/ theatre not drama
'In Praise of Contradiction and Conundrum' (2001)[3]	Tony Kushner American Playwright	'**All art of every sort changes the world**' whether it is overtly political or not. 'Art is not merely contemplation, it is also action, and all action changes the world, at least a little',[4] although critics 'tend to protect their readers from explicitly political work by discounting politics as a proper subject for theater' and by insisting that a work be judged on its 'psychological or behavioral' depths as the sole criterion. **Plays that avoid the explicitly political can be good plays, from which we can learn as well as be entertained: 'One should strive to be capable of being entertained by learning'**. 'What really changes the world is the consequence of thinking about the world' and theatre which encourages that 'matters'. 'I do not believe that a steadfast refusal to be partisan is, finally, a particularly brave or a moral or even interesting choice'.[5] **Purpose of Theorist**: polemic – socially and politically committed and engaged theatre **View of Theatre**: positive; functional	An art form	Entertainment which also teaches; attempting to achieve social change through the encourageme nt of thinking using action	**Doing**: playwrighting **Watching**: we should find entertainment in learning as well as the reverse
'The TASC Is: Theater and Social Change' (2001)	Doug Paterson American academic and founder of the Center for the Theater of the Oppressed-Omaha	[**A**]**ll theater affects social change**. By ignoring, celebrating, analysing, damning, reinforcing, representing, misrepresenting, advocating, resisting, encouraging, or being blind and deaf to social change, all theater has an impact on the flow of social movement and interaction, collectively and personally',[6] even if this interaction and effect on social change is 'rarely a conscious one'. However, progressive theatre work 'must be a dialogue, not a monologue. It is coercive to require a kind of change in audiences as a measure of performance success … **I am adamantly opposed to theater that wants to change *people*. This strikes me as (1) coercive** … (2) creating some kind of church … or (3) a public fascist ritual … Theater that is progressive creates performance in which	A dialogic practice	Presenting information, emotions and ideas so as to create the conditions in which change seems possible and	**Doing**: (should be) a dialogic practice **Watching**: should be a dialogue not a monologue

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		the relation between theater and social change is clearly acknowledged. More important, it is a theater in which information, emotions, and ideas are presented so as to create a condition in which if people wanted to change their ideas or emotional orientations, they could … the objective is not to change but **to invite** certain kinds of change'.[7] **Purpose of Theorist**: polemic – anti-coercive progressive theatre **View of Theatre**: positive; functional		desirable; to *invite* change	
'How Participatory Theater Can Improve Deliberative Politics' (2001)	Archon Fung Government and Public Policy	Participatory theater can not only be 'a kind of political hearing aid' because it 'disposes participants to listen and understand one another, but 'Forum and Image Theater … are useful tools for creating a foundation from which to begin a conversation or collaboration'.[8] Participation in such forms of theatre encourages and gives confidence to participants so that they feel more able to participate in forms of deliberative democracy. **Purpose of Theorist**: polemic- social and political value of theatre **View of Theatre**: functional	A tool; a practice which amplifies	Creating the foundation for a conversation or collaboration through amplification	**Doing**: participatory theatre **Watching**: theatre disposes people to listen making it a rehearsal for democratic participation
'Making It Better' (2001)	John O'Neal African American playwright, actor and director; artistic director of Junebug Productions	'The creation of art and artifacts is a fundamental and essential part of human life', part of the urge to 'make it better'. **All art 'represents and serves the objectives and values of its creator.** Some artists try to conceal their social views in the same way the dominant culture tries to. But this seems like a terribly short-sighted posture to me', one which is likely to make a work irrelevant. It is substance not form which is important, in art as well as in arts management.[9] **Purpose of Theorist**: polemic – art is purposeful **View of Theatre**: functional	A way of changing things	To improve things	**Doing**: art
'Being Present: Theater and Social Change'	Roberta Uno American director and academic; artistic director	A 'formulaic approach can never result in inspiring art'. The 'most effective theater work … is work that deeply engages a community … The theater is often where we can most vividly experience cultural supremacy and exclusion; paradoxically, it also truly has the potential to model the world we want to live in. For me, creating my theater emanated from a desire not to wait for a social change to happen in order to live in a better world,	A place of experience; an art; a practice	Engaging the community; to model a better world in order to	**Doing**: the art of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
(2001)	of New WORLD Theater	but to live in it now'.[10] **Purpose of Theorist**: polemic – socially engaged theatre **View of Theatre**: functional		generate social change	
'Can Theater + Young People = Social Change? The Answer Must Be Yes' (2001)	Peter Brosius American director; artistic director of Children's Theatre Company	**Theatre is a tool to change lives**. It does so by allowing spectators 'to engage with the world and see themselves anew': 'our audience told us that in seeing ignorance, intolerance, and cruelty … they saw themselves [and] promised that they would reach out to someone who had been shunned in their school or neighbourhood'. 'We make theater to help our audience see that the world is knowable, malleable, and demands critical thinking. We make theater so that young people will realize that there is tremendous power in their imagination. If they embrace that power, they can change the world'[11] [the assumption being that they will change it for the better!]. **Purpose of Theorist**: polemic – theatre as a tool for change **View of Theatre**: functional	A tool for social change	Showing the spectator to themselves in order to encourage them to change their society	**Doing**: the practice of theatre; directing **Showing**: other possibilities
'Walking the Talk' (2001)	Caron Atlas American director	'[C]ulture and creativity can be key components of a vibrant democracy' especially when 'those who have most at stake … are active participants in the process. But **thinking of theatre as a 'tool' is reductive and utilitarian**, and likely to be as harmful as beneficial. Rather, theatre has the power 'to embrace multiple meanings and to resist, reframe and reconfigure' in ways that enable us 'to imagine the world differently'. In this way, theatre 'can provide a creative opportunity for dialogue and collaboration' through its 'willingness to tell the stories that aren't heard … and to humanize those who have been demonized'. Theatre, by 'engaging the imagination … can transform cynicism into action, despair into hope' but to do this, 'theater needs not only to talk about social change, it needs to live it as well'.[12] **Purpose of Theorist**: polemic – anti-utilitarian view of theatre (reductive) **View of Theatre**: positive	A cultural form	To stimulate the imagination (in the cause of democracy); to provide a creative opportunity for dialogue and collaboration; to enact social change	**Doing**: the practice of theatre **Showing**: a different world through the way theatre engages with the world
'Visions of Possibility' (2001)	Dorinne Kondo Asian-American Anthropologist and playwright	'Theater has the power to unleash our imaginations' by staging new 'visions' of life and identity. But '[w]e need an array of strategies … no single tactic can work for all audiences and venues at all moments in history. 'Authenticity' can be used to offer 'minoritarian subjects … the luxury of being "realistically" represented' for instance: 'the simple presence of different kinds of bodies onstage remains a significant intervention'. Satire, parody and 'revolutionary comedy' can be used to expose 'the dominant culture's	A seeing place; an arena for enactment	To unleash the imagination in order to find new ways to	**Doing**: the practice of theatre **Showing**: representations of emergent

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		ruses of power, and non-western forms can be used 'to interrupt Eurocentric assumptions about theatrical practice' (although care has to be taken to avoid imperialism or orientalism). 'For minoritarian subjects, theater and performance are key arenas where we can … enact emergent identities, mount institutional interventions, stage utopian possibilities, and construct political subjectivities that promote political change' and allow 'those at the margins to breathe more easily, if only for a moment … Theater mobilizes the electrifying powers of acting, movement, lighting, music, design, and the body to articulate … utopian "wish-images" for progressive change. For without refiguring the possible, there can be no social transformation'.[13] **Purpose of Theorist**: polemic – theatre as a mobilizing force **View of Theatre**: functional		provide new visions of life and identity; the exposition of power; mobilization	identities and utopian possibilities
'Heightened Listening' (2001)	Marty Pottenger American performer and director	Theatre offers 'the real possibility of remembering what it's like to be human' because of its liveness. 'In live performance, the risk and the reward are shared by all'. This 'present-mindedness' means that we all listen to each other. **Theatre is a form of 'heightened listening'**: 'we awaken as human beings in live performance, as actors and as audience, and when it's working, we wait, as if for our first kiss, for what will happen next … with the pricked ears of a hunter, we listen not only to what is happening onstage but to everyone present, listening even to their listening'.[14] **Purpose of Theorist**: polemic – liveness **View of Theatre**: positive; functional	A performative activity	To create 'present-mindedness'	**Doing**: performance **Watching**: a form of awakened listening
'Out of the Box' (2001)	Tim Miller American gay performer	Live performance creates a 'group dynamic', which allows theatre to become 'a site for liberation stories and a sweaty laboratory in which to model possible strategies for empowerment'. Theatre has the power 'to get an alarm bell ringing'.[15] **Purpose of Theorist**: polemic – liveness **View of Theatre**: functional	A site for story-telling; a laboratory	Experimentin g- setting alarm bells ringing; generating a 'group dynamic'	**Doing**: live performance
Fortier's argument that under postmodernism, theatre has become increasingly marginalized seems to be borne out by the desire implicit in these theorists to argue for the relevance of theatre, nevertheless: 'Looking through the index of Stuart Sim's *Critical Dictionary of Postmodern Thought* (1998), one is struck by how few entries there are for anyone involved in theatre … The theatre practitioner with the most references is, in a way that is both strange and familiar, Shakespeare'.[16] While **theatre has clearly become marginalized by 2002**, ***performance* has become 'a primary postmodern mode'**.[17]					
'The Structure of Theater: A	Mitsuya Mori Japanese theatre	Mori has a 'triangular' conception of theatre, similar to Meyerhold's, which he uses to explicate 'the semiotics' of theatre.[18] Theatre has some basic structural characteristics	A place in which a	Play: to show actors at play	**Doing**: the art of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Japanese View of Theatricality' (2002)	director and academic; semiotician	which differentiate it as theater from 'other performing activities'. Mori's article is aimed at clarifying these in order to clarify *theatricality* which he says in Japanese is understood to mean 'the spectacular quality of theater, or the qualities unique to theater i.e. particular qualities that construct the kind of performance we could call theater'.[19] The pejorative sense of theatricality used in the west has no Japanese equivalent. The theatre is 'play', a performing art, an 'art form of double productions. Its general structure is: Dramatist → Drama → Drama Reader ↓ Actor → Theater performance →Spectator . The arrows all go one-way (unlike Zeami's conception of theatre, described by Sata).[20] The break , signified in Mori as a step down, indicates that 'a theater performance onstage is quite different from a drama on paper , and **what the spectator conceives is not at all the same as what the dramatist had in mind** … because a theater production is a combination of two different aspects: drama and play. Unlike in music, 'the diagram of theater structure cannot be shortened. The structure entails 'Actor plays Character for Audience',[21] which Mori represents as an inverted triangle, with Actor and Character as the top two points and the Audience as the bottom point. 'In this way the whole theatrical event could be viewed, if not in its completeness, at least adequately enough'.[22] Mori says some contemporary theatre challenges this formula, trying to omit at least one element [usually character], but 'no one has proposed more than these three as the primary agents composing a theatrical event'. 'Drama is not something Actor presents to Audience, but something formed between Audience and Character' through the Actor's 'playing' (suggesting that Drama here means something different to drama as the written play). The relationship between Actor and Audience is what 'transforms a physical place, where they simultaneously exist, into a theatrical space'.[23] Mori takes exception to Brook's reference to the 'empty space'. Empty space 'does not exist in this world. In both an open-air theater and a proscenium-arch theater, many things have been in existence before the man crosses over the space … it is the man's crossing it that makes the place into the "empty space" for the one who watches' because the man's action brings about a change of focus which 'makes every pre-existing thing' unrelated to his action 'invisible	form of play involving performance takes place; a performing art	as characters; the development of a relationship with spectators through performance	**Showing**: characters are shown to the spectator **Watching**: a reception of the actors' 'play' – the end point of the one-way process

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		to the audience. The audience ceases to see the field or the architectural decorations of the space they are sharing with the actor and sees only the 'theatrical space' of the actor. It is the relationship between the actor and audience which creates the theatrical space. Performance (such as of rituals) which do not acknowledge this relationship are 'cinematic' rather than theatrical, and consist of a Player-Spectator relationship in which the performer 'performs for him/herself, while the one who watches is reduced to a 'mere bystander'. This distinction between audience and spectator (mere bystander) is based on the quality of the relationship between performer and watcher, and it is the performer who *reduces* watchers to mere bystanders by ignoring them. Here is the crucial distinction, then, between what constitutes *theatre* as opposed to what constitutes merely spectacular behaviour: acknowledgement of the audience as an audience to whom the performer is *showing* something (else). Mori suggests that the term or element he has named 'Character' can stand for that nameless presence which brings people *into* relationship with the performer. It need not be a 'character' in the Aristotelian sense of the word: 'character is not a person but a conception that the audience conceives in the course of the performance' as they also create the plot in their minds: 'Character and plot are not separate elements but one and the same thing'. Both are what we *end up* with at the end of the play (although neither exists at the end of the play). This phenomenon is often lost or misunderstood because we do not remember that what we are watching is an actor 'playing' at being a character, rather than a character *per se*. 'Audience builds up Character, which is identical to Plot'. The 'identification of Character and Plot forms Drama' – Drama as 'an expression of a view of life [not 'the drama the playwright writes'] … Drama emerges from Plot and yet is a larger world than Plot … Drama must be formed in theater – that is, from actual actions on the stage'.[24] Characters are not the same as Roles. Roles are 'recognized in appearances and patterns or movements and behaviors'. They are like the stock roles in *commedia dell'arte*. Role is 'an outer feature' and Character is an 'inner quality'. Role is 'a physical appearance and Character is a conceptual idea'. Together (in life as well as on stage) they 'give us the complete person'. One can play a Role without knowing the plot. Roles are perceived from the beginning, but when Role is the dominant factor, Plot tends to be fragmented because the important thing is the Role, not the story. Mori argues that his triangle actually has two 'faces' or planes (a) Player – Role – Spectator (reality plane) and (b) Actor – Character – Audience			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		(fictional plane). 'Any theatrical performance must have both structural triangles together in order to be theatrical: Actor/Player ---------- Character/ Role \ / Audience/Spectator The (a) plane focuses on the points of the triangle (a triadic relationship); the (b) plane focuses on the lines between the points (tri-linear relationship). Theatre which is *theatrical*, which exhibits theatricality, is a combination of (a) and (b) overlaid. Theatre which is not theatrical but only spectacular is mostly (a) but to the extent that it is recognized as *stylized* we will recognize it as being theatrical. Theatre which is *cinematic* (i.e. entirely fictional in that the actors do not have a relationship with the audience) is mostly (b) – and loses the frisson of the overlap which occurs in performance. Where the there is only Player and Spectator but no Role, we have sport or music; where we have Character and Audience but no Actor, we have a novel or narrative. The dropping of any element in either triangle will change the outcome so that the performance is not theatrical. 'Being aware of the double triangle schemes of theater structure, we may be able to clear away confusions that sometimes occur in theater performance. When the Actor element is supposed to be emphasized, it may, in fact, be the Player aspect that comes forth because of the lack of Character. Or, when the Actor attempts to emphasize Plot, the emphasis may actually be on Role, not on Character at all'. Both Japanese and western experimental theatre confuse these relationships. Both 'step out of the fictional plane (b), however Japanese experimental work maintains the triangular structure because it maintains the relationship with the audience/spectator while western experimental performances lose the triangular structure and therefore the relationship with the audience because it focuses on the performer. However, to the extent that they do share an overlap between fiction and reality, they can be considered theatrical, or to exhibit theatricality. **Theatricality means 'being theater-like**', a quality which is best expressed by the Japanese term *geinoh* which covers 'the broader or narrower realm of performance arts, depending on the context. Theatricality 'emerges when the (a) triangle breaks into, and yet does not destroy, the (b)' and 'the feeling of a larger world' emerges. **When we recognize theatricality in something, we are recognizing *fictionality*** – although this fictionality might only extend to *style* (i.e. stylized behaviour or presentation) i.e. it needs			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		at least a hint of (b) to be theatrical. This is why some rituals strike us as theatrical, and why western experimental performances are problematic. They are *geinoh* – theatre-like, but not theatrical. There are two fundamental differences between western and Japanese theatre: (1) western drama is primarily the enactment of an *action*, which looks forward to the future. *Noh* drama is the enactment of a *feeling*, which evokes both past and present without distinction; and (2) while western theatre frequently ignores and even disparages its audience (and to this extent ceases to be theatrical or *geinoh*), even when Japanese theatre appears to ignore the audience (e.g. as in some *Noh* drama) the purpose of the drama is 'the satisfaction of the audience… what 'Zeami called "making *hana* (flower) bloom"'.[25] Even the most vulgar of spectators can be encouraged to 'bloom' and it is part of the art of the actor to accomplish this.[26] **Purpose of Theorist**: analysis **View of Theatre**: positive			
'Audience activating techniques and their educational efficacy' (2002)	Edyta Lorek-Jezinska Polish theatre researcher	Examines audience activating techniques in performance with the aim of testing the relationship between participation and audience education in such types of spectator involvement as 'invisible theatre, community and creative participatory projects, and bartering, all of them exploring the liminal or rather the liminoid sphere between life and theatre' as undertaken by a Polish theatre company, *Akademia Ruchu* (*The Academy of Movement*). 'Environmental and invisible theatres require active spectators who contribute to and participate in activities located in the liminal sphere between life and art'.[27] The company uses various audience activating techniques in order to stimulate responses to different situations, in the process training spectators in active participation. These are analysed using Victor Turner's concept of *liminoid optation*,[28] and Geertz' notions of *deep* and *shallow* play. Lorek-Jezinska's project shows 'that a simple invitation to co-create a theatrical project is often insufficient. Under certain circumstances invisible theatre or bartering might prove effective as ice-breakers or provocations, although they limit authentic optation considerably. The limitations of invisible theatre based on deception make it unsuitable for a long-term cooperation with a community. Likewise, as bartering involves to some extent some kind of payment for the audience's participation, it is mostly effective on single occasions'.[29] However, 'both invisible theatre and bartering managed either to engage non-artists in creative activities or make passers-by aware of certain aspects of living in a non-democratic country during an economic crisis', although the long-term effects of this awareness are unknown.	A technical practice; a creative activity	Activating spectators to participate	**Doing**: performance **Watching**: participation is activated by techniques used by performers

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis (technical) **View of Theatre**: functional			
Metatheatre: Theory and Method (2002); 'A Dialectic Perspective on the Organization Theatre Metaphor' (2003)	**David Boje, John Luhman and Ann Cunliffe** Organization Studies	The 2003 collaborative article draws up a contrast between 'premodern/modern' theatre and 'postmodern' theatre (of which Boal is considered the main exponent). Premodern/modern theatre has unified characters, storylines, involve a search for meaning, have a resolution and a narrative coherence which is reductive. 'Postmodern' theatre, on the other hand, features character fragments, resists closure, is resistant to meaning, offers no resolution, acts as a form of protest, is complex and heterogeneous, and offers a multiplicity of voices, meanings and stories. In particular, postmodern theatre aims to 'seduce' the spectator into becoming a 'spect-actor' – a participant in the drama. This is meant to be emancipatory. Postmodern theatre draws on the parody, laughter and participatory characteristics of carnival.[30] According to Boje, 'the modern theatre has taken the postmodern turn: it is now Metatheatre'. Metatheatrics is made up of seven elements (*septet*): frames, themes, dialogs, characters, rhythms, plots and spectacles.[31] **Purpose of Theorist**: analysis (historical) **View of Theatre**: ambivalent	An historically contingent practice	Differs according to period: premodern/ modern theatre is pacifying; postmodern theatre is activating, participatory and emancipatory	**Doing**: the practice of theatre
'Witnessing Woyzeck: Theatricality and the Empower-ment of the Spectator' (2002)	Freddie Rokem Semiotics of theatre	**The defining characteristic of theatre is 'the fact that it takes place in presence of spectators … a live audience'**.[32] Sometimes these include 'spectators' on the stage. Rokem calls this a form of witnessing (which he considers to be 'accidental' as opposed to the 'watching or eavesdropping' which are 'intentional'. He uses this distinction to examine the notion of **witnessing as a *device* used in performance**, which is easily isolated for semiotic analysis (thus overcoming one of the problems of semiotic analysis). He believes this device, by foregrounding the theatricality of the performance, 'invites' the viewer to become an 'active' spectator because it simultaneously focuses as well as divides the spectator's attention. There are three main forms of this device: (a) the play-within-a-play (b) the eavesdropper and (c) the metaphysical or omniscient externalised witness e.g. the ghost in *Hamlet*. Most complex plays involve all three. The first emphasises the aesthetic dimension of witnessing and invites the real spectator to respond accordingly. The second emphasises the psychological aspects of witnessing and the third emphasises the metaphysical aspects of viewing. Rokem proceeds to analyse three different productions of the same scene from *Woyzeck*. He argues that **positioning witnesses to the event portrayed on the stage draws our attention to the 'inherent dependence [of the theatre] on watching' and establishes a mode of watching**. He	A place for looking; an artistic form involving spectators	Setting up witnessing positions as **focusing devices** to encourage or seduce self-reflexivity in spectators	**Watching**: watching someone watching turns passive viewers into active spectators ; it establishes **a mode of watching**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		believes this 'empowers' the spectator in some way by inviting or even seducing them into self-reflexivity.[33] [What it does do is divide the attention of the spectator so that they both experience the scene directly (if inattentively) and view it as mediated through the externalised 'liminal' watcher who is *pretending* to be neither one nor the other]. The article also demonstrates that at heart semiotics is little more than literary analysis applied to visual texts and suffers from the same subjectivity. It is a long way from saying that 'all theater performances contain some form of direct or implicit witnessing, or transformations of witnessing'[34] to this fact being capable of transforming the so-called passive viewer (assumed rather than argued by Rokem) into an active spectator, especially if witnessing, which Rokem says is 'accidental'[35] is 'an expression of our ocularcentric culture, where vision as a source of knowledge has been privileged, drawing attention to the original meaning of the word *theater* as a place for looking'.[36] If witnessing has always been the case, then how can it account for changes in the mode of watching? The superficiality of Rokem's analysis of witnessing is in stark contrast to the deep concern of writers such as Hesford and Salverson over the ethical implications of witnessing in relation to representations of victim testimonials or documentation.[37] **Purpose of Theorist**: analysis (semiotic) **View of Theatre**: functional			

[1] Clopper, Lawrence. 2001. *Drama, Play, and Game: English Festival Culture in the Medieval Period*. Chicago: University of Chicago Press. Cited in Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press.181n93
[2] Clopper 2001: 9 cited in Egginton 2003: 181n93
[3] This article, and the following ten are published under 'How Do You Make Social Change?', *Theater* Vol 31(3), 2001, pp. 62-93.
[4] Kushner, Tony. 2001. 'How Do You Make Social Change? In Praise of Contradiction and Conundrum'. *Theater* 31 (3) pp. 62-63.
[5] Kushner 2001: 63-4
[6] Paterson, Doug. 2001. 'How Do You Make Social Change? The TASC Is: Theater and Social Change'. *Theater* 31 (3) pp. 66-68.65
[7] Paterson 2001: 63. 66
[8] Fong, Archon 2001, 'How Participatory Theater Can Improve Deliberative Politics', 'How Do You Make Social Change?', *Theater* Vol 31(3), 2001, 68
[9] O'Neal, John 2001, 'Making it Better', 'How Do You Make Social Change?', *Theater* Vol 31(3), 2001, 69-71
[10] Uno, Roberta 2001, 'Being Present: Theater and Social Change', 'How Do You Make Social Change?', *Theater* Vol 31(3), 2001, 72

[11] Brosius, Peter 2001, ‘Can Theater + Young People = Social Change? The Answer Must be Yes’, ‘How Do You Make Social Change?’, *Theater* Vol 31(3), 2001,75
[12] Atlas, Caron 2001, ‘Walking the Talk’, ‘How Do You Make Social Change?’, *Theater* Vol 31(3), 2001,76-7
[13] Kondo, Dorinne 2001, ‘Visions of Possibility’, ‘How Do You Make Social Change?’, *Theater* Vol 31(3), 2001, 77-8
[14] Pottenger, Marty. 2001. 'How Do You Make Social Change?' *Theater* 31 (3) pp. 62-93.
[15] Miller, Tim 2001, ‘Out of the Box’, ‘How Do You Make Social Change?’, *Theater* Vol 31(3), 2001, 89-90
[16] Fortier, Mark. 2002. *Theory/Theatre: An Introduction*. 2nd ed. London and New York: Routledge.189
[17] Kaye, Nick 1994, *Postmodernism and Performance*, Bassingstoke, Macmillan, p. 23.
[18] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.539
[19] Mori, Mitsuya. 2002. 'The Structure of Theater: A Japanese View of Theatricality'. *SubStance #98/99* 31 (2&3) pp. 73-93. 73
[20] Sata, Megumi. 1989. 'Aristotle’s *Poetics* and Zeami’s Teachings on Style and the Flower'. *Asian Theatre Journal* 6 (1) pp. 47-56.
[21] Mori 2002: 75-6
[22] Mori 2002: 75
[23] Mori 2002: 77
[24] Mori 2002: 79-84
[25] Mori 2002: 87-9
[26] Sata 1989
[27] Lorek-Jezinska, Edyta 2002. 'Audience activating techniques and their educational efficacy'. *Applied Theatre Research* 3 (4 Article 6) www.gu.edu.au/centre/cpci/atr/journal/number4_article6.htm.
[28] *Optation* involves ‘a genuine ability and right to make choices about the creative process and its outcome’. It can adopt various forms, ‘ranging from creative choices in most environmental and community projects to the choice of perspective in street performance’ but is ‘always inscribed in the structure of the event itself’ (Lorek-Jezinska 2002).
[29] Lorek-Jezinska 2002
[30] Boje, David M., John T. Luhman, and Ann L. Cunliffe. 2003. 'A Dialectic Perspective on the Organization Theatre Metaphor'. *American Communication Journal* 6 (2).
[31] Boje, David M. 2002. 'Metatheatre: Theory and Method'. In *Enron is Metatheatre*: http://cbae.nmsu.edu/~dboje/enron/metatheatre.htm 24th July 2005.
[32] Rokem, Freddie. 2002. 'Witnessing Woyzeck: Theatricality and the Empowerment of the Spectator'. *SubStance #98/99* 31 (2&3) pp. 167-183.167
[33] Rokem 2002: 171
[34] Rokem 2002: 180
[35] Rokem 2002: 168
[36] Rokem 2002: 182
[37] Hesford, Wendy. 2004. 'Documenting Violations: Rhetorical Witnessing and the Spectacle of Distant Suffering'. *Biography* 27 (1) pp. 104-142, Salverson, Julie. 1996. 'Performing Emergency: Witnessing, Popular Theatre, and the Lie of the Literal'. *Theatre Topics* 6 (2) pp. 181-191.

Table 49/51: Theories of Theatre 2003-2004
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Most wanted: antidote to an hour of awfulness' (2003)	Jill Sykes Australian theatre critic	'Democracy works perfectly only for some of the people at any one time': giving 'the people' (at least the 632 who responded to a survey) what they want does not necessarily produce watchable theatre. It is up to practitioners to at least demonstrate that their 'superior knowledge' is valuable, in this case in a 'serious choreographic demonstration' of why unpopular elements of dance might be worth considering.[1] [Sykes does not take issue with the fact that the whole program is, in any case, engineered by the Chunky Move company and that the joke does in fact rebound on it]. **Purpose of Theorist**: polemic – anti-'democratic' art **View of Theatre**: ambivalent	An art	Demonstratin g expertise (giving the spectator 'what they want' does not produce art (or even watchable theatre)	**Doing**: the practice of theatre
'Why Performance? Why Now? Textuality and the Rearticulation of Human Presence' (2003)	Julia Walker American academic, English Studies	On theatre's stage, 'we are presented with the ontological reality of an actor's body and asked to understand that body in terms of both fictional and social realms of meaning … this oscillation between identities is a structural part of all theatre, even that which utilizes a Realist aesthetic … Where the theatre derives its power to thrill … is in its ability to shift its audience between fictional and social frames, simultaneously placing the actor inside and outside one or the other discursive field'.[2] Theatre therefore offers a theory of agency which overcomes Judith Butler's limitations because it entails the shifting between inside and outside – performance as a metaphor does not do this but actual performance does. **Purpose of Theorist**: polemic – performance not performativity **View of Theatre**: positive	A conventional activity involving two levels of reality	To shift spectators between fictional and social realms of meaning simultan-eously	**Doing**: performance **Watching**: conventional: involves the understanding that both fiction and reality are present Simultan-eously
How the World Became a Stage: Presence, Theatricality, and the Question of	William Egginton Historian	A (modern) actor does not "resemble" his or her character; his or her character is an effect of the actor on the spectator members, on their imaginations. Actors are seen as taking part in the production of an imaginary reality that coexists or momentarily replaces social reality. There is a separation between the internal situation of performance and the external one of reception. The aim of a modern theatricality is to keep the spectator asking "What happens next?" rather than "What does it mean?"[3] This encourages the spectator to project itself into the world of the performance, even to 'run ahead' of the performance in its desire to know what will happen next.[4]There are two current	An historical phenomenon involving performance	To create an effect on the spectator through performance	**Doing**: acting – different styles in different cultures **Watching**: the spectator projects

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Modernity (2003)		techniques of acting, both aimed at making a character or situation appear viable, and both underpinned by a notion of *theatricality*. This notion is what marks the radical change between C15th and C17th theatre, manifested in a changed experience of character and a changed experience of imaginary space. The *Method* technique of acting (USA) relies on the dissolution of the self and its replacement with the self or *persona* of the character i.e. the collapse of the distance between actor and character; the *Craft* technique of acting (UK) relies on the *maintenance* of the distance between actor and character so that one's 'tools' or technique can help construct the character.[5] **Purpose of Theorist**: analysis (historical) **View of Theatre**: positive			themselves into the world of a performance; spectators 'run ahead'
The Audience and the Playwright (2003)	**Mayo Simon** American playwright	Spectators have a *role* to play. This role is constructed by the playwright. If he does his job well, spectators get to play detective, make commitments to characters, anticipate what will and/or should happen, fear or hope for those consequences, expect certain things and either get them or be satisfied with the playwright's substitutions. In this way, a spectator is created by the playwright during the course of the play, from the disparate and eclectic spectators who turn up for the show. The playwright can do this because of certain shared capacities (memory, anticipation, the desire to understand) as well as shared beliefs and customs. 'There is something special about a theatre … Live performers up there, live audiences down there'.[6] Theatre 'put[s] you in a privileged place, give[s] you a unique role, and keep[s] you and the playwright locked in a creative embrace'.[7] [The implication is that Simon does not consider 'pieces' in which '[a]ctors mingle with audiences, attacking them, cursing them, making love to them … treating them like members of an Italian wedding party' as *theatre* unless they involve this privileged position and unique role]. **Theatre is not about reality, it is about what is *believable*.**[8] Theatre (unlike cinema or television) liberates the imagination of the spectator.[9] **A play is 'meant to be seen**. Some plays deserve study, but almost any play will reveal holes if examined too closely'.[10] What theatre does is give the spectator 'a chance to see clearly. Theatre clarifies life'[11] in a way which is not necessarily real, but is believable: 'theatre clarifies the world by placing people in a moving architecture that gives you [the spectator] the consolation (if not the proof) that life has design. But by adding the clarity of design, the playwright may be falsifying life in the very act of presenting it'.[12] Theatre also creates an audience from disparate individuals, something 'all playwrights everywhere have had to deal with … – how to keep [the spectator] in	A craft; a seeing place	The ordering and clarification of life in a believable way; the construction of a relationship with spectators which incorporates a role for them to play, thereby constructing them as 'an audience'; consolation; teaching ways to see through the	**Doing**: playwrighting (a craft) **Showing**: a clarified view of life **Watching**: spectators come with a desire to understand, to see differently, which requires them to be detectives and fill the privileged 'role' constructed for them by the

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		their seats – which they have all solved the same way, by giving the audience a powerful role'.[13] The spectator's *role* in the theatre is 'to become a good detective' using their 'privileged position' and the 'special knowledge' which comes from that position (usually given by the playwright) 'to question, to evaluate, and to anticipate'.[14] The spectator's 'job': to be a good detective; to care about the innocent and vulnerable; to divide everyone into two worlds (which will inevitably collide); to choose a side; to be moved by the urgency, the threats, the hopes; to be ahead sometimes, behind sometimes but 'always in motion', anticipating; to be surprised; to see the new commitments and the tests of new and old commitments; to see the strokes and counter-strokes; to feel the power of the turn-around scene when illusion gives way to reality and the play changes course and finds its 'fate track'; to experience the deep impact of one life on another, as someone moves between worlds with consequences for many; to demand certain things from the stage; to feel powerful, godlike in understanding, and very wise; to leave with questions and a feeling that the world seems 'strange and off-centre, and even dangerous'.[15] All of this happens if the playwright gets it right. Nevertheless, **theatre 'is a great teacher**, but not about issues or stagecraft' but **about ways to see**: 'the truth is, books are much better venues for raising questions about complicated matters' because the playwright steers the spectator 'into quick insights, quick judgments, and finally quick wisdom' which leaves the spectator with 'a slow aftertaste of doubts, uncertainties, questions'.[16] People go to the theatre for any number of reasons: a girls' night out, a way to spend an evening in a foreign town, because you were given a ticket. Playwrights can construct *an audience* from an eclectic group because, as well as a variety of shared capacities (e.g. memory, anticipation), beliefs and customs, more than anything else, what spectators bring to the theatre is the desire to *understand* – what is going on, what drives the characters, why things happen the way they do. Consequently, they pay attention to the clues the playwright leaves for them (the way a hand indicates something, the significance of a prop etc). It is the playwright's job to leave enough clues for the spectator, because only the playwright knows more than the spectator. 'The strength of the audience's desire to understand can be measure by the playwright's use of the tactic of withholding. No matter how disparate they are, because of this desire to understand, the playwright can 'construct' an audience by constructing *a role* for it to play. This is not an easy task, but 'when the playwright gets it right' the spectator plays its part 'eagerly		use of common beliefs	playwright. This enables the play as well as constructs disparate spectators as an audience for the time of the play

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		and with great pleasure'.[17] Everyone coming to the theatre brings with them 'the same human material': memory, anticipation, hopes, fears, beliefs and the desire to understand.[18] The playwright's first task is to 'create memory' – to tell the spectator enough so that they will recognize when things start to go wrong: ' 'playwright instructs and entertains at the same time … All playwrights – ancient, modern, serious and trivial – use memory, anticipation, and hopes and fears to help the audience play its part'. 'Memory is built into us. Anticipation we learn. Hopes and fears spring from our common beliefs about life. Most of us believe that life is precious [and] temporary … Without these beliefs, there's not much in the way of drama'. The common beliefs on which a playwright builds are: 1. there are natural ties between humans that bind (family, friendships, ethnicity, nationality, teacher/student, God/man etc. - all but family vary over time/culture). 2. a belief in happiness (so that tragedy can be recognized); 3. a belief in success; 4. a belief in consequences; 5. a belief that one life can affect another deeply; 6. a belief in justice; 7. a belief in our ability to make commonsense judgments; 8. a belief in motivation: 'certain urges motivate people to action: sex, money, power, revenge, the urge to do good/evil'. 'These **common beliefs** are the foundations of most plays' but they are all driven by one thing: '[t]he desire of the audience … to understand'.[19] However, '**what works on a stage doesn't work (or doesn't work the same way) anywhere else**'.[20] 'Part of the playwright's job is to make complicated things seem easy'.[21] 'In the theatre every word, every gesture, every sound counts, because all the irrelevant words, gestures, and sounds are left out'[22] in the effort to highlight 'precious moments' – moments which are rare in life because of the busy, unstructured nature of life: 'It's for moments of exquisite understanding … that you go to the theatre', and to see something change. Change almost always happens because '[a]lmost every play contains two stories, one inner and one outer'[23] which come into collision in some way (Oedipus the king versus Oedipus the truth-seeker). Playwrighting is hard and full of failures, but 'there is something magical about getting an audience to respond – to laugh when you want them to laugh, cry when you want them to cry, imagine when you want them to imagine, even think when you want them to think. That never happens in real life. And I love it'.[24] Playwrights are not called *wrights* for nothing. Wrights 'shape hard material to fit designs [or] structures … One can be a great playwright without being a good writer … No matter how brilliant a writer is, if he/she cannot build a proper structure, he/she is			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		not a playwright'. A play is a structure; essentially 'a play is a structure in time' [although it also has a spatial dimension]. **A play 'is a structure in time** meant to be grasped in one continuous viewing, no turning back, and no instant replay' … 'ordinary people do it every night',[25] even though 'there is not a lot of time to think in the theatre' and 'quick judgments' have to be made,[26] usually helped by the playwright providing 'strong, clear contrasts'. Simon's book offers a number of strategies to be used by playwrights to keep spectators riveted: key scenes, 'turn-around' scenes, tests for characters, reversals of anticipated directions etc. 'The crucial writing issue 'is how to make the two stories [in every play – the inner and outer stories] meet in a test [which forces the character to make a choice]. This is the hardest part of structuring a play and can be 'torture' for the playwright [as well as the spectator if it isn't done well]. 'A play, taken as a whole, may be seen as an exercise in misdirection, as it moves from illusion to reality, from innocence to knowledge'.[27] Allowing the spectator 'godlike powers' makes it 'an active player rather than a passive observer' – it detects, anticipates, hopes for, desires, fears for … and finally sees what the characters 'get'.[28] What finally satisfies the spectator is recognizing that 'it was just a play'.[29] Theatre does different things in different times, but **at the heart of theatre, what is always there, is the relationship between the spectator and the playwright** (or creator), a relationship in which the spectator is placed in a privileged ("seeing") position and then 'danced' through their role as privileged viewers – teased, cajoled, but finally given what they want – a *resolution* of some kind that rings true – i.e. it is plausible. If an audience turns off and 'slips out' of its dance, it is generally the fault of the playwright, not the spectator, which comes to the theatre with the desire to understand. There will always be some who understand quicker than others (for a variety of reasons) but unless some understanding is reached by all the audience, the playwright has failed. Basically we go to the theatre to enjoy our 'role' during the playing of which we end up observing change, and therefore changing (perhaps only momentarily) in some way. **We go to the theatre to see differently.** **Purpose of Theorist**: polemic –essential relationship between creator and spectator (expressed as 'role') **View of Theatre**: positive; functional			
'Performing miracles' (2003)	Jody Enders Historian	'At the very least, **theatre lights the way** for those who seek enlightenment about how human beings judge the evidence before their eyes'.[30]	A seeing place	Placing before the eyes	**Doing**: the practice of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Purpose of Theorist: analysis (historical) **View of Theatre**: positive; functional			**Watching**: spectator judge what they see
'Eyes wide open to rough and tumble' (2003)	Jean-Frederic Messier Canadian director (interviewed by arts journalist Lyn Gardner)	Messier's approach to theatre is spatial, reflecting that of Gertrude Stein and Robert Wilson: 'Mostly when I am directing theatre, I think of it as sculpting time. But music does that by itself. So many decisions have already been made before you get into the rehearsal room. The distance between two lines is already fixed by the score, whereas in theatre you can all stand around for hours deciding how long a pause is going to be … Finding a common language with a designer is critical. Sometimes on a production, it takes six weeks to find out that when you say 'green' to a designer they see red.[31] **Purpose of Theorist**: analysis (directing) **View of Theatre**: positive	A multi-faceted artistic activity	Sculpting time	**Doing**: directing
'The Limits of Theory: Academic versus Professional Understand-ing of Theatre Problems' (2003)	Julian Meyrick Australian Director	There has been a 'radical move to theory' in theatre since 1970s. Meyrick argues that these sophisticated 'theoretical' approaches to the theatre too often preclude or traduce the thinking of artists themselves, presenting practical concerns as epiphenomenal or untutored'. In failing to allow 'for the 'thick' nature of theatre practice, they disempower practitioners in favour of theoretical 'grand-standing'.[32] At the same time, theory is moving further and further away from any meaningful connection with theatre, especially as it has become more 'performative' itself: 'Prior to the late 1970s, theatre theory meant theories *of* theatre and the leaders of the field were its 'star' practitioners. Since then theatre theory has largely come to mean theories *about* theatre, those publishing in this areas being mainly academics or practitioners with recognized academic personae [producing] a torrent of words – words of theories *about* theatre – a torrent that is at once a compensation, a critique, and a revenge' against modernist theatre and theory as well as an effort to construct a 'broad spectrum' notion of culture in which life is seen as theatrical. Meyrick calls this 'a familiar set of spectacles with the lenses reversed'. This is not an innocent act: '**When the academy scrutinizes theatre, one industry instructs another'**. Theatre theory 'is not a tool but a machine' for constructing and criticizing theatre practice.[33] Meyrick identifies six *traits* in academic theorising about the theatre: (1) the (over)use of technical terms (a form of gate-keeping); (2) **the elision of metaphor and concept**, which creates instability and makes it increasing difficult to see what is meant by a particular term, since it can mean anything to which it is applied; (3) the use	A cultural practice; an 'industry' involving skill; a profession	Representatio n through performance using skill	**Doing**: the profession of theatre

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		of word play, especially alliteration and paradox i.e. a 'discursive strategy of suggestion rather than statement: writing as performance to be appreciated for its virtuosity rather than its truth-value which leads to a form of reasoning more apparent than real (the confusion of logic with reason); (4) eclecticism: any theory is grist to the mill (5) the autonomic escalation of claims in the drive for originality (6) the reification of academic discourse to the point where 'there is no such thing as the real world; it is a text, subject to misreading' (Lehmann in Meyrick). Meyrick blames these traits on two major problems: (1) **the ubiquity of linguistic analysis, which makes it too easy to move from a world involved in systems of symbolic representation to an entirely symbolic world [in which] it is no longer important that theory be truthful in a scientific sense'**.[34] The problem is particularly rife in performance theory, where a 'wooden tongue is replaced by a wagging one'. (2) industrial: the pressure to publish under conditions of competition, leading to the production of 'prose by the yard' and many books saying the same thing. To overcome these problems, he suggests that theorists 'might attend more directly to what artists themselves say about their own work' rather than just throw theory around, to choose their examples with care and to take account of professional interactions within theatre: theatre is a 'thick' practice. **Neither cultures nor academics produce theatre, 'theatre practitioners do'**. 'There is a difference between a theoretical view of theatre, however elaborate, and a view which sees in the art form only the rehearsal of tensions primarily located elsewhere. The first treats theatre as a problem, the second as a surface'. Neither includes 'artists' lives' in the cultural formula, although there 'is no theatre without practitioners'. The academy 'must focus on theatre as a professional whole, not just a bundle of culturally specific aesthetics … no whole means nothing to be part *of*'.[35] **Purpose of Theorist**: polemic – anti-theoretical views of theatre which take no account of it as a practice **View of Theatre**: positive			
Living Theatre: a History (2004)[36]	Edwin Wilson & Alvin Goldfarb Theatre Studies	Argues that three key issues have engaged theatre theorists from at least the Renaissance if not before: the nature of criticism (descriptive or prescriptive), the nature of drama (an art which exists for its own sake, or for didactic purposes) and the form of drama (must it have a recognizable form and conform to certain conventions to be considered theatre).[37] The book also discusses the debate over popular entertainment: whether or not it is theatre, whether or not it is worthy of theoretical attention, and argues that **a history or**	A cultural practice which is historically contingent	To reflect society at the time (ways of doing this change over time)	**Doing**: the practice of theatre **Showing**: the political and social stresses

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		theory of theatre which does not take into account popular forms of entertainment does not provide an adequate account of theatre.[38] Nor does an account which ignores the often substantial contributions by women and minorities. Implicit (and sometimes explicit) in this account of theatre through history is the belief that theatre reflects the society in which it is embedded, although there is often a time lag between new ideas appear and theatre takes them up. For instance, 'world wide upheavals have been reflected in modern theatre, which has been fragmented by numerous movements and trends'.[39] Wilson and Goldfarb see a significant difference in theatre after 1875. They describe the period from 1875 as distinctly modern, and consider Einstein's *relativity* theory as a key to subsequent developments, for it epitomises the shift from a belief in the absolute and fixed to an acknowledgment of the relativity of all knowledge, a 'radical transformation' in western society which was reflected in the theatre.[40] This modern era was ushered in by realism, but soon gave birth to a variety of counter or anti-realist movements. The two trends have continued in an uneasy relationship throughout the modern period. **Purpose of Theorist**: analysis (historical) **View of Theatre**: positive; functional			of the time **Watching**: different historical periods and different styles of theatre have different kinds of spectators
The Essential Theatre (2004)	Oscar Brockett and Robert Ball Theatre Studies	Theatre has qualities which make it special and unlike other dramatic media: it has *lifelikeness*, it is *ephemeral*, it is 'the most *objective* of the arts because … it presents both outer and inner experience through speech and action … [it is] objective in its presentation [but] demands a subjective response'; theatre is also like life because of its *complexity of means*, and because of its *immediacy*: theatre is 'psychologically the most *immediate* of all arts … the essence of theatre lies in the simultaneous presence of live actors and spectators in the same room'.[41] Theatre also has several important attributes: it is a 'three-dimensional' experience, it involves an interactive relationship between performers and spectators and it requires and must stimulate the spectator's imagination. As a form of art, theatre has the capacity improve the quality of our lives by bringing us pleasure, sharpening our perceptions and increasing our sensitivity to others and to our surroundings. Thus **theatre is a 'humanizing force'**. It is also valuable as a form of cultural expression which tells us about the nature of its society. Like all arts, theatre is 'a primary way of knowing the world and understanding oneself.[42] **Spectators are essential to the theatre. 'All types of theatrical performance require an audience because it is in the mind and imagination of the spectator that the final step in the creative**	A form of art; a dramatic **medium** for the expression of culture in an interactive form which requires collabor-ation	Presentation in speech and action; the primary challenge (and skill) is to shape the performance to stimulate the spectators and arouse a desired response; to bring pleasure; to humanize; to	**Doing**: the practice of theatre **Showing**: only one interpretation is shown, but spectators may construct many different ones **Watching**: spectators are essential to the theatre; spectators

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		process occurs'. However, as '[t]here is no guarantee that a spectator's interpretation will accord with the playwright's or director's' or any other interpretation, the primary challenge for playwright, director and performers is to shape the theatrical medium to arouse the desired spectator response.[43] If done successfully, the spectators 'experience [the play] directly and immediately … as they would events from real life'. They do this through 'watching and listening'.[44] Spectators vary across time and according to venue and type of performance. **They behave according to conventions and can be trained in a variety of ways.** However, most theatre spectators fall into one main group: educated middle-class. This raises ongoing questions for theatre with regard to financial support as well as programming.[45] **Watching a performance requires a willingness to pay attention and a willingness to concentrate because theatre is both an immediate and a collaborative exercise**, which is why most theatrical productions 'prepare' the spectator in a variety of ways: creating a sense of occasion, ushering them to their seats, offering programs, providing advance information and sometimes education. Spectators judge what they see, although the more effective the performance, the longer they suspend that judgment. If they have acquired a language by which to articulate their judgment, they will offer analysis. All spectators are in a sense 'critics', but the term is usually used to refer to those who have acquired a critical language and who disseminate their judgments. All **critics** have a responsibility to be open about the criteria they use for judging a performance, and be willing to reassess these criteria.[46] 'The essence of theatre lies in the interaction of performers and audience assembled in the same place at the same time'.[47] **Purpose of Theorist**: Analysis **View of Theatre**: positive; functional		teach	absorb a play as they do events in real life - through watching and listening, however to fully collaborate, spectators must have **a willingness to participate**; they can be trained
Theatricality as Medium (2004)	Samuel Weber Theorist	In this book, Weber wants to advance a new theory of theatre 'in which the distinctively scenic medium [subordinated by Aristotle] is no longer merely a means to an end, but, rather, is the spatio-temporal condition of … "the exposing of the present"' which also, simultaneously 'contributes to the definition of [its] audience' because it generates "groupings", generally by interests.[48] He draws on Walter Benjamin in particular to argue that theatre *disrupts*, and the medium for this disruption is *theatricality* by which he basically means all the staging mechanism which go into putting on a production, including spectacle, the element Aristotle downgraded in his attempts to defend theatre against Plato. The disruptive power of theatricality is not limited to theatre; it also	A place in which events take place; a locale	The management of disruption through staging techniques so as to maintain the spectator's	**Doing**: creating an event through performance **Watching**: spectator interaction changes according to

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		operates in the electronic media as well, although the way spectators interact changes from an interaction with the content of the performance to an interaction with the surrounds of the performance. Essential to this conception of theatre is that **theatre is 'a *place* … in which *events* take place'**[49] … 'a *theater* is a locale whose status as determined space depends upon external intervention, and thus upon a relation of forces that can never be "contained" within the place in question'. This is what is made clear by *military* uses of the term theatre. However, in military usage, not only is this intervention external but it also 'must be undertaken from a relatively detached and secure position'. [There is no reason, though, why the same condition should not be seen to apply to theatrical uses of theatre – but Weber dismisses this idea because he collapses the place for seeing action into the place of action i.e. he confuses spectators and stage]. In military usage, a theatre is 'secured' in order for events to be seen; in aesthetic and representational genres of theatre, the *place* is taken as given, and the focus is on the *process of placing, framing, situating*.[50] Weber still sees theatre as essentially 'here and now', This creates a problem for him when he wants to argue for theatricality as a medium which also applies to electronic media – he does not resolve this dilemma, instead he draws on Debord to articulate how television spectators are 'separated' from themselves and from what they are watching.[51] He sees himself as 'political' as a theorist, arguing that the idea of theory not being political enough is based on a [false] dichotomy between 'thinking' and 'acting', and the privileging of action by politics. It is also political to attempt to change the established 'codes of articulation'[52] because this kind of analysis tackles efforts to control meaning – 'which is itself political'.[53] **Purpose of Theorist**: polemic – theory as political action. **View of Theatre**: positive		interest or presence.	the kind of performance they are *interested* in.
Thoughts about Acting (2004)	Fiona Shaw British Actress	'Literature … is humanity's dialogue with itself and an actor is the interpreter of the text of the writer, who is tapping the soul of who we all are. The best one does is to give it expression – the key being one's own grief that reveals a very dark pool of basic grief that everybody has. In the end … that dark pool is a very similar pool to everybody else's pool'.[54] **Purpose of Theorist**: analysis (performance) **View of Theatre**: positive		To give expression through performance (acting as interpreting)	**Doing**: acting
'Ritual Theatre (Theatre of	Heisnam Kanhailal (1941-	Kanhailal's group has been working for 35 years 'to create a theatre idiom based on physical rather than psychological language, driven by instinct and intuition, and exploring the specific powers of theatre in the context of Manipuri indigenous culture'.[56]	A space of performance	The generation of social rapport	**Doing**: performance as ritual

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
Transition)' (2004)[55]	Indian performer; founder of the research theatre group Kalakshetra Manipur	The theatre 'focuses on the experiential: understanding [by whom?] is approached not through the intellect but through the evocation of empathy in the performance. The company's works attempt to 'engage and overcome the racial biases and attitudes that exist in Manipuri' through 'nuanced physicality'. Both Kanhailal and his wife are highly acclaimed performers in India. Influenced by 'heretics' from both western and eastern theatre [the usual suspects: Stanislavski, Meyerhold, Craig, Copeau, Artaud, Brecht, Grotowski as well as Badal Sircar and Habib Tanvir], Kanhailal's group aims to breath 'new values into the empty shell of theatre' by shattering 'the ways of seeing and doing theatre' through continually being 'in transition'. This 'culture' of transition 'creates for us an environment of continual exercises in learning the unknown in search of new possibilities'. Consequently, the finished product is not valued but what the process promises. 'We cleaned the stage as an empty space where we began to unfold the autonomy of theatre … accomplished by the bare body of the performer', in order 'to elicit the essence' of their traditions. **The performer is the spectator**: 'we grasp' this essence 'as the performer and ourselves as spectators' [the revenge of the performer, indeed!!] in a way which recalls 'The "ritual" spirit – the origin of our theatre' [the current theatre simply 'exhibits the mechanical "appearance" of attention without the slightest understanding of the inner action which makes any outer verity alive and credible' [unlike Kalakshetra]. 'Our theatre is an extremely localized theatre committed to identity, nationalism, difference, of finding an original outlet to channel the silent feelings and instinct of the oppressed … Our theatre is therefore "new, edgy, shrill" and "does not appeal" to both traditional-revivalists, and sophisticated modern and westernized minds … They do not want to see that the senses and ideas they have chosen and fallen for in their life style are deeply disturbed'. 'We are antagonistic to the sophistication and vices of the great art because of the oppressive implications and cult atmosphere inherent in it' which is dehumanizing and commodifying. The body is 'the human resource of the performer who is supreme in the performance'. 'In the sensorial environment of the body, what the performer does is to internalize the most intricate of details of the external world and absorb that information which, in turn, inspires the most intriguing forms of expression'. We 'continue our "doing" in order to breathe a new life into the work as generated by love and cooperation in the core of family environment'.[57] It is a form of 'theatre sociology' [with absolutely no thought of the spectator other than		(for the performers) in order to find an original outlet to channel the silent feelings and instinct of the oppressed (also performers)	

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		to disparage those who do not like their theatre; this is more like an alternative lifestyle than theatre]. **Purpose of Theorist**: polemic – theatre as ritualised participation **View of Theatre**: positive			
'A laugh a line as Blair facts have audiences falling about' (Interview) (2004)[58]	Nicolas Kent Director of the Tricycle Theatre, North London	(Interviewed by Peter Fray for *The Sydney Morning Herald*). Kent 'pioneered' what Fray calls 'the hottest trend': *tribunal* plays: 'theatre wholly based on verbatim speech, often the proceedings of inquiries, court cases or direct interview'.[59] According to Kent, 'people are fed up with sound bites and very quick little bits of news items and want to go into issues in depth … The news is riddled with speculation rather than actual facts, and I think people are interested in facts. They want to know about things…They are prepared to spend some time in the theatre, listening to something, wrestling with an argument, in communion with other people, celebrating that argument, celebrating their anger, their disbelief and also their sadness at some of the things that have happened'.[60] In these kinds of plays (also written by David Hare) 'the line between fact and fiction becomes irrelevant'[61] – rather it is the sense of immediate history which appeals. **Purpose of Theorist**: polemic – tribunal plays **View of Theatre**: positive; functional	A place; an art form	Satisfying the needs of the particular spectator	**Doing**: playwrighting, directing **Watching**: modern spectators want to know 'facts' and are prepared to listen to arguments in communion with others
'Introducing the Theatrical Event' (2004)	William (Willmar) Sauter Theatre theorist and academic, Professor of Theatre Studies, Stockholm University	The book which Sauter introduces picks up on the idea of the 'theatrical event' as theorised by David Cole (1975) and used by French experimental dramatist Armand Gatti during the 1960s in his participatory work with the underprivileged. It is thus specifically concerned with what makes a piece of theatre an event, and the relationship it has with its spectators. This is a different angle on the event to that taken by semioticians of theatre such as Pavis. For them, the event provides a discrete moment (a single performance) which can be analysed, independently of its position within a season, or cultural or social context. The theatrical event as defined by Sauter then is part of a 'playing' culture rather than a 'written' culture, and predates the Greeks.[62] All events here take place *within* a social and political context and cannot be divorced from that context. Theatre of all kinds 'always and everywhere takes place in the form of events ... past and present performances did and do exist as events during a certain time in a certain place.' The event is established when 'two partners engage in a playful relationship' within a social and political context which recognizes the proceedings as *different* from the everyday: 'someone [is] doing something ostentatiously enough to be distinguished from everyday	A culturally and socially embedded practice of play	Play	**Watching**: spectators can be analysed according to the multiple levels of context involved in a performance before spectators.

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		life'.[63] There are four layers to any theatrical event: a playing culture, a cultural context (modes of presentation), a contextual theatricality (conventions), and theatrical playing (levels/kinds of communication). Each can be analysed. **Purpose of Theorist**: prescriptive **View of Theatre**: conventional			
'Introduction to Part 2' (2004)	Peter Eversmann Theatre theorist and academic	A theatrical event is made up of three elements: actor, character, and audience (as in Mori) but Eversmann places 'playing' in the centre of a triangular relationship, with the playing occurring between actor and character, between character and spectator and between actor and spectator. Playing is 'a kind of glue that holds the three elements ... together'.[64] Spectators are 'playing' too – they 'play along' with what happens on stage, even as the actor 'plays' with or on the audience. As well, 'theatre-going in itself is a kind of social play with well-defined roles and behavioural norms'. Consequently both performers and spectators are 'doing things' to contribute to the event – 'playing it into existence'.[65] The event paradigm thus allows for a better understanding of what goes on during a performance than other ways of looking at theatre. **Purpose of Theorist**: prescriptive **View of Theatre**: conventional	A culturally and socially embedded practice of play	Play with the aim of generating an event	**Doing**: play **Showing**: characters **Watching**: playing with both actors and characters
'From Audience Research to the Study of Theatrical Events: A shift in Focus' (2004)	Henri Schoenmakers & John Tulloch Theorists and academics	Prior to the concept of the theatrical event, spectators were only studied marginally by theatre theorists. Generally they were described indirectly: 'theatre scholars and theatre makers ... acted as spokemen for those unknown people. These have suggested what audiences should have seen in the theatre and which performances audiences should interpret as good, bad, joyful or meaningful'.[66] The three alternative methods of studying audiences from outside theatre theory: sociological, psychological and social-psychological each has their disciplinary limitations. Sauter's 4-layer model of the theatrical event allows these limitations to be identified, allowing a better understanding of spectators. 'An essential aspect of the theatrical event is the gathering of live human beings, theatre makers and audiences, in more or less the same time and space', but each bring with them cultural expectations and understandings.[67] **Purpose of Theorist**: prescriptive **View of Theatre**: conventional	A culturally and socially embedded practice of play	Play	**Watching**: spectators as well as theatre-makers are culturally embedded
'Rethinking Audience Participation: Audiences in Alternative	Anthony Jackson & Shulamith Lev-Aladgem Theorists and	Audience participation changes the nature of the theatrical event because it 'changes the nature of dramatic action and exploits the social, political and therapeutic potential of the event'.[68] It thus *enlarges* the theatrical event, making it a mixture of the dramatic and the social. The aims of participatory theatre exponents such as Beck and Malina, Boal and Schechner were to 'democratize the theatre and put the audience for the first time on the	A culturally and socially embedded practice	Play – which walks a fine line between distress and security for	**Doing**: participatory theatre **Showing**: often

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
and Educational Theatre' (2004)	academics	same level of the actors' and the encourage spectators towards political activism. Participation also was to 'reinforce the new performative approach to theatre' – seen as 'a convergence of the aesthetic with the societal, the anthropological with the theatrical'. It also had a pedagogic aim: 'to promote an engagement with issues which would lead spectators to think anew about issues and their world'. However, things did not work out as planned. Audiences became confused about what was expected from them as the line between fiction and reality became blurred and either withdrew or thoroughly embraced the idea of participation. Spectators made mistakes about what to expect. Either they expected too much and were disappointed, they did not react as expected and disappointed the performers, or they became antagonistic, or antagonised performers: 'spectators who took the event's actions and messages too seriously irritated many of the performers, who found out that there was a big gap between the way they represented themselves and who they really were [theatre persons]. Unable to cope with audience desires, it was not long before 'most of the performers had had it with participation'.[69] One of the safeguards that hold the theatre frame in place is what Bateson (1955) identified as the 'meta-communicative message: 'this is play''. By taking the theatrical for real life, the unique experience which theatre offers gets lost as actions become consequential: 'The theatrical event is theatre only because it is framed as theatre'.[70] According to Scheff (1979), breaking down the distance between spectators and performers can produce *pain* for spectators because they become aware of how the performer 'tortures' himself in order to produce a performance. Too much distress is overwhelming for spectators. This proved to be the problem for participatory theatre: spectators either could not handle it and went quiet or stayed away, or could not handle it and tried to intervene as if what was happening was real. Recognizing the theatrical event still requires an understanding that the event is theatre. **Purpose of Theorist**: prescriptive **View of Theatre**: conventional		spectators	misunderstood by spectators **Watching**: could be distressing

[1] Sykes, Jill 2003, .Most wanted: antidote to an hour of awfulness', *The Sydney Morning Herald*.28 April, p. 13
[2] Walker, Julia A. 2003. 'Why Performance? Why Now? Textuality and the Rearticulation of Human Presence'. *The Yale Journal of Criticism* 16 (1) pp. 149-175. 167-8
[3] Egginton, William. 2003. *How the World Became a Stage: Presence, Theatricality and the Question of Modernity*. New York: State University of New York Press. 51
[4] Egginton 2003: 51

[5] Egginton 2003: 61-8
[6] Simon, Mayo. 2003. *The Audience and the Playwright: How to get the most out of live theatre*. New York: Applause Theatre and Cinema Books.25
[7] Simon 2003: 213
[8] Simon 2003: 26
[9] Simon 2003: 31
[10] Simon 2003: 53
[11] Simon 2003: 23
[12] Simon 2003: 211
[13] Simon 2003: 24
[14] Simon 2003: 45
[15] Simon 2003: 208-210
[16] Simon 2003: 210
[17] Simon 2003: 21-23
[18] Simon 2003: 16
[19] Simon 2003: 21-22
[20] Simon 2003: 26
[21] Simon 2003: 63
[22] Simon 2003: 75
[23] Simon 2003: 80-1
[24] Simon 2003: 85
[25] Simon 2003: 80, 89
[26] Simon 2003: 108
[27] Simon 2003: 129
[28] Simon 2003: 145-6
[29] Simon 2003: 213
[30] Enders, Jody. 2003. 'Performing miracles: the mysterious mimesis of Valenciennes (1547)'. In *Theatricality*, edited by T. Postlewait and T. C. Davis. Cambridge: Cambridge University Press, 40-64.45
[31] Messier, interviewed by Gardner, Lyn 2003, 'Eyes wide open to rough and tumble', 'Metropolitan', *The Sydney Morning Herald* Friday 18 July, 2003, p. 12
[32] Meyrick, Julian. 2003. 'The Limits of Theory: Academic versus Professional Understanding of Theatre Problems'. *New Theatre Quarterly (NTQ)* 19 (3) 230-242.230-1
[33] Meyrick 2003: 232-6
[34] Meyrick 2003: 237
[35] Meyrick 2003: 238-240
[36] Originally published in 1983, the 2004 edition has added a number of significant features, including the recognition of the important contributions to theatre by women and minority playwrights, actors and directors. The edition also contains a number of text boxes in which contemporary theoretical issues are discussed.

[37] Wilson, Edwin, and Alvin Goldfarb. 2004. *Living Theatre: a History*. 4th Edition ed. Boston: McGraw Hill.179-180.
[38] Wilson and Goldfarb 2004: 258
[39] Wilson and Goldfarb 2004: 399
[40] Wilson and Goldfarb 2004: 401
[41] Brockett, Oscar, and Robert J. Ball. 2004. *The Essential Theatre*. 8th Edition ed. Belmont CA: Thomson/Wadsworth.14-15
[42] Brockett and Ball 2004: 16-17
[43] Brockett and Ball 2004: 16
[44] Brockett and Ball 2004: 21
[45] Brockett and Ball 2004: 25
[46] Brockett and Ball 2004: 32-3
[47] Brockett and Ball 2004: 283
[48] Weber, Samuel. 2004. *Theatricality as Medium*. New York: Fordham University Press.103, 118-9
[49] Weber 2004: 97-8
[50] Weber 2004: 314-5
[51] Weber 2004: 330-331
[52] Weber 2004: 355
[53] Weber 2004: 359
[54] Fiona Shaw, quoted in 'Actors' Thoughts about Acting', in Brockett and Ball 2004: 346.
[55] Published in *Theatre India: National School of Drama's Theatre India*, Vol 10(Nov), 2004, pp. 3-16; reprinted in Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.550-554.
[56] Krasner 2008: 549
[57] Kanhailal 2008/2004: 549-554
[58] Fray, Peter 2004, in *The Sydney Morning Herald* 4th October 2004, p. 10.
[59] Fray 2004: 10
[60] Kent in Fray 2004: 10
[61] Fray 2004: 10
[62] Sauter, Willmar 2004, 'Introducing the Theatrical Event', in Cremona, Vicki Ann, Eversmann, Peter, van Maanen, Hans, Sauter, Willmar and Tulloch, John 2004, *Theatrical Events: Borders, Dynamics, Frames*, London, Amsterdam, International Federation for Theatre Research, pp. 1-14.4
[63] Sauter 2004: 11
[64] Eversmann, Peter 2004, 'Introduction to Part 2', Cremona, Vicki Ann, Eversmann, Peter, van Maanen, Hans, Sauter, Willmar and Tulloch, John 2004, *Theatrical Events: Borders, Dynamics, Frames*, London, Amsterdam, International Federation for Theatre Research, 133-138.133
[65] Eversmann 2004: 134

[66] Schoenmakers, Henri and Tulloch, John 2004, 'From Audience Research to the Study of Theatrical Events: A shift in Focus' in Cremona, Vicki Ann, Eversmann, Peter, van Maanen, Hans, Sauter, Willmar and Tulloch, John 2004, *Theatrical Events: Borders, Dynamics, Frames*, London, Amsterdam, International Federation for Theatre Research, p 15

[67] Schoenmaker and Tulloch 2004: 15

[68] Jackson, Anthony and Lev-Aladgem, Shulamith 2004, 'Rethinking Audience Participation: Audiences in Alternative and Educational Theatre' in Cremona, Vicki Ann, Eversmann, Peter, van Maanen, Hans, Sauter, Willmar and Tulloch, John 2004, *Theatrical Events: Borders, Dynamics, Frames*, London, Amsterdam, International Federation for Theatre Research, pp. 212-4, 212.

[69] Schechner, Richard. 1994. *Environmental Theater: An Expanded New Edition including "Six Axioms for Environmental Theater"*. New York, London: Applause.44; cited in Jackson and Lev-Aladgem 2004: 213

[70] Schechner 1983: 207 in Jackson and Lev-Aladgem 2004: 213

Table 50/51 Theories of Theatre 2005-2006(a)
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
The Viewpoints Book (2005)	Anne Bogart (1951- American theatre director	Bogart has a theoretical approach to directing which she calls *viewpoints*, adapted from a dance and performance training technique developed by choreographer and performer Mary Overlie. The viewpoints approach is a deconstructive technique of actor training based around improvisation which combines elements of dance and stage movement with the concepts of time and space. The viewpoints approach mixes many different acting techniques, and considers each element is as significant as another.[1] Initially the technique was composed of six elements on which performers, directors and teachers were to concentrate: space, time, shape, movement, story and emotion. Bogart has created further subdivisions for time (four separate segments) and for space (five subsections) but has eliminated emotion and story because these tend to dominate the thinking of most actors. Actors are invited to work outside of the narrative mindset assumed in most acting training.[2] Bogart insists that her work is 'rooted in history', and sees the script as a 'play within a play'. The question she poses of each production is 'What metaphor can we find that relates to the play and also relates to the spectator?'[3] Her work, especially her reworking of familiar plays, produces conflicting responses. According to critic Mel Gussow: [d]epending on the point of view, [Bogart] is either an innovator or a provocateur assaulting a script'.[4] **Purpose of Theorist**: prescriptive **View of Theatre**: positive	A practice	Relating to the spectator	**Doing**: production and direction of performance
Interview with John Tusa (2005);[5] *Obedience, Struggle and Revolt* (2005)	David Hare English playwright	Theatre matters because **drama illuminates society and politics**. People will always go to the theatre although there are sometimes ideological moves against it (e.g. Thatcherite England). Most theatre is not serious ('comedies and musicals and thrillers and old tat and rubbish that there's always been'), but **theatre should address social or political questions**. 'Thinking' people come to serious theatre 'to look at their own society'. Plays 'show up the difference between the way we act and the way we speak'. This leads spectators to begin to make moral judgments, firstly about the characters in the play, then about themselves and finally about human beings in general. Spectators want to know what the purpose of the evening is, or they become restless. Some playwrights (Wilde, Beckett) can successfully insist that there is no purpose, but generally **spectators require a purpose** even if it is entertainment. Creative writing is not at the command of the will. It is at the command of the imagination. The playwright has to have an attitude towards	A place people go to to see drama	To illuminate the world; to give the audience a purpose	**Doing**: playwrighting **Showing**: the difference between what we say and what we do **Watching**: spectators require a purpose for the evening

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		his material.[6] **Purpose of Theorist**: polemic – purposeful theatre **View of Theatre**: ambivalent; functional			
Interview with John Tusa (2005)	Deborah Warner English director Founder of Kick Theatre (1980)	Directing is about the 'enabling of actors' in order to bring new experiences for spectators. It is also about 'taste', or aesthetics. Theatre 'needs to be larger than life, or I see no point in its existence'. Theatre is a living thing and 'has to live and breathe and grow up like any living form'. Theatre is a reciprocal process between actors and spectator, which only becomes apparent in performance. Spectators apply the emotions generated by the performance to their own lives. This creates a 'collective consciousness' which 'starts to filter and bleed through into the performance'. It is not up to the director 'to decide what something means'. Spectators 'get frustrated if they are told too much or where the meaning lies … audiences long for the freedom of meaning not to be … hijacked or kidnapped, but to be provided by themselves'. For this reason, theatre has to work hard not to slide back into conventional forms. It 'has to be different every time we visit it'. Spectators should feel excitement when they come into a theatre or performance space: 'we forever have to make it anew'. Theatre 'can be life-saving … it can promote health. [It] is one of the most accessible of the art forms and … has the power to change lives, but … it also has the power to put people off its form forever', generally by restricting their access through unaffordability or notions of prestige.[7] **Purpose of Theorist**: polemic – theatre as an accessible force for good **View of Theatre**: positive; functional	A place where theatre as an artistic form is enacted through performance	Enabling a piece of theatre to grow through enabling the actors; to promote health	**Doing**: directing **Showing**: larger than life **Watching**: a reciprocal process: spectators apply the emotions generated by the performance to their own lives. This creates a 'collective consciousness' which 'starts to filter and bleed through into the performance'
Interview with John Tusa (2005)	Simon McBurney English actor, founder of	Theatre is about 'making something' using the 'muscle of the imagination'. The root of the life of the theatre is being involved with life itself. The body is the principal vehicle of theatrical expression, although acting involves 'an imaginative leap into being someone else'. Making theatre is **a collaborative process**. 'Theatre artists are essentially	An eclectic and collaborative art based on	Making something through the use of	**Doing**: making something – a collaborative

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
	Théâtre de Complicité	sort of charlatans and thieves … I steal from here and I steal from there … I think **you can take anything and turn it into theatre** … the question is whether this piece of theatre is truly addressing something which is important, whether the meaning is really coming across … whether when it … gets up there it will do what you dream it … can do'. All theatre is physical. 'Theatre is an act and an action … at the centre of any piece there is an action, a physical action'. The theatre was [and still should be] something which was for everybody. Television has liberated theatre because 'it carries the majority of drama' freeing theatre up to do anything, including experimenting with theatrical forms and spaces: 'we are in a fantastic period of interrelationship between different art forms'.[8] **Purpose of Theorist**: polemic – contemporary theatre **View of Theatre**: positive; functional	physical action	imagination expressed in performance; to address something important	process
Interview with John Tusa (2005)	Peter Hall (1930- English theatre and film director, founder Royal Shakespeare Company	The arts enrich life. They develop the 'human spirit': 'it is a foolish, stupid government … who doesn't realise that the arts feed into everything'. **The arts are not elitist in terms of social class, but in terms of excellence.** The arts 'are elitist, because they're the best, because they're extraordinary … we owe it to ourselves to actually regard our culture as something extremely precious … art is universal and eternal and needs protecting and needs disseminating. Culture is central'. [9] **Purpose of Theorist**: polemic – theatre as an art form **View of Theatre**: positive; functional	A cultural art form	Enriching the human spirit	**Doing**: directing
Interview with John Tusa (2005)	Robert Lepage Canadian director and playwright	Theatre is about storytelling, 'but most people don't come to the theatre for that… they come to the theatre to be seen, to find some kind of personal goal that has nothing to do with communicating or telling a story'. But theatre doesn't exist 'if there is not a … community or a collective around it … Theatre is all about people *meeting* … Theatre does not exist if there's not a meeting … **theatre only exists if there's an audience** … a collectivity of actors and artists meeting another collectivity…. The real work [of playwrighting] starts on opening night … when the audience comes in and there's a dialogue between actors, writers and the audience … things are written with the audience … it [is] an ephemeral thing' and the critics and the spectator 'take pleasure in seeing how the work evolves and how their personal input actually has an impact'. Unfortunately, 'we're in a world where artists and raconteurs believe that the … audience is not intelligent … not cultivated, but the audience is intelligent' but just as the spectator	A meeting place for communic-ation	Story-telling	**Doing**: playwrighting ; directing – creating a dialogue with a 'collective' of spectators **Showing**: a story **Watching:** meeting and having a

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		comes to the theatre for many reasons, so they also look at different things: 'the actors' performances, dropping the ball, passing the ball … that's also part of the evening'. Spectators now have 'a different narrative education … they're being told stories through rock videos and commercials … people know what a jump cut is, what a flash forward is, they know what a completely discursive montage can be … you have to embrace all of these … otherwise you start the play and the audience [is] at the end of the play before you are'. And theatre is not just about text: 'unfortunately because the literary people are the only people who really kept traces of theatre was, so they think they own theatre'. They are wrong.[10] **Purpose of Theorist**: polemic – theatre as practice rather than literature; relationship with spectators essential **View of Theatre**: positive			dialogue with the actors and writer; spectators are intelligent but may have a different agenda to the performers, and look at different things
Interview with John Tusa (2005)	Tom Stoppard English playwright	Theatre is a pragmatic art form … adjustable at every point. There's … no point where theatre gets frozen unless you walk away from it'. Theatre involves a 'reciprocal action between the writer and the director and the actors and the designer and the audience [which] ultimately is continuous'. Actors bring humanity to a play. Art is essential [otherwise] society becomes almost meaningless … Art is … a template … a matrix of some kind for our morality, it's always there as politics' conscience'.[11] (Despite Stoppard's indication that he sees theatre as a way of making things meaningful Fortier considers Stoppard's work 'elegant but trifling', a sophisticated toying with postmodern themes but with no real critical edge).[12] **Purpose of Theorist**: polemic – theatre – an essential art **View of Theatre**: positive; functional	A pragmatic art form	A continuous reciprocal process of meaning construction	**Doing**: playwrighting
Artistic Ways of Knowing: Expanded Opportunities for Teaching and Learning: New Directions for Adult and	Steven Noble Canadian community theatre practitioner	Popular theatre is 'performances created by the people, for the people, with the people, about existential issues they face' carried out 'within informal environments, away from elitist control and censure'.[13] Noble's book documents a community theatre project carried out with a group of people with mental illness, based on the work of Boal, Grotowski, Barba and Filewood, with the aim of encouraging them to find ways to overcome their '*unvisibility*' to 'normal' people who stigmatized them and therefore did not really 'see' them. His definition of 'popular theater' still leaves unvisible the kind of theatre usually designated as popular because it appeals to mass spectators.	An environment for performance - a showing place	To make visible	**Doing**: popular or community theatre (performance)

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Continuing Education (2005)		**Purpose of Theorist**: polemic – community theatre **View of Theatre**: positive; functional			
"The Greatest Show on Earth": Political Spectacle, Spectacular Politics, and the American Pacific' (2005)	**Margaret Werry** Theatre Studies	Theatre as an art form acts globally as 'a machine of circulation' of symbolic experiences. This is most apparent in political spectacles which use theatre techniques to produce symbolic representations precisely for this circulation. The entertainment industry 'is a particularly privileged site' for the exercise of the social imagination: 'Show business … is both a powerful imag(in)ing technology and a system of circulation'.[14] This makes theatre production not *reflective* but *contiguous* with other political, economic, or social processes. This is particularly apparent in the production of the politically imbued spectacles at the New York Hippodrome in 1909. Theatre does not reflect here, it actively *constitutes* political reality. Werry defines spectacle as 'the sense of visual exorbitancy lent to theatrical experience by the material, nonorganic, or prosthetic elements of theatre art'. It is 'as intrinsic to theatre as any of its other dimensions' despite its persistent critique.[15] **Purpose of Theorist**: polemic – spectacle **View of Theatre**: positive; functional	An art form; a machine of circulation of symbolic experiences through spectacle	To exercise the social imagination; to circulate symbolic experiences in a way which helps to construct them	**Doing**: show business/ spectacle **Showing:** current social, political and economic processes
'Everyone's a critic, and that includes the possums' (2005)	John Gaden Australian actor and writer	'What good drama does it to take reality and heighten it, by selection, by compressing time, by editing speech, by imagining the secret lives of the protagonists. The paradox is that in a good play you will, through this distortion, see reality in a sharper focus. You may even understand yourself and your world better. You may also be unsettled and troubled by what you see and hear'. (The title refers to 'a small fusillade of steaming pellets' which clattered down from the ceiling where some possums had been scampering 'hitting some of the actors' and filling the rehearsal room with '[t]he unmistakable, pungent smell of possum'.[16] **Purpose of Theorist**: analysis **View of Theatre**: positive; functional	A place for seeing and hearing	To show a view of reality through performance	**Doing**: playwrighting ; acting **Showing**: society to itself
'A Perfect Penn' (2005)	Sean Penn American actor and director (interviewed by Craig Matheson)	'The arts are not meant to be happy or unhappy … they're meant to be reflective of what's going on in all our lives'.[17] **Purpose of Theorist**: polemic – art as a reflection of society **View of Theatre**: positive; functional		To reflect what is going on in all our lives	**Doing**: acting; directing **Showing**: society to itself
Theatre: A	Milly S.	An introductory text to all aspects of theatre, which quotes Brook on the 'empty space'.	A seeing	Representatio	**Doing**: the

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Way of Seeing (2005)	Barranger American theorist	Theatre is 'an immediate art … a form of art and entertainment that places actors before a group of people … in a representation about life'.[18] Theatre began in efforts by 'great societies' to 'gather citizens together to celebrate civic accomplishments, warn of personal errors, or ridicule society's fools', i.e. it had a didactic and disciplinary purpose. Since the beginning 'immediacy and presence have set theatrical art apart from other forms of art. For theatre to happen, actor s and audiences must come together at a certain time and in a certain place …. Audiences are not passive observers. They engage as responders'. Theatre is 'a way of *seeing* men and women in action, of observing *what* they do and why they do it … theatre is an immediate way of experiencing what it means to be human'. Theatre has a 'living quality'. It is immediate, and its '*immediacy* is its defining character and its liability' because it imposes limits e.g. on the number of spectators at any one time, the size of its 'market', and its resistance to reproducibility.[19] **Purpose of Theorist**: prescriptive – theatre as a way of seeing **View of Theatre**: positive; functional	place; an immediate art	n through live performance; providing a way of seeing	practice and art of theatre **Showing**: men and women in action for effect **Watching**: spectators are 'responders' who experience some aspect of 'what it means to be human' through what they see.
'Australian Rules' (2006)	Neil Armfield Australian theatre director	'Literature [including plays such as David Hare's *My Zinc Bed*] enacts the multifaceted experience of life itself. It provides mirrors, dreams, contemplations on our fear, our sorrow, our desire. Through the uniquely human experience of **empathy**, we rehearse the great lessons of our life. … [It is] the place where the truth can be told and learnt'.[20] **Purpose of Theorist**: polemic –theatre as efficacious **View of Theatre**: positive; functional	A place	Educative: re-enacting the experience of life	**Doing**: directing literature **Watching**: we rehearse life through empathy
'Presence' (2006)	Jon Erickson English Studies	Erickson defines 'entertainment' as that which, whatever form it takes, 'reinforces already established beliefs and prejudices'.[21] It takes the form of a 'therapy'. He rejects theories which see 'presence' as a problem of theatre which has to be challenged in some way. **Presence can be manipulative and seductive for bad ends, but it can also be a force for great good, as well as pleasure, and this need not be confined to mere entertainment**. The sense of being present 'absorbs our attention and has the ability [paradoxically] to take us out of ourselves for the moment'.[22] Spectators enjoy and desire	A place of entertain-ment which involves the pleasure of experiencing 'presence'	Making present (for good or bad ends)	**Doing: live** entertainment **Watching**: the desire for the experience of 'presence'

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		this sense. One can never undermine presence altogether, one can only *displace* it to another level – usually 'to the level of the one doing the alienating' who becomes the new site of authority, even for deconstructionists. It is a 'genetic fallacy' of both genealogical analysis and deconstruction that 'how' meaning is produced can be separated from 'meaning-as-use' at any given point. Attempts to raise avant-garde micrology to the collective level have generally just brought out the worst side of the theories (futurism = fascism; Brechtianism = communism etc). **The problem is not empathy or absorption but the uses to which these are encouraged to be put.** Whether 'pure presence' is real or even possible or not, **people go to the theatre to experience the pleasure of 'presence' and 'there is something strangely perverse in trying to – and believing one *can* – frustrate [this desire]'**.[23] If anything, we need more opportunities to experience presence in its collective and communal sense, rather than less. **Purpose of Theorist**: polemic – anti-theatre/theory which is prescriptive in relation to spectators **View of Theatre**: ambivalent			which theatre offers is not necessarily a desire to be manipulated and deluded and ought not be purposely frustrated on abstract grounds
'Infiction and Outfiction: The Role of Fiction in Theatrical Performance' (2006)	**David Saltz** American philosopher of theatre	Saltz takes exception to standard dualistic views of theatre (including semiotics) which juxtapose it as 'fiction' to performance as 'reality' which suggest that spectators 'looks past, or through' the 'reality' of performance to some absent fictional world represented by the performers. He argues that this is back to front. Spectators actually come 'to experience a real event, to see real, flesh-and-blood actors perform real actions'. Fiction 'functions as a cognitive template' which gives structure and meaning to the performers' activities. 'The fictional narrative is an integral aspect of the audience's perception of the actual events that transpire on the stage'.[24] Saltz draws on Wittgenstein's "seeing-as" to argue for a 'non-dualistic' understanding of representation. "Seeing as" is 'simply a way of seeing. All seeing 'is necessarily infused with imagination'. In theatre this infusion is doubled because the performers and director firstly see-as in their reading of the fictional narrative, which structures what they do. The spectator draws on this structure to make sense of what the performers are doing. It is only later that they come to interpret the fictional narrative (as a whole). Saltz calls the first *infiction*: the fictional scheme that structures the performance event … the set of "prescriptions to imagine" that … constitutes fictionality'. The infiction 'governs the actors' physical actions in the real world. Insofar as spectators use the narrative as an *infiction*, the primary focus of their attention is the performance itself. The fiction does not function as a third term that exists	A seeing place, an activity, an event	The portrayal of a narrative through the structuring of its elements, which gives it meaning	**Doing**: performance (a structuring activity to give meaning) **Showing**: involves strategies of structuring **Watching**: spectators come to the theatre to see real performers in action embodying

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		outside the performance; it inheres in the performance itself'. However, *outfiction* results when the spectator metaphorically redescribes these actions (e.g. by 'telling' the story of Hamlet from the performance we have seen), which produces the spectator experience of 'a performance of ….'.[25] Infiction is pre-semiotic. Outfiction is where semiotics begins. The process is similar to cognitive understandings of metaphor. Metaphor structures what we see and experience in a particular way – and we later interpret metaphor in the light of our experience. Saltz argues that most theories of theatre only focus on the latter part of this process, but we need to recognize 'the two way nature of the relationship between performance and narrative' and allow 'for the possibility that sometimes the fiction serves its most important function going *in* rather than coming out'.[26] 'The conventions of performance and the fictional narrative work together to create a structure within which the director and performers make their choices and perform their actions'.[27] This recognition means that what seem to be unanswerable questions about why certain things occur in art works and theatre (his examples are: the question of why all the apostles in Da Vinci's *The Last Supper* are seated on one side of the table – the answer is because Da Vinci placed them there as his way of structuring the narrative, not because of some mystical symbolism to be read from the absent event; and 'why do actors break into song in a musical – the answer is because the writers/directors/performers see and therefore structure the story they are telling as a musical): logical questions from a semiotic perspective … typically do not worry spectators watching [a performance] suggesting that **semiotics, whatever its value as a critical tool, is not a good model of the way spectators experience theater**. Spectators do not always, or even usually, read theatrical performance as a text from which to extract details about a fictional [or absent] world. The focus of their attention is on the performance itself, and on the significance and force of the performers' actions within the world the performers have created on stage'. Infiction and outfiction work in terms of input/output and analysis. This makes theatre 'the actual embodiment of alternate structures of reality', which is why it is useful as a way of 'rehearsing new strategies' for life.[28] [Saltz is one of the few theatre theorists to address all three aspects of theatre]. **Purpose of Theorist**: polemic – anti-semiotic understandings of viewing theatre **View of Theatre**: positive; functional			'alternate structures of reality' which are given during the performance in order to help the actions of the performers make sense. Spectators later analyse and interpret the fictional world which has been created *as a whole* (i.e. in retrospect) and in terms of the structures which were used to give the performance meaning.
'Understand-	James Hamilton	Theatre is a temporal art; we can *only* experience it sequentially in time. We follow a	A complex	Story-telling	**Doing**:

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ing Plays' (2006)	American philosopher	performance sequentially, building moment by moment through a process of *concatenation* and arrive at a story at the end, which we can recount, even though there may be bits we have missed or misunderstood. This makes theatre an art form in its own right, rather than a piece of performed literature, which we can go back over and flick backwards and forwards through as we read. It is part of the art of theatre that we do not need to have an *a prior* structural understanding of the whole to appreciate it, although if we do we will probably appreciate it differently - and perhaps differently to what the performers intend. We are helped in our understanding by conventions, but even if we are unaware of a particular convention, we can still arrive at an appreciation of the performance. The process is similar to listening to music or following a joke, except that theatre is more complex and anticipation of what comes next may not be so easy since 'what we actually see in the performance is … highly varied, and **the control exercised by performers over what we see is fragile and tenuous**' (despite their best efforts to keep us focused).[29] Theatre, perhaps uniquely, allows for the playing with time in a performance, but this playing with time depends for its effect on 'our orderly and coherent everyday sense of "what follows what" in human action' as well as on us following what is occurring sequentially. Analysis of what we have seen occurs only on reflection, and may in fact make what was recounted as an intense experience seem 'denatured and disappointing',[30] just as the analysis of a dream can take away from our experience of it. Hamilton, like Saltz above, also draws on Wittgenstein, this time in relation to our experience of theatre. It is not that it is *true to life* which we find so appealing but that it is 'worth looking at'. **Purpose of Theorist**: analysis **View of Theatre**: positive	temporal art of performance which is worth looking at	using conventions of performance to help the spectator maintain focus	performance **Watching**: we watch a performance sequentially and build up an understanding of what we are seeing through a process of *concatenation* using conventions to help us[31]
'Philosophy and Drama: Performance, Interpretation, and Intentionality' (2006)	Noel Carroll (1947- American philosopher	Drama is 'one of the fundamental concepts that organizes the practice of [western] theater'.[32] The word originally meant doing or acting. It has a duality: 'the one word applies to two distinguishable art forms: the art of composing (page) and the art of performing (stage). The first can be appreciated and evaluated by reading; the second can only be appreciated through enactment [but not evaluated?]. Drama is thus 'a two-tiered art form … comprised of two kinds of artworks: creations, on the one hand, and performances, on the other hand. Drama, moreover, is a paradigmatic performing art, where a performing art is one marked by precisely this sort of duality'.[33] As an art of performance, drama is 'radically, categorically different' to mediated dramatic	An interactive cultural practice	Composing a text and realising it in action (performance) in an interactive process with spectators	**Doing**: drama (a two-tiered art form which organizes the practice of theatre); performance **Watching**: an

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		performances such as movies. These 'are only, at best, *recordings* of dramatic performances – one which misses a fundamental aspect of dramatic performance – responsiveness to the audience such that each performance is unique'.[34] As an art form, drama 'reaches us by way of mind' while movies reach us 'by way of matter' – it is 'mindless'.[35] **Purpose of Theorist**: prescriptive **View of Theatre**: positive			interactive intellectual and imaginative activity which feeds back into and affects the performance
'Theatricality, Convention, and the Principle of Charity' (2006)	Michael Quinn (- 1995) American philosopher	Theatricality is 'the shared consciousness of performance' – we 'agree' that this is a performance, and therefore theatricality is in operation.[36] We agree because the performer signals to his spectator that he is engaged in a performance and the spectator, under *the principle of charity*, agrees to understand what the performer does as a performance, at least for the moment. The principle of charity is the only convention which is required for theatricality. We do not need to derive theatrical conventions from a complex set of pre-existing social conventions, as Burns suggests: a play does not have to be built 'from the ground up' every time. Deriving theatrical conventions in this way simply allows the use of theatre as a social metaphor, in particular in relation to spectatorship and authenticity: 'the theater serves as a general criterion for judgments of authenticity'[37] because it involves the exercise of this principle of charity. Quinn bases his analysis on 'the simple theory of truth', derived from Alfred Tarski, a correspondence theory of truth based on 'a sign's claim to its object' however constituted.[38] What the principle of charity allows is *successful* communication (something which Quinn says is being overlooked in the current fashion for focusing on unsuccessful communication): 'Successful communication has not been a popular topic in the age of deconstruction, which is predicated on an argument about the failure of representations to be the things they represent … it's time now to pay some attention to the shadow side of the failure of representation, that is, to the concept that makes the very supposition of failure possible … at some level of understanding deconstruction communicates to people in a convincing way [since] its arguments about the impossibility of representing truth have themselves been accepted as true':[39] i.e. it still depends on an idea of truth: 'Disagreement and agreement alike are intelligible only against a background of massive agreement'.[40]	A communic-ative practice which is governed by conventions; particularly the convention of 'interpretive charity'	Communic-ation	**Doing**: performance **Watching**: spectators assume something is to be communicated when they recognize something as a performance; spectators 'agree' to accept what is offered as a performance, at least until further notice; this is the basis of successful

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		In fact **we operate according to the principle of charity most of the time**. [This principle is a bit like the 'willing suspension of disbelief' except that we apply it outside as well as inside the theatre: generally we assume people are telling us the truth [as they see it] and mean us to understand what they say, until further notice tells us otherwise. Without this trust in a generalised idea of truth, no communication would be possible – [which is why deconstruction can be seen as pernicious and dangerous]. This is a model of 'interpretive charity' which we even extend to animals under certain conditions, even though we know they do not know all the conventions of communication that we accept e.g. although animals display an interest in communication (i.e. they share the principle of interpretive charity), we cannot be sure they will behave appropriately if we put them on stage, because they don't know the secondary conventions we might add, given the first. This principle is so widely shared that it gives rise to the illusion that we can *be* another, when in fact we are only imagining what it would be like for *us* to be the other. We can't be another, but we can achieve some understanding of the other as a product of communication. This can even lead to love. We don't need a complex theory of convention from which is derived theatrical convention in order to explain theatrical communication: 'the shared consciousness of performance is too basic to communication to be derived from anything other than the shared, perhaps even tacit, conventional assumption that performance is the case'.[41] The key to this is the **recognition** of an action as a performance: **when we recognize an action as a performance, we assume it is intended to communicate**. **Purpose of Theorist**: polemic –communication **View of Theatre**: positive; functional			communic-ation; spectators are competent, and capable of learning a new 'convention' even during a single performance because they operate on a principle of 'interpretive charity'; through this, authenticity can be tested
Mimesis (2006)	Matthew Potolsky American Literary Theorist	Theatrical mimesis differs from other applications of mimesis in that it entails a relationship with a spectator. Theatrical mimesis is 'a representation *for* someone … not only a representation *of* something else'. Mimesis is 'performative' in theatre, and arises 'not from the distinction between a real original and an illusory copy but from a particular kind of action and attention'. Theatre 'is not, strictly speaking, identical with mimesis. But theatre and theatricality have been so central to the theory since antiquity that it is nearly impossible to separate the two ideas'.[42] **Purpose of Theorist**: analysis - mimesis **View of Theatre**: positive	A place in which represent-ations are enacted	To represent *for* someone through action to draw attention to that action	**Doing**: enactment through imitation **Showing**: through action
"Way outside the comfort	Edward Albee (1928 –	The role of writers 'is to hold a mirror to us, warts and all, and to inspire change if those warts are unsightly':[43] 'I think maybe if nobody walks out of something, if you can't	A seeing place; an art	To hold up a mirror to	**Doing**: playwrighting

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zone' (2006)	American playwright (interviewed by Joel Gibson) Playwright	offend somebody, you've failed' (Albee). Art 'is not just a catalyst of change – it's also the only thing that separates us from the other animals' (Gibson). However, Albee believes the combination of 'economic control of the arts' so that theatre is now so expensive that both producers and spectators were afraid to take risks 'and our own passivity as a society, we are approaching a censorship which is more dangerous than any censorship imposed thoroughly from without', that imposed by economic interests and fear. 'It makes cowards of people'[44] and makes theatre boring – which leads to bored spectators. **Purpose of Theorist**: polemic – anti-risk-averse theatre **View of Theatre**: positive; functional	form	society in order to inspire change	; the practice of theatre **Watching**: boredom is a form of censorship
'And today's lesson is how to revive a theatre company' (2006)[45]	Nicholas Hytner English Director (interviewed by Gwyn Topham)	In 2003, Hytner was appointed artistic director of Britain's National Theatre. He programmed 'bold, eye-catching plays' such as *Jerry Springer: The Opera*, David Hare's *Stuff Happens* and Alan Bennett's *The History Boys*, and slashed the price of tickets: 'New audiences packed its auditoriums for everything'.[46] According to Hytner, the public's appetite for political theatre is 'huge' because of a 'supine broadcast media … obsessively hung up on what at the end is a very limited notion of balance' whereas 'There is something irreplaceable about watching something that's tough and passionately felt with a thousand other people' (Hytner). Hytner believed that people wanted a diverse theatre, and, barring the cost of tickets, were prepared to attend vastly different kinds of productions, including those which were 'deeply political'.[47] **Purpose of Theorist**: polemic – anti-risk averse theatre **View of Theatre**: positive; functional	A seeing place; an art form	To generate a communal experience	**Doing**: directing 'genuine' theatre **Watching**: a powerful communal experience which is affected by cost!

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[28] Saltz 2006: 217-8
[29] Hamilton, James R. 2006. 'Understanding Plays'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: University of Michigan Press, pp. 221-243. 232

[30] Hamilton 2006: 233, 235
[31] Hamilton takes the idea of *concatenation* from Jerrold Levinson (1997) *Music in the Moment*, Ithaca, Cornell University Press. See also Levinson and Philip Alperson 1991, 'What is a Temporal Art?', *Midwest Studies in Philosophy* 16, pp. 439-450.
[32] Carroll, Noël. 2006. 'Philosophy and Drama: Performance, Interpretation, and Intentionality'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 104-121.105
[33] Carroll 2006: 112
[34] Carroll 2006: 119
[35] Carroll 2006: 118
[36] Quinn, Michael. 2006. 'Theatricality, Convention, and the Principle of Charity'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 301-316.312
[37] Quinn 2006: 313n4
[38] Quinn 2006: 307
[39] Quinn 2006: 306-7
[40] Quinn 2006: 309
[41] Quinn 2006: 311-2
[42] Potolsky, Matthew. 2006. *Mimesis*. Edited by J. Drakakis, *The New Critical Idiom*. New York and London: Routledge.72-4
[43] Gibson, Joel 2006, 'Way outside the comfort zone', *The Sydney Morning Herald*, 12th June 2006. 15
[44] Albee in Gibson 2006: 15
[45] Published in, p. 13.
[46] Topham, Gwyn 2006, 'And today's lesson is how to revive a theatre company', *The Sydney Morning Herald* 3rd June, 2006.13
[47] Hytner in Topham 2006: 13

Table 51/51 Theories of Theatre 2006(b)-2008
(Names in bold print also appear in the theatre metaphor table)

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
'Empathy and Theater' (2006); *Theatre in Theory 1900-2000: An Anthology* (2008)	**David Krasner** American theatre theorist and teacher	A discussion of empathy in relation to spectator response, and in opposition to Brecht's view of empathy, which Krasner sees as misguided.[1] Drawing on theories from psychology, aesthetics and philosophy (particularly phenomenology) Krasner argues that empathy 'allows us to transcend the limits of our own world' and consequently is 'a possible audience response, one which possesses 'cognitive function as well as emotional response'. Empathy is an activity which combines both emotion and reason; it is not in opposition to reason (as Brecht claimed). Reason and emotion cannot be separated in empathy because they each support the other, allowing spectators to both identify with 'objects' on stage and maintain a critical distance which allows judgment. Empathy has the potential to allow us 'to cross the boundaries between us' without losing our 'separate sense of self'.[2] Empathy in the theatre is 'an affective response … reflecting involvement, identification, understanding, or complicity of feelings'.[3] It only arises, however, under three conditions: (1) 'the audience must be made aware of whom, or where, attention must be placed'; (2) 'some substantial understanding of the action or character must take place; and (3) 'the audience must have a grasp of the narrative (even if it is disjointed, fragmented, or illogical)'. It does not entail a loss of the self: 'It allows one to admit the existence of another being or consciousness, within one's cognitive purview, without losing oneself in another'. **Empathy** is also functional – it helps human communication.[4] Empathy is not the same as sympathy. Krasner in fact suggests that sympathy is a subset of empathy, one of the four ways which spectators empathize in the theater (the remaining three are through identification, compassion and understanding – each may 'occur independently or overlap' and are 'interchangeable and fluid'. *Identification* involves believing I could find myself in a similar situation and would probably act the same way; *compassion* 'implies I feel that the character has been unfairly treated' and that this should be remedied; *sympathy* 'implies that I feel … the pain of a character, which elicits a feeling or desire to help, assist or aid them' irrespective of fair play: 'My feelings are in line with the actor's, and his/her plight is what moves me';[5] *understanding* 'implies comprehension of the actor's feelings or the character's situation' while retaining 'my critical judgment'. (The example he offers for understanding – a good chess player imagining themselves as their opponent in order to anticipate their moves –	A place in which a performance can be watched (a seeing place)	To generate empathy	**Watching:** spectators, through imagination, and when carefully prepared, experience empathy, a mixture of emotion and rationality, which allows them to both identify with the actor and/or character and to maintain a critical **distance**, not losing their sense of themselves as individual selves: **an imaginative means of coming to terms with**

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		however, suggests that empathy in this regard is a pre-emptive strategy which can be used to gain advantage over another – which brings this aspect of empathy at least closer to Brecht's concern with the manipulative potential of empathy). Krasner's position is that 'empathy enhances our comprehension of social conditions, provides a greater awareness of others, and works in conjunction with reason to evoke social action'.[6] His view is relentlessly individualistic, and fails to consider the mass aspect of spectator response which so troubled Brecht. He rejects the view first proposed by Lipps that in empathy, the observer projects onto the object his own feelings and thoughts, claiming that subsequent developments in the concept by Husserl, Merleau-Ponty and Levinas, indicate that it is rather **an imaginative means of coming to terms with the existence of the other**. It is higher-order response than **sympathy**, which aims at communion, or 'an agreement in feelings', produces 'a desire to alleviate pain' but is nevertheless passive, although 'communal'. Empathy, in contrast, is an activity, both a way of knowing and a strategy for understanding which allows us to identify the feelings and thoughts of another without necessarily agreeing with them. It has as its aim accuracy or clarification via reason, rather than alleviation of suffering (Krasner tends to assume sympathy relates only to suffering). Empathy cannot be reduced to a simplistic dichotomy between reason and emotion; cannot be dismissed as a loss of the self leading to passivity; is 'part of a complex, interactive theatrical experience that functions along with (and adds to) reason, understanding and analysis and that in turn assists in social awareness': 'social context devoid of empathy' (as proposed by Brecht) 'is little more than dull propaganda'.[7] In what is basically an argument against Brecht, empathy is essential to rationality – it provides a focus and the possibility of caring and therefore action. Empathy is driven by imagination – it is the spectator's imagination which triggers empathy (just as it is the actor's imagination which triggers empathy with the character his/she is to play), although it is not clear whether the actor or the character (or both) are the triggering device. It is not much of an argument for the rationality of spectator response, given that a collective response is not accounted for. Also, given that spectators can only experience empathy under certain conditions, he has not answered Brecht's claim that empathy can be manipulated. In addition, it is not altogether clear whether empathy is an effect, or involves some intentionality i.e. it is a facility or strategy *used* by the individual. He seems to be arguing for both. In his survey of theatre theory between 1900 and 2000,			**the existence of the other**. It is higher-order response than sympathy, which aims at communion, or 'an agreement in feelings', produces 'a desire to alleviate pain' but is nevertheless passive, although 'communal'. Empathy, in contrast, is an activity, both a way of knowing and a strategy for understanding which allows us to identify the feelings and thoughts of another without necessarily agreeing with

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		although he includes excerpts from 82 theorists, he argues in the 'Introduction' that theatre theory today is largely a reflection of Plato and Aristotle, Kant, Hegel and Nietzsche: 'I contend that both the Platonic and Aristotelian divide over theatre and representation and the tripartite influences of Kant, Hegel and Nietzsche establish the fundamental details over theatre in theory that extend throughout the twentieth century … [and] provide much of the groundwork for things to come'.[8] If this is the case, then it is no wonder that the spectator gets short-shrift in theatre theory, since only Plato seemed to be concerned about spectatorship, and even then, only as the recipient of the Truth (or lack of it) that the dramatist *shows*, while Aristotle completely ignores the spectator, focusing instead on *how* one can construct a well-made tragedy: 'In his *Poetics*, Aristotle describes theatrical theory somewhat like an auto-mechanic might describe an automobile'.[9] In Kant, although judgment is clearly something which is related to observation, the essential concern is with how something can be considered aesthetic, and therefore of value in itself, encouraging the development of the idea of art for art's sake. While 'Kant wanted to shift the aesthetic emphasis from the artist … to the audience who, as critical judges, can make determination of art's quality'[10] what his ideas brought about was a justification of the role of the critic (someone whose judgment was special because it was universalised as *taste*) as well as the development of the idea of artistic autonomy which allowed theatre practitioners and theorists to detach themselves from 'descriptive forms, narrative causality and the well-made play formula'[11] and from the need to consider the spectator. If theatre was 'art', then whatever they did as artists had validity irrespective of response to it. In this way, Kant's theory fails to 'point to any neutral, uncontestable procedure of identifying successful work'.[12] While both Nietzsche and Hegel recognized the spectator, in both cases it was as a *recipient* of an address. For Nietzsche, tragedy forced humans to face the contingent and meaningless nature of life while for Hegel, tragedy demonstrated the limits of human control. The focus was on the purpose of the drama rather than spectatorship, and both generated 'a plethora of abstract and surreal theatre theories that incorporated fate and the unknowable'[13] to the extent that Krasner could divide subsequent theatre theory into either *non-referential* and therefore Nietzschean (Wilde, Bergson, Bryusov, Maeterlinck, Yeats, Marinetti, Pirandello, Witkiewicz, Appia, Kaiser, Locke, O'Neill, Stein, Artaud, Bentley, Grotowski and Brook) and *mimetic* or Hegelian (Rolland, Shaw, Lukács, Goldman, DuBois, Sartre,			them. It has as its aim accuracy or clarification via reason, rather than alleviation of suffering

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		Szondi, Derrida and Williams). [Brecht falls somewhat uneasily between the two]. Thus, **despite recognition of the relationship of theatre to *seeing*, Krasner's selection and his discussion of them almost all concentrate on the *doing* of theatre**. Krasner's invocation of the etymology of theatre in relation to theory seems to be purely for the purposes of demanding that theatre theory be recognized as a serious endeavour worthy of the attention of philosophers such as himself: the argument goes that theatre and theory both derive from the same etymological root, and therefore theatre is a concern we should take seriously, and we should take theory about theatre seriously as well. What gets lost is the sense of theatre Bert States was trying to articulate when he called theatre a *noplace* in which we *see* something through the interaction between performer and spectator i.e. theatre was not so much a seeing-*place* but a *seeing*-place in which spectators come to generate a larger conception of life through the activities of the performers, who *play* in this space in order to show something to the spectator.[14] **Purpose of Theorist**: prescriptive; polemic – theatre theory **View of Theatre**: positive; functional			
'At the prime minister's pleasure' (2007)	John Carmody Australian commentator	'Art should inform life'[15] **Purpose of Theorist**: prescriptive **View of Theatre**: functional		To inform life	**Doing**: art
Program Notes for *The Game of Love and Chance* (2007)	Aubrey Mellor Australian director	'Above all, a sense of joy in performance is required, and this is where the audience is crucial. We thank you for participating in this experience for our actors'.[16] **Purpose of Theorist**: polemic – importance of spectators to performers **View of Theatre**: positive		Acting as an interactive experience producing joy (for the actor)	**Doing**: performance **Watching**: spectators are crucial in allowing **the actor** to experience the joy of performing
'It's just a stage' (2007)	**Linda Lorenza** Australia drama teacher	Theatre (drama) is a reflective process during which the performer refines and stylises their work. Performances should be underpinned by a 'rationale'. Since this work is designed to be 'communicated' **to** a spectator '[i]t is valuable to perform in front of other		A reflective process aimed at	**Doing**: performance

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		students to gauge audience response'. Collaborative performances require individuals to 'work as a team' in order to 'create a coherent performance'.[17] **Purpose of Theorist**: prescriptive **View of Theatre**: positive; functional		communica-tion *to*, not with, spectators	
'The Forum' (2007)	Stephen Sewell Australian director, writer	Theatre is innately democratic. It 'is a public forum, that most dangerous of social spaces regarded with deep suspicion by tyrants and would-be tyrants everywhere and deeply implicated in the struggle for freedom that is the core concern of democracy and the law'. Its core concern is 'human beings in their magnificence and their stupidity'. In focusing on 'thinking, speaking, acting human beings relating to one another in the myriad ways that we do' it teaches us 'to celebrate the rambunctious chaos of life', presenting an alternative picture 'to the timid fearful existence those above us would have us live'.[18] In other words, theatre offers *alternatives*. **Purpose of Theorist**: polemic – theatre as an inherently democratic practice **View of Theatre**: positive; functional	A public space which can demonstrate democracy	A demonstratio n of democracy: 'a commoner can play a king';[19] experimenta -tion and testing.	**Doing**: playwrighting; directing **Showing**: alternative possibilities
Interview: 'Trust me ...' (2007)	Darren O'Donnell (Canada) Founder, Mammalian Diving Reflex[20]	Mammalian Diving Reflex is a theatre company which performs 'social acupuncture'. This involves 'creating situations where strangers talk to one another, blurring the line between art and life'. The aim, through encounters which provoke anxiety and discomfort, is to prove 'that there's no reason to be afraid of people'.[21] Their performances generally have a political aim, e.g. *Haircuts by Children* is aimed at demonstrating to (untrusting) adults that civic engagement can and should start 'when you're a kid'.[22] **Purpose of Theorist**: polemic – confrontational performance **View of Theatre**: positive; functional	An art form	Confrontatio n to teach a lesson about survival; demonstratin g leaps of faith and their rewards; a rehearsal for life.	**Doing**: performance art **Showing**: an extreme situation and its resolution
'Take it to the Street' (2007)	Bruce Gladwin Artistic Director of Back to Back Theatre (interviewed by Clare Morgan)	Theatre performed in public places such as streets and concourses require particular skills from the actors, and practice in maintaining cohesion in situations in which anything can happen (people walking through performances and taking exception to 'being watched'; people asking directions etc). Even in these conditions, where power 'is constantly fluctuating between the crowd and the audience'[23] spectators can have a strong emotional reaction, although they can become confused about what they are supposed to be looking	A place; a focusing practice; a group engaged in such	To explore social issues through performance	**Doing**: street theatre -acting requires techniques to handle particular

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		at: 'There's something about the experience of going to the theatre, where you feel you are alone but together. It's like that fable about being together in our aloneness'.[24] **A play 'takes place in an audience's head', although it is experienced in the company of others**. Despite the insecurities which performance in a public space can cause the spectator, spectators are able to be open to the performance and respond enthusiastically. The Back to Back Theatre has a full-time ensemble of five actors with intellectual disabilities. Their work explores 'the way society values people by the economic worth and rejects those perceived as less "productive"'.[25] **Purpose of Theorist**: polemic – street theatre (going to the spectators) **View of Theatre**: positive; functional	practice		situations **Showing**: social conditions **Watching**: a paradoxical experience - 'aloneness' in the company of others
The Necessity of Theater (2008)	**Paul Woodruff** American philosopher and playwright	A defence of the 'art' of theatre as an art of watching and being watched, which Woodruff bases in an ethics of caring for others: 'A good watcher knows how to care'.[26] Not so much a theory of theatre as a philosophy which draws on theatre to illustrate its claim that watching and being watched involve an ethics of care which is made up of four virtues: reverence, compassion, courage and justice: 'Good watchers respond virtuously to whatever it is they watch'.[27] Watching is basically about 'paying attention to'. Theatre is necessary to humans psychologically, socially, ethically and politically for this reason. It is psychologically necessary because we all need the attention of others to thrive. It is socially necessary because attention to others helps build social cohesion. It is ethically necessary because caring for others is a virtue, and may spur us to action on behalf of others (good watching entails knowing when to act and when not to). Finally it is politically necessary because it ensures accountability. Good watching also involves acknowledging that both sides of a conflict can be right and that the path forward requires a dialogue and compromise, something which political opponents forget, instead blaming voters for being fickle: 'The wisdom of dialogue is part of the wisdom of democracy. In the theatre of politics, as in the theatre of Antigone and Creon, we are invited to take sides ... this is fine, as long as partisanship does not block dialogue and lead to violence' – theatre shows us the consequences of this.[28] Theatre is necessary to our lives as humans and, according to Woodruff, since it 'aims at something that is truly rewarding' – making human action worth watching – if we don't find theatre 'beneficial' we need to change our lives so that we do, or find a form of theatre which can be seen that way.[29] The onus is with the spectator to makes themselves better watchers, for instance by making	A universal cultural practice, historical and culturally specific in form ; an art – the art of making human action worth watching, in a measured time and space	The generation of healthy caring individuals and societies, and a functional democratic politics	**Watching**: an art – we learn to make things worth watching (and theatre professionals help us learn this) – and we learn to watch well – again theatre helps us do this by creating characters that we can care for. In caring for distant characters we come to some self-knowledge

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		themselves better informed about the aims of the particular kind of theatre. Woodruff divides the philosophy of theatre into two streams, one emanating from Plato, the other from the actual experience of theatre. Within this second stream, philosophy is either descriptive or prescriptive. Woodruff sees Aristotle as fitting into this prescriptive stream, and sees his book, which is a distillation of his 30 years experience both in and thinking about theatre, fitting there as well.[30] The style of the book is patronising, addressed to a collective 'we' whenever 'we' do what he considers to be theatre, but to 'you' whenever we do something which he considers is not – such as go to the cinema – and when he is prescribing what he considers to be good practice. Good practice seems to be conservative and elitist. Typically, his understanding of theatre does not include popular or mass theatre such as 'musical productions that ape film in their use of sound, montage, and illusion' to which only 'tourists ... flock to'.[31] But at the same time, he wants to argue that theatre is a very broad 'cultural practice' which encompasses Greek tragedy and American college football, '[w]eddings, funerals ... street dancing, church services' because all are 'powerful creators for community'.[32] In other words, the point of the art of caring for others is to generate and maintain a sense of community. Theatre is more than 'art theater'. It is basically anything where watching together is involved – except musical productions and film or TV: 'Theater is immediate, its actions are present to participants and audience ... in the theatre you are part of a community of watchers, while in a cinema you are alone'.[33] It is apparently not possible to be part of a 'community of watchers' when watching a mediated spectacle – even if we think we are. Experiences such as gathering together in a bar to watch a sporting contest on television are 'anomalies' – not real theatre.[34] Nevertheless, '[t]heater is the art by which human beings make or find human action worth watching, in a measured time and place',[35] usually by coming to care for the characters that are portrayed.[36] In this way we rehearse an ethics of care for others so that we can learn to practice this better way of watching in our everyday lives. The conditions for achieving this end fall on both performers and spectators: '[t]he art of theatre makes a pair of demands on us – for performers to present action to their audience, and for the audience to understand the behaviour that they see as arising from choice'.[37] Theatre thus described operates on a principle of human agency: characters/roles are assumed to **choose** their **actions**. These actions lead to consequences which are measured out and played out within the time period allocated – after which we			

WORK	AUTHOR	HISTORY & THEMES	IDEA of THEATRE	PURPOSE of THEATRE	FOCUS
		all go home. Theatre is thus a **finite** activity in which the event portrayed is measured out in advance in order to maintain audience attention. This is what is artful about theatre: '[a] good plot ... is itself the measure of the time'.[38] It also gives life to conflict, which is what captivates our interest and makes whatever it is worth watching. **Purpose of Theorist**: prescriptive (Woodruff's description of his work) **View of Theatre**: positive; functional			

[1] Krasner, David. 2006. 'Empathy and Theater'. In *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, edited by D. Krasner and D. Saltz. Ann Arbor: The University of Michigan Press, pp. 255-277. 260
[2] Krasner 2006: 255-6
[3] Krasner 2006: 273
[4] Krasner 2006: 257-8
[5] Krasner 2006: 259
[6] Krasner 2006: 262
[7] Krasner 2006: 272
[8] Krasner, David, ed. 2008. *Theatre in Theory 1900-2000: An Anthology*. Malden MA, Oxford: Blackwell Publishing.3
[9] Krasner 2008: 8
[10] Krasner 2008: 17
[11] Krasner 2008: 14
[12] Richard Eldridge 2003, *The Philosophy of Art*, Cambridge MA, Cambridge University Press, p. 55.
[13] Krasner 2008: 21
[14] States, Bert O. 2008/1985. 'The World on Stage'. In *Theatre in Theory 1900-2000: An Anthology*, edited by D. Krasner. Malden MA, Oxford UK: Blackwell Publishing, pp. 441-447.
, Mori, Mitsuya. 2002. 'The Structure of Theater: A Japanese View of Theatricality'. *SubStance #98/99* 31 (2&3) pp. 73-93.
[15] Carmody, John 2007, 'At the prime minister's pleasure', *The Sydney Morning Herald* 15 January 2007. 11.
[16] Aubrey Mellor 2007, Program Notes for the NIDA production of *The Game of Love and Chance*, Parade Playhouse, Sydney, 11-16April.
[17] Lorenza, Linda 2007, 'It's just a stage', Official HSC Exam Guide, *The Sydney Morning Herald*, June. 36
[18] Sewell, Stephen 2007, 'The Forum', *Weekend Australian* October 6-7, 2007.
[19] Sewell 2007
[20] The group is named after the self-preservation technique triggered in mammals encountering extreme situations (Morgan 2007: 14 – see n21 below).
[21] Morgan, Clare. 2007. 'Trust me, I've just tidied up the back'. *The Sydney Morning Herald*, Thursday 20th December, p. 14.14

[22] O'Donnell in Morgan 2007: 14
[23] Gladwin in Morgan, Clare 2007, 'Take it to the Street', Interview with Bruce Gladwin, Summerherald, *The Sydney Morning Herald* January 1, 2007,21
[24] Gladwin in Morgan 2007: 21
[25] Morgan 2007: 21
[26] Woodruff, Paul. 2008. *The Necessity of Theater: The Art of Watching and Being Watched*. Oxford, New York: Oxford University Press.143
[27] Woodruff 2008: 204
[28] Woodruff 2008: 225
[29] Woodruff 2008: 68
[30] Woodruff 2008: xi
[31] Woodruff 2008: 17
[32] Woodruff 2008: 11, 17
[33] Woodruff 2008: 17
[34] Woodruff 2008: 18
[35] Woodruff 2008: 18
[36] Woodruff 2008: 22
[37] Woodruff 2008: 72
[38] Woodruff 2008: 72

Appendix E: Performance/Performativity Tables (CD files)

Table 1 ‘Universals of Performance’ – details

Table 2 Defining *Performativity*

The tables summarise the findings of a literature review of the fields in which the terms *performance* and *performativity* are used conducted in 2008. The purpose of the study was to try and establish whether or not the concepts should be considered theatre metaphors.

The elements identified by Blau as ‘universals of performance’ (Blau 1989) were used to analyse the ways in which the concepts were used in the literature. Although the concepts are widely used across a diversity of fields and there is some agreement over some of the elements across these fields, neither concept is clearly a theatre metaphor.

Referencing: Referencing system used for these tables is based on the Harvard name/year system. A full bibliography is provided at the end of each detailed table.

Appendix E Table 1: 'Universals of Performance' - details

UNIVERSALS OF PERFORMANCE[1] All conceptions of performance occur in a 'perfumative atmosphere [made up] with the scents and sensibilities of other performance concepts' (McKenzie 2001: 235)				
PERFORMANCE IS:		**Theorist**	**Field**	**From**
An 'ado' (a complete/d entity) which is				
Productive	'[P]erformances exceed what goes into them …. [y]et successful performances promote the illusion that their fruits precede them' (Crease 2003: 268)	Crease 1993, 2003 Ball 1995 McKenzie 2001 Meadmore et al 2004 Urban 2007 Reiger & Dempsey 2008	Philosophy of Science Political Philosophy Performance Theory Education Business Health Sociology	Phenomenology/Hermeneutics/pragmatics Phenomenology/Hermeneutics/pragmatics Theatre/organizational theory/technology Performativity (Butler) Accounting/Auditing/Economics Performativity/Theatre/Sport
An accomplishment	Performance is an accomplishment, something achieved in the world (Schieffelin 1998: 198). 'These tasks are carefully planned … good and careful work is called for in their performance' (Taylor 1911: 39). Performance 'is the carrying out of a task or fulfillment of some promise or claim' (CMIIF 1995: 5).	E. Burke (1729-1797) La Perouse 1799 Matthews 1907, 1910, 1917 Taylor 1911 Austin 1955 Goffman 1959, 1963, 1967, 1971 Parry 1967 Poirier 1971 Skinner 1971 Hymes 1975 Fine & Speer 1977 Schieffelin 1985,1998 Boyett & Conn 1988 Laclau 1989 Bourdieu 1990 Foster-Dixon 1993 Aiges 1995 CMIIF 1995 Dening 1996 Peiss 1996 States 1996	Politics Exploration Dramatic literature Scientific Management Speech Act Theory Sociology Political theory Literature Political philosophy Folk practices Oral interpretation Anthropology Organizational Theory Political theory Ethnography/Sociology Gender Studies Music Performance Measurement Anthropology Gender practices/history Theatre practice	Public Action/Aesthetics/Rhetoric Public Achievement Oral performance Engineering Language theory Theatre as metaphor Speech Act Theory (Austin) Oral Communication Speech Act Theory (Austin) Language competence (Chomsky) Goffman/Burke/Hymes/Burns Process (Turner) Auditing Speech act theory/sociolinguistics Speech Act Theory Performativity (Butler) Music performance Auditing/Public Administration Theatre as metaphor Theatre as metaphor Semiotics/Anthropology/Theatre

		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Hinckley 1998	Music Education	Theatre
		Worthen 1998	English/Theatre/Dance	Theatre/Literature (dramatic text)
		Fusco 1998	Performance Art	Theatre
		Fitzpatrick 1999	Shakespearean Studies	Theatre/Dramaturgy
		Godard 2000	Translation	Linguistics/Austin/Schechner
		MacGowan 2000	Anthropology	Language theory/Social construction
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Ahmed 2002	Political History	Civility
		Crane 2002	Theatre History	Theatre
		Mackenzie 2005	Computer technology	Performativity (Butler)
		Barba & Savarese 2005	Theatre Anthropology	Theatre practice
		Taviani 2005	Theatre practice	Theatre
		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		Radin 2006	Public Administration	Accounting practices
		Roche 2006	Performance training	Theatre
		Dredge 2007	Sports journalism	Human Capacity/Sports performance
		Maserati 2007	High performance Vehicles	Technology
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre
		Lapinski 2008	Political Science	Auditing/Accountability
		Reiger & Dempsey 2008	Health Sociology	Performativity/Theatre/Sport
		Ausport 2008	Sport Performance	Human capacity/Social participation
		TIS 2008	Sport Performance	Physiology/Human capacity
		Reuters 2008	Sports journalism	Sport/Human capacity
		Lawton 2008	Sports journalism	Sport/Human capacity
		Pandaram 2008	Sports journalism	Sport/Human capacity
and is conscious of itself as performance				
Reflexive (conscious of itself as performance) - during preparation for performance - during performance itself - with regard to the self - with regard to others	Performance is always accompanied by 'the consciousness of performance' (Blau 1989: 259); this can make performance an educative process (Hinckley 1998). '[I]t is the ability of individuals to take	E. Burke (1729-1797) Turner 1957, 1974, 1984, 1988, 1990, 1990 Goffman 1959, 1963, 1967, 1971 Brecht 1964 Poirier 1971	Politics Anthropology Sociology Theatre theory and practice Literature	Publicness/Aesthetics/Auditing Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Theatre Oral Communication

	the attitude of the other that allows them to become objects to themselves' (MacAloon 12). 'Public reflexivity takes the shape of performance' (Turner in Stoeltje 1978: 450).	Burns 1972 Long 1974 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Stoeltje 1978 Passow & Strauss 1981 Blau 1983, 1989 MacAloon 1984 Robinson 1987 Bauman 1992 Gaonkar & Povinelli 1993 States 1996 Carlson 2004/1996 Kao 1996 Dening 1996 Hinckley 1998 Papa 1999 Sanders 1999 Langellier 1999 Madison 1999 Kane 2000 Goodman 2000 Brown & Theodossopoulos 2000 Roms 2004 Khee 2004 Cheng 2004 Taviani 2005 Thompson 2006 Shand 2006 Roche 2006 Reuters 2008	Sociology of theatre Oral interpretation Oral interpretation Performance Studies Ethnology Performance analysis Theatre theory/practice Anthropology Performance Art Ethnography Recognition/Circulation of Cultural Forms Theatre practice Theatre theory/history/practice Business Theory Anthropology Music Education Political Theatre Writing as performance Personal Narrative Performance Studies Personal Narrative Theatre/Gender Studies Anthropology Political theatre Performance Studies Performance Studies Theatre practice Drama Education Identity politics/journalism Performance training Sports journalism	Theatre/Goffman Goffman/Burke Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Anthropology (Turner) Theatre Theatre Theatre as metaphor Theatre Theatre as metaphor Theatre/Austin/Public Sphere Semiotics/Anthropology/Theatre Theatre Auditing/Theatre Theatre as metaphor Theatre Theatre Queer Theory/Theatre as metaphor Ethnography/Performativity (Butler) Communication Speech Act Theory/Theatre Theatre/Performativity Anthropology (Herzfeld) Theatre Performativity (Austin)/Theatre Theatre Theatre Theatre Performativity (Butlerian) Theatre Sport/Human capacity
or partially reflexive	'The notion of 'self-reflexivity'	Curtin 1994	Education	Theatre/Anthropology/Postmodernism

	… is not (quite) conceivable. We only act on our own biased interpretation of our practice' (Curtin 2005).	Cheng 2004	Performance Studies	Theatre
A separation	There is no performance without separation or division, even though performers have a 'recurring aspiration' to efface themselves (Blau 1989: 262): 'performance is a testament to what separates' (268). The performer is always the 'other' (268) both for themselves and for other spectators.[2]This necessarily creates an '"edge" of the stage' which cannot be eliminated, only reconstituted elsewhere (267). Performance has 'the look of something that is looked at (Blau 1989: 266); it is 'of its nature to be seen', therefore appearance dominates the idea of performance and 'what can look at itself is not one' (Derrida 1976: 36 in Blau 1989: 254). Performance is a 'frame' which 'encourages and intensifies a kind of decontextualization' (Langellier 1999: 134). Performativity has an 'estranging power' (Gingrich-Philbrook 1997: 124)	Brecht 1964 Hymes 1975 Fine & Speer 1977 Derrida 1976 Blau 1983, 1989 Schieffelin 1985, 1998 Carlson 2004/1996 Gingrich-Philbrook 1997 Sanders 1999 Langellier 1999 Sadono 1999 Madison 1999 Paget 2002 Alexander 2003, 2005 Cheng 2004 Taviani 2005	Theatre theory and practice Folk practices Oral interpretation Philosophy Theatre theory/practice Anthropology Theatre theory/history/practice Speech Communication Writing as performance Personal Narrative Dance Education Performance Studies Media Studies Cultural Sociology Performance Studies Theatre practice	Theatre Language competence (Chomsky) Goffman/Burke/Hymes/Burns Language as constitutive of reality Theatre Process (Turner) Theatre Austin/Butler Queer Theory/Theatre as metaphor Ethnography/Performativity (Butler) Theatre Communication Theatre Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Theatre Theatre
which is *liminoid* ('betwixt and between' – Turner)	[Performance] is a specific event with its liminoid nature foregrounded' (Carlson 1996:	Carlson 2004/1996 Schechner 1998 McKenzie 2001	Theatre theory/history/practice Performance studies Performance Theory	Theatre Theatre/Anthropology (Turner, Goffman) Theatre/organizational theory/technology

	198-9). '[L]iminality remains one of the most frequently cited attributes of [cultural] performative efficacy' (McKenzie 2001: 49).			
and involves the management of time				
A process which has an end point or is complete		Taylor 1911 Turner 1957, 1974, 1977, 1984, 1988 Laclau 1989 Schieffelin 1985, 1998 McLaren 1988 Butler 1990, 1993, 1995 Steadman 1992 Crease 1993, 2003 Curtin 1994 Reinelt 1994, 2001, 2002 States 1996 Carlson 2004/1996 Williams 1998 Foweraker & Krznaric 2000, 2001, 2003. Goodman 2000 Giardinelli 2001 Crane 2002 Taviani 2005 Reed *et al* 2006 Roche 2006 Waterford 2007	Scientific Management Anthropology Political theory Anthropology Education Gender studies African theatre & politics Philosophy of Science Education Theatre research Theatre practice Theatre theory/history/practice Organizational Theory Political Science Theatre/Gender Studies Political Science Theatre History Theatre practice Public administration Performance training Public Policy	Engineering Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Speech act theory/sociolinguistics Process (Turner) Language Arts/Anthropology (Turner) Speech Act Theory/Derrida/Foucault Theatre Phenomenology/Hermeneutics/pragmatics Theatre/Anthropology/Postmodernism Theatre/Performance Theory and practice Semiotics/Anthropology/Theatre Theatre Auditing Auditing Theatre/Performativity Auditing Theatre Theatre Evaluation/auditing Theatre Economics
Temporal		Schechner 1973, 1977, 1985, 1988, 2002, 2003 Curtin 1994 Reinelt 1994, 2001, 2002 States 1996 Fischer-Lichte 1997	Performance Studies Education Theatre research Theatre practice Theatre history/practice	Theatre/Anthropology (Turner, Goffman) Theatre/Anthropology/Postmodernism Theatre/Performance Theory and practice Semiotics/Anthropology/Theatre Theatre/Semiotics

		Fraser 1999 Roche 2006	Social Sciences Performance training	Performativity (Butler) Theatre
and is purposeful/intentional				
Deliberate/planned/ designed	"The most minimal performance is a differentiating act' (Blau 1989: 250) and 'there is nothing named performance which is not … concerned with … mastery' (252). At the very least, all performance requires 'concentration, focus and centering' (269).	Taylor 1911 Blau 1983, 1989 Boyett & Conn 1988 Taylor & Felton 1993 Maserati 2007 Chapple 2008	Scientific Management Theatre theory/practice Organizational Theory Organizational Theory High Performance Vehicles Performance Art	Engineering Theatre Auditing Systems Theory Technology (mechanical) Theatre
Staged	'[P]erformances are staged in front of an audience suitably prepared to *recognise* phenomena in it' (Crease 2003: 268)	Brecht 1964 Sandifer 1971 Crease 1993, 2003 Fleche 1997 Paget 2002 Hajer & Uttermark 2008	Theatre theory and practice Readers Theatre Philosophy of Science Psychology/Autism Media Studies Public Administration	Theatre Oral Interpretation/theatre Phenomenology/Hermeneutics/pragmatics Theatre (Brecht)/Butler/Austin Theatre Bourdieu/Dramaturgy/Theatre
Prepared, rehearsed	It is an 'ado' rather than mere doing (Blau 1989: 250). 'There is no performance without pre-formance' MacAloon 1984: 9). Performance involves the determining of time (Blau 1989: 251).	Taylor 1911 Turner 1957, 1974, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Brecht 1964 Sandifer 1971 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Blau 1983, 1989 MacAloon 1984 Schiefflin 1985, 1989 Brenneis 1987 Butler 1990, 1993 Case & Reinelt 1991 Dolan 1993, 2001	Scientific Management Anthropology Sociology Theatre theory and practice Readers Theatre Oral interpretation Performance Studies Theatre Anthropology Anthropology Ethnology Gender Studies Feminist Studies Theatre Studies	Engineering Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Theatre Oral Interpretation/theatre Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre (theory and practice) Theatre as metaphor Process (Turner) Anthropology (Schieffelin) Speech Act Theory/Foucault/Derrida Performance Studies Theatre

		De Marinis 1993 Crease 1993, 2003 Pineau 1994 Reinelt 1994, 2001, 2002 Fitzpatrick 1999 Foweraker & Krznaric 2000, 2001, 2003 Goodman 2000 Giardinelli 2001 Gray 2001 McKenzie 2001 Scalmer 2002 Carlson 2004/1996 Bleeker 2005 Barba & Savarese 2005 Taviani 2005 Radin 2006 Shand 2006 Roche 2006 Waterford 2007 Sodhi 2008	Semiotic analysis Philosophy of Science Education Theatre research Shakespearean Studies Political Science Theatre/Gender Studies Political Science Political Activism Performance Theory Political Activism Theatre theory/history Ethnomusicology Persuasion Theatre Anthropology Theatre practice Public Administration Identity politics/journalism Performance training Public Policy Public Administration	Theatre/Speech Act Theory Phenomenology/Hermeneutics/pragmatics Theatre as metaphor Theatre/Performance Theory and practice Theatre/Dramaturgy Auditing Theatre/Performativity Auditing Theatre Theatre/organizational theory/technology Theatre Theatre practice Theatre practice Theatre practice Theatre Accounting practices Performativity (Butlerian) Theatre Economics Auditing/Accountability
Goal-oriented/end-determined	'The key concept [for performance-based regulation] is regulating for results' (May 2008). The ends determine the means (Balu 1989: 271).	Taylor 1911 Turner 1957, 1974, 1977, 1984, 1988, 1990 Blau 1983, 1989 Boyett & Conn 1988 Williams 1998 Meadmore et al 2004 Noble 2005 Durant *et al* 2006 Radin 2006 Urban 2008 May 2008 TIS 2008 Ausport 2008	Scientific Management Anthropology Theatre theory/practice Organizational Theory Organizational Theory Education Mental Health Human Resources/Motivation Public Administration Business Public Administration Sports Performance Sports Performance	Engineering Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre Auditing Auditing Performativity (Butler) Theatre Goal Setting/Auditing Accounting practice Accounting/Auditing/Economics Auditing Physiology/Human Capacity Human Capacity/Social participation

		Reiger & Dempsey 2008 Reuters 2008 Halloran 2008	Health Sociology Sports journalism High Performance	Performativity/Theatre/Sport Sport Sport/Human capacity
Strategic	Performances 'are a living social activity, by necessity assertive, strategic and not fully predictable' (Schieffelin 1998: 198).	K. Burke 1945 Turner 1957, 1974, 1977, 1984, 1988, 1990 Brecht 1964 Goffman 1959, 1963, 1967, 1971 Skinner 1971 Pocock 1973 Kapferer 1984 Schieffelin 1985, 1998 Robinson 1987 Boyett & Conn 1988 Calkowski 1991 Case & Reinelt 1991 Honig 1992 Fuoss 1993 Pineau 1994 Reinelt 1994, 2001, 2002 Carlson 2004/1996 Fleche 1997 Worthen 1998 Lawton 1998 Kulynych 1998 Williams 1998 Papa 1999 Fitzpatrick 1999 MacGowan 2000 Gray 2001 Scalmer 2002 Bleeker 2005 Taviani 2005 Giesen 2005	Rhetoric/Social Action Anthropology Theatre theory and practice Sociology Political philosophy Political Theory Anthropology Anthropology Performance Art Organizational Theory Anthropology Feminist Studies Political theory Political Activism Education Theatre research Theatre theory/history/practice Psychology/Autism English/Theatre/Dance Politics Political theory Organizational Theory Political Theatre Shakespearean Studies Anthropology Political Activism Political Activism Ethnomusicology Persuasion Theatre practice Political theory	Literature/Theatre/Communication Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre Theatre as metaphor Speech Act Theory (Austin) Speech Act Theory (Austin) Theatre/Anthropology (Turner) Process (Turner) Theatre Auditing Theatre (Brechtian)/Speech Act Theory Performance Studies Austin/Speech Act theory Performance Studies/Agonistic Politics Theatre as metaphor Theatre/Performance Theory and practice Theatre Theatre (Brecht)/Butler/Austin Theatre/Literature (dramatic text) Performance Studies Honig/Butler Auditing Theatre Theatre/Dramaturgy Language theory/Social construction Theatre Theatre Theatre practice Theatre Theatre as metaphor

		Hajer & Uttermark 2008 Halloran 2008 *Focus* 2008 Sports Dietitians Australia 2008	Public Administration Sports journalism Sports journalism Sport Performance	Bourdieu/Dramaturgy/Theatre Sport/Human capacity t Sport/Human capacity Health /Human capacity
Designed/expected to meet a standard (either explicit or implicit): subject to expectations	Performance involves assessment, measurement, judgment, accountability: what is being performed is an image of perfection in the head (Blau 1989: 265);	E. Burke (1729-1797) Taylor 1911 Hymes 1975 Farnsworth & Fleming 1975 New Republic 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Blau 1983, 1989 Brenneis 1987 Bartky 1988 Butler 1990, 1993 Sartori 1991 Lijphart 1994 Reinelt 1994, 2001, 2002 Welsh & Cassquero 1995 Myers 1995 Schachter 1995 Thompson & Riccucci 1998 Sadono 1999 Greene 1999 Foweraker & Krznaric 2000, 2001, 2003 Barrett 2001, 2002 Giardinelli 2001 Schmidt 2002 Dobell 2003 Hamilton 2005 Burke & Haynes 2005	Politics Scientific Management Folk practices Political Science Politics Performance Studies Theatre theory/practice Ethnology Gender/Power Gender Studies Political Sociology Comparative Politics Theatre research Political Science Political Science Citizenship theory Public Administration Dance Education Social Policy Political Science Public Administration Political Science Comparative Politics Political Science Comparative Politics Public Administration	Public Action/Aesthetics/Rhetoric Engineering Language competence (Chomsky) Democratic Theory/Accountability Democratic Theory/Accountability Theatre/Anthropology (Turner, Goffman) Theatre Anthropology (Schieffelin) Foucault Speech Act Theory/Foucault/Derrida Democratic Theory/Accountability Democratic Theory/Auditing Theatre/Performance Theory and practice Democratic Theory/Accountability Democratic Theory/Accountability Democratic Theory/Accountability Political Science Theatre Democratic Theory/Accountability Auditing Accounting practices Auditing Auditing Accounting practices Democratic Theory/Accountability Accounting practices

		Mackenzie 2005 Wallace Ingraham 2005 West 2005 Brenton 2005 Radin 2006 Yang & Holzer 2006 Pandey & Garnett 2006 Tilbury 2006 Reed *et al* 2006 Roche 2006 Durant *et al* 2006 Waterford 2007 ANAO 2007 Mallard 2007 Urban 2007 Sodhi 2008 Newton 2008 Andrews et al 2008 Bourdeaux & Chikoto 2008 Darnall & Sides 2008 Garnett et al 2008 Kassel 2008 May 2008 McKinsey 2008 Cox 2008 TIS 2008	Computer technology Public Administration Digital Government Political Science Public Administration Political Science Public Sector Communication Public Administration Public Administration Performance training Human Resources/Motivation Public Policy Public Administration Consumer Politics Business Public Administration Political Theory Public Management Public Administration Public Administration Public Administration Public Administration Public Administration Education Sport journalism Human Performance	Performativity (Butler) Accounting practices Technology/mechanical capacity Accounting practices Accounting practices Auditing Auditing Auditing/Accountability Evaluation/Auditing Theatre Goal setting/auditing Economics Auditing Product Evaluation Accounting/Auditing/Economics Auditing/Accountability Democratic Theory/Accountability Auditing Auditing Auditing Auditing Auditing Auditing Auditing Sport Physiology/Human Capacity
Purposeful	There is in any performance the universal question, spoken or unspoken, of '*what are we performing for?*' (Blau 1989: 263), which determines the means and content of the performance (258, 271). 'There is no performance without pre-formance' (MacAloon 1984: 9).	E. Burke (1729-1797) Taylor 1911 K. Burke 1945 Austin 1955 Turner 1957, 1974, 1977, 1984, 1988, 1990 Singer 1959 Brecht 1964 Goffman 1959, 1963, 1967,	Politics Scientific Management Rhetoric/Social Action Speech Act Theory Anthropology Anthropology Theatre theory and practice Sociology	Public Action/Aesthetics/Rhetoric Engineering Literature/Theatre/Communication Language theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Symbolic Action Theatre Theatre as metaphor

		1971		
		Sandifer 1971	Readers Theatre	Oral Interpretation/theatre
		Poirier 1971	Literature	Oral Communication
		Pocock 1973	Political Theory	Speech Act Theory (Austin)
		Hymes 1975	Folk practices	Language competence (Chomsky)
		Ben-Amos 1975	Folklore research	Sociolinguistics/Hymes
		Fine & Speer 1977	Oral interpretation	Goffman/Burke/Hymes/Burns
		Schechner 1973, 1977, 1985, 1988, 2002, 2003	Performance Studies	Theatre/Anthropology (Turner, Goffman)
		Passow & Strauss 1981	Performance Analysis	Theatre
		Blau 1983, 1989	Theatre theory/practice	Theatre
		MacAloon 1984	Anthropology	Theatre as metaphor
		Kapferer 1984	Anthropology	Theatre/Anthropology (Turner)
		Robinson 1987	Performance Art	Theatre
		Brenneis 1987	Ethnology	Anthropology (Scheiffelin)
		Sartori 1991	Political Sociology	Democratic Theory/Accountability
		Calkowski 1991	Anthropology	Theatre (Brechtian)/Speech Act Theory
		Case & Reinelt 1991	Feminist Studies	Performance Studies
		Dyer 1992	Popular Entertainment	Popular Culture
		Kershaw 1992	Social Change/Community	Theatre
		Benton 1993	Performance Ethics	Communication/Ethnography
		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Taylor & Felton 1993	Organizational Theory	Systems Theory
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Pineau 1994	Education	Theatre as metaphor
		Aiges 1995	Music	Music performance
		Hughes 1996	Performance Art	Theatre
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Hinckley 1998	Music Education	Theatre
		Kulynych 1998	Political theory	Honig/Butler

		Sanders 1999	Writing as performance	Queer Theory/Theatre as metaphor
		Greene 1999	Social Policy	Democratic Theory/Accountability
		Lawton 1998	Politics	Performance Studies
		Papa 1999	Political Theatre	Theatre
		Warren 1999	Education	Performativity (Butler)
		Madison 1999	Performance Studies	Communication
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Godard 2000	Translation	Linguistics/Austin/Schechner
		Guss 2000	Cultural performance	Anthropology
		MacGowan 2000	Anthropology	Language theory/Social construction
		Giardinelli 2001	Political Science	Auditing
		Dolan 2001	Theatre Education	Theatre
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Gray 2001	Political Activism	Theatre
		Scalmer 2002	Political Activism	Theatre
		Carlson 2004/1996	Theatre theory/history	Theatre practice
		Meadmore et al 2004	Education	Performativity (Butler)
		Mackenzie 2005	Computer technology	Performativity (Butler)
		Bleeker 2005	Ethnomusicology Persuasion	Theatre practice
		Barba & Savarese 2005	Theatre Anthropology	Theatre practice
		Taviani 2005	Theatre practice	Theatre
		Giesen 2005	Political theory	Theatre as metaphor
		West 2005	Digital government	Technology/mechanical capacity
		Shand 2006	Identity politics/journalism	Performativity (Butlerian)
		Roche 2006	Performance training	Theatre
		Waterford 2007	Public Policy	Economics
		Urban 2007	Business	Accounting/Auditing/Economics
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre
		Darnall & Sides 2008	Public Administration	Auditing
		Garnett et al 2008	Public Administration	Auditing
		Kassel 2008	Public Administration	Auditing
		May 2008	Public Administration	Auditing

		McKinsey 2008 Chapple 2008	Education Performance Art	Auditing Theatre
A form of *challenge*	'[A]lmost any contemporary performance project [involves] challenges of gender, race, and ethnicity, to name only some of the most visible' (Carlson 1996: 7). All 'performance is a mode of power [which] challenges forth the world to perform – or else' (McKenzie 2001: 25)	Reinelt & Roach 1992 Phelan 1993 Carlson 1996/2004 McKenzie 2001	Theatre research Representation/visibility Theatre theory/history/practice Performance Theory	Theatre/Anthropology Theatre Theatre Theatre/organizational theory/technology
is site specific and context dependent				
Contextualised	Performance is site-specific appearance (Blau 1989: 271). 'Performance has no existence or meaning per se – it must refer to a specific application … what is meant is … effectiveness in a given task' (Borovits & Neumann 1979: 3)	K. Burke 1945 Austin 1955 Turner 1957, 1974, 1977, 1984, 1988 Singer 1959 Poirier 1971 Burns 1972 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Long 1974 Ben-Amos 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Borovits & Neumann 1979 Blau 1983, 1989 MacAloon 1984 Brenneis 1987 McLaren 1988 Calkowski 1991 De Marinis 1993 Curtin 1994 Ward 1994 Aiges 1995	Rhetoric/Social Action Speech Act Theory Anthropology Anthropology Literature Sociology of theatre Performance Studies Oral interpretation Folklore research Ethnography Oral Interpretation Technology/mechanical capacity Theatre theory/practice Anthropology Ethnology Education Anthropology Semiotic analysis Education African theatre	Literature/Theatre/Communication Language theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Symbolic Action Oral Communication Theatre/Goffman Theatre/Anthropology (Turner, Goffman) Goffman/Burke Sociolinguistics/Hymes Theatre as metaphor Goffman/Burke/Hymes/Burns Information Technology/Systems Theory Theatre Theatre as metaphor Anthropology (Schieffelin) Language Arts/Anthropology (Turner) Theatre (Brechtian)/Speech Act Theory Theatre/Speech Act Theory Theatre/Anthropology/Postmodernism Theatre Music performance

		Hughes 1996 Carlson 2004/1996 Fischer-Lichte 1997 Rothenberg & Valente 1997 Fleche 1997 Worthen 1998 Kirshenblatt-Gimblett 1999 McKenzie 2001 Street 2004 Clarke & Chenoweth 2006 Hajer & Uttermark 2008 Reiger & Dempsey 2008	Music Performance Art Theatre theory/history/practice Theatre history/practice Subjectivity Psychology/Autism English/Theatre/Dance Performance Studies Performance Theory Political Representation Politics Public Administration Health Sociology	Theatre Theatre Theatre/Semiotics Performativity (Butler) Theatre (Brecht)/Butler/Austin Theatre/Literature (dramatic text) Theatre Theatre/organizational theory/technology Speech Act Theory/Theatre as metaphor Public Policy Bourdieu/Dramaturgy/Theatre Performativity/Theatre/Sport
Contingent	Any performance is inherently a contingent process because: - others may not see what we intend - others may see what we do not intend - it is interactive and relational and therefore fundamentally risky (Schieffelin 1998: 197-8): '[t]o agree to perform is to agree to take a chance' (MacAloon 1984: 9). Not all story-telling 'breaks through into performance' (Hymes 1975). The performer has to make a decision to take responsibility for the telling. Time is also contingent: 'it is the visitor who creates the duration time of the performance, which lasts as long as s/he remains … spectating' (States 1996: 17).	Turner 1957, 1974, 1977, 1984, 1988 Goffman 1959, 1963, 1967, 1971 Hymes 1975 Fine & Speer 1977 MacAloon 1984 Schieffelin 1985, 1998 Fuoss 1993 Reinelt 1994, 2001, 2002 Ward 1994 Curtin 1994 Hughes 1996 States 1996 Carlson 2004/1996 Fischer-Lichte 1997 Rothenberg & Valente 1997 Fleche 1997 Pollock 1998 Brown & Theodossopoulos 2000	Anthropology Sociology Folk practices Oral interpretation Anthropology Anthropology Political Activism Theatre research African theatre Education Performance Art Theatre practice Theatre theory/history/practice Theatre history/practice Subjectivity Psychology/Autism Writing Anthropology	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Language competence (Chomsky) Goffman/Burke/Hymes/Burns Theatre as metaphor Process (Turner) Performance Studies/Agonistic Politics Theatre/Performance Theory and practice Theatre Theatre/Anthropology/Postmodernism Theatre Semiotics/Anthropology/Theatre Theatre Theatre/Semiotics Performativity (Butler) Theatre (Brecht)/Butler/Austin Theatre/Performance art Anthropology (Herzfeld)

		MacGowan 2000 McKenzie 2001 Alexander 2003, 2005 West 2005 Clarke & Chenoweth 2006 Andrews et al 2008 Hajer & Uttermark 2008	Anthropology Performance Theory Cultural Sociology Digital government Politics Public Administration Public Administration	Language theory/Social construction Theatre/organizational theory/technology Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Technology/mechanical capacity Public Policy Auditing Bourdieu/Dramaturgy/Theatre
Risky	Performances may fail because they depend on interaction with an audience; others may not see what we intend; others may see what we do not intend; it is interactive and relational and therefore fundamentally risky (Schieffelin 1998: 197-8). Performances 'are a living social activity, by necessity assertive, strategic and not fully predictable' (Schieffelin 1998: 198); '[t]o agree to perform is to agree to take a chance' (MacAloon 1984: 9).	E. Burke (1729-1797) Turner 1957, 1974, 1977, 1984, 1988 Arendt 1958, 1963 Goffman 1959, 1963, 1967, 1971 Passow & Strauss 1981 Blau 1983, 1989 MacAloon 1984 Schieffelin 1985, 1998 Robinson 1987 Calkowski 1991 Kershaw 1992 Crease 1993, 2003 Fuoss 1993 Phelan 1993 Reinelt 1994, 2001, 2002 Parker & Sedgwick 1995 States 1996 Carlson 2004/1996 Hinckley 1998 Langellier 1999 Erickson 2000 Dolan 2001 Alexander 2003, 2005 Hughes-Freeland 2004	Politics Anthropology Political Philosophy Sociology Performance analysis Theatre theory/practice Anthropology Anthropology Performance Art Anthropology Social Change/Community Philosophy of science Political Activism Representation/Visibility Theatre research Literature Theatre practice Theatre theory/history/practice Music Education Personal Narrative Political communication Theatre Education Cultural Sociology Anthropology	Public Action/Aesthetics/Rhetoric Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Philosophy/Speech Act Theory Theatre as metaphor Theatre Theatre Theatre as metaphor Process (Turner) Theatre Theatre (Brechtian)/Speech Act Theory Theatre Phenomenology/Hermeneutics/pragmatics Performance Studies/Agonistic Politics Theatre Theatre/Performance Theory and practice Austin/Butler/Theatre Semiotics/Anthropology/Theatre Theatre Theatre Ethnography/Performativity (Butler) Rhetoric Theatre Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Symbolic Action/Sociolinguistics/

				Communication
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Ward & Winstanley 2005	Gender/Subjectivity	Performativity (Butler/Austin)
		Thompson 2006	Drama Education	Theatre
		Growden 2008	Sports journalism	Sport/Human capacity
		Prichard 2008	Sports journalism	Sport/Human capacity
		Pandaram 2008	Sports journalism	Sport/Human capacity
		Hanlon 2008	Sports journalism	Sport/Human capacity
Ephemeral	'[P]erformances are ephemeral. They create their effects and then are gone … they exist only in the present' (Schieffelin 1998: 198).	Singer 1959	Anthropology	Symbolic Action
		Fine & Speer 1977	Oral interpretation	Goffman/Burke/Hymes/Burns
		Passow & Strauss 1981	Performance analysis	Theatre
		Schieffelin 1985, 1998	Anthropology	Process (Turner)
		Dolan 1993	Theatre Studies	Theatre/Performativity (Butler)
		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Worthen 1998	English/Theatre/Dance	Theatre/Literature (dramatic text)
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Khee 2004	Performance Studies	Performativity (Austin)/Theatre
and is visible/about visibility				
About visibility	Performance is about appearance/showing. The performer cannot escape appearance or 'the splitting infinitives of representation' 'appearance is universal to performance' (Blau 1989: 259), and performance 'reveals something … about the actor and the situation' (Schieffelin 1998) although others may not see what we intend; others may see what we do not intend	K. Burke 1945	Rhetoric/Social Action	Literature/Theatre/Communication
		Turner 1957, 1974, 1977, 1984, 1988, 1990	Anthropology	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism
		Goffman 1959, 1963, 1967, 1971	Sociology	Theatre as metaphor
		Schechner 1973, 1977, 1985, 1988, 2002, 2003	Performance Studies	Theatre/Anthropology (Turner, Goffman)
		Blau 1983, 1989	Theatre theory/practice	Theatre
		Schieffelin 1985, 1998	Anthropology	Process (Turner)
		Robinson 1987	Performance Art	Theatre
		Brenneis 1987	Ethnology	Anthropology (Schieffelin)
		Bartky 1988	Gender/Power	Foucault
		McLaren 1988	Education	Language Arts/Anthropology (Turner)

	(Schieffelin 1998: 197-8); 'the performance takes place in order to be looked upon' (Bell 1996: 93). Performance constitutes 'the performing self as an object for itself as well as for others' (Bauman 1992: 48). How this works out depends on the constituting power of the audience and is therefore susceptible to dominant discourses and structural positions outside the control of the performer (Langellier 1999: 133). Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22). It is 'of the nature of performance to *be seen*' (Blau 1989: 255) … 'the boundary of performance is a *specular* boundary' (256).	Martin 1989	Dance theory	Performing arts/performativity
		Butler 1990, 1993, 1995, 1999	Gender Studies	Speech Act Theory/Foucault/Derrida
		Calkowski 1991	Anthropology	Theatre (Brechtian)/Speech Act Theory
		Case & Reinelt 1991	Feminist Studies	Performance Studies
		Bauman 1992	Ethnography	Theatre as metaphor
		Artnews 1993	Theatre	Theatre
		Benton 1993	Performance Ethics	Communication/Ethnography
		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory
		Phelan 1993	Representation/Visibility	Theatre
		Reinelt 1994, 2001, 2002	Theatre Research	Theatre/Performance Theory and practice
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Watrous 1994	Theatre practice	Theatre
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		Bell 1996	Political Sociology	Foucault/Postmodernism
		Peiss 1996	Gender practices/history	Theatre as metaphor
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Isbell 1998	Anthropology	Anthropology/Performance Studies
		Lawton 1998	Politics	Performance Studies
		Fusco 1998	Performance Art	Theatre
		Sadono 1999	Dance Education	Theatre
		Kochhar-Lingren 1999	Law	Democratic Theory/Accountability
		Fraser 1999	Social Science	Performativity (Butler)
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Schauble 2000	Journalism	Theatre as metaphor/accountability
		Erickson 2000	Political communication	Rhetoric
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Giardinelli 2001	Political Science	Auditing

		Gray 2001 Scalmer 2002 Paget 2002 Mackinley 2003 Walker 2003 Street 2004 Tang 2005 Bleeker 2005 Roche 2006 Waterford 2007 Hajer & Uttermark 2008	Political Activism Political Activism Media Studies Indigenous Australia Studies Performance/cultural theory Political Representation Ethnomusicology Ethnomusicology Persuasion Performance training Public Policy Public Administration	Theatre Theatre Theatre Education Oral Communication/Theatre/Butler Speech Act Theory/Theatre as metaphor Anthropology/Theatre Theatre practice Theatre Economics Bourdieu/Dramaturgy/Theatre
What remains/is made *in*visible		McLaren 1988 Phelan 1993 Reinelt 1994, 2001, 2002 Curtin 1994	Education Representation Theatre research Education	Language Arts/Anthropology (Turner) Theatre Theatre/Performance Theory and practice Theatre/Anthropology/Postmodernism
A form of 'presencing' (making present); presentational	Performance is action in 'the "here and now"' (Alexander 2005); 'a performance which one goes to see again is not the same as yesterday's' (Schieffelin 1998: 199). Performance 'materializes performativity' (Langellier 1999: 129). Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22). Performances 'are *presentational* in the sense that they aim at being original, disclosive, and revelatory rather	E. Burke (1729-1797) Matthews 1907, 1910, 1917 K. Burke 1945 Arendt 1958, 1963 Goffman 1959, 1963, 1967, 1971 Parry 1967 Roloff 1973 Hymes 1975 Bacon 1975 Bourdieu 1990 Laclau 1989 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 De Man 1984 Schieffelin 1985, 1998 Bartky 1988	Politics Dramatic literature Rhetoric/Social Action Political Philosophy Sociology Political theory Oral interpretation Folk practices Oral interpretation Ethnography/Sociology Political theory Oral interpretation Performance Studies Performance analysis Language Anthropology Gender/Power	Public Action/Aesthetics/Rhetoric Oral performance Literature/Theatre/Communication Philosophy/Speech Act Theory Theatre as metaphor Speech Act Theory (Austin) Goffman/Burke Language competence (Chomsky) Goffman/Burke/Hymes/Burns Speech Act Theory Speech act theory/sociolinguistics Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Austin/Rhetoric/Semiotics Process (Turner) Foucault

	than imitative or echoing [otherwise they] would be superfluous' (Crease 2003: 268). 'The body believes in what it plays at: it weeps if it mimes grief. It does not represent what it performs, it does not memorize the past, it *enacts* the past, bringing it back to life' (Bourdieu 1990: 73)	Butler 1990, 1993 Calkowski 1991 Dyer 1992 Phelan 1993 Crease 1993, 2003 Reinelt 1994, 2001, 2002 Ward 1994 Peiss 1996 States 1996 Carlson 2004/1996 Fleche 1997 Gingrich-Philbrook 1997 Rothenberg & Valente 1997 Worthen 1998 Papa 1999 Langellier 1999 Lee 1999 Kane 2000 MacGowan 2000 Dolan 2001 Gray 2001 Crane 2002 Alexander 2003, 2005 Street 2004 Buckner 2004 Meadmore et al 2004 Noble 2005 Barba & Savarese 2005 Thompson 2006 Shand 2006	Gender Studies Anthropology Popular Entertainment Representation/Visibility Philosophy of Science Theatre research African theatre Gender practices/history Theatre practice Theatre theory/history/practice Psychology/Autism Speech Communication Subjectivity English/Theatre/Dance Political Theatre Personal Narrative Literary Studies Personal Narrative Anthropology Theatre Studies Political Activism Theatre History Cultural Sociology Political representation Cultural politics Education Mental Health Theatre Anthropology Drama Education Identity politics/journalism	Speech Act Theory/Foucault/Derrida Theatre (Brechtian)/Speech Act Theory Popular Culture Theatre/performance art Phenomenology/Hermeneutics/pragmatics Theatre/Performance Theory and practice Theatre Theatre as metaphor Semiotics/Anthropology/Theatre Theatre Theatre (Brecht)/Butler/Austin Austin/Butler Performativity (Butler) Theatre/Literature (dramatic text) Theatre Ethnography/Performativity (Butler) Oral Interpretation Speech Act Theory/Theatre Language Theory/Social Construction Theatre Theatre Theatre Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Speech Act Theory/Theatre as metaphor Anthropology Performativity (Butler) Theatre Theatre practice Theatre Performativity (Butlerian)
A form of objectification	Performance constitutes 'the performing self as an object for itself as well as for others'	MacAloon 1984 Bartky 1988 Laclau 1989	Anthropology Gender/Power Political theory	Theatre as metaphor Foucault Speech act theory/sociolinguistics

	(1992: 48). How this works out depends on the constituting power of the audience and is therefore susceptible to dominant discourses and structural positions outside the control of the performer (Langellier 1999: 133). 'The essentially performative character of naming is the precondition of all hegemony and politics' (Laclau 1989: xiv).	Bauman 1992 Benton 1993 Phelan 1993 Crease 1993, 2003 Curtin 1994 Rothenberg & Valente 1997 Langellier 1999 Sadono 1999 Cheng 2004 Bleeker 2005 Radin 2006 USC 2008 TIS	Ethnography Performance Ethics Representation/Visibility Philosophy of Science Education Subjectivity Personal Narrative Dance Education Performance Studies Ethnomusicology Persuasion Public Administration Sport Performance Human Sports Performance	Theatre as metaphor Communication/Ethnography Theatre/performance art Phenomenology/Hermeneutics/pragmatics Theatre/Anthropology/Postmodernism Performativity (Butler) Ethnography/Performativity (Butler) Theatre Theatre Theatre practice Accounting practices Sport/Physiology/Human capacity Physiology/Human Capacity
Semiotic/Signifying		Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 De Marinis 1993 Crease 1993, 2003 States 1996 Fischer-Lichte 1997 Rothenberg & Valente 1997 Fleche 1997 Fitzpatrick 1999 Godard 2000 MacGowan 2000 Walker 2003	Performance Studies Performance analysis Semiotic analysis Philosophy of Science Theatre practice Theatre history/practice Subjectivity Psychology/Autism Shakespearean Studies Translation Anthropology Performance/cultural theory	Theatre/Anthropology (Turner, Goffman) Theatre Theatre/Speech Act Theory Phenomenology/Hermeneutics/pragmatics Semiotics/Anthropology/Theatre Theatre/Semiotics Performativity (Butler) Theatre (Brecht)/Butler/Austin Theatre/Dramaturgy Linguistics/Austin/Schechner Language theory/Social construction Oral Communication/Theatre/Butler
Representational	The performer cannot escape appearance or 'the splitting infinitives of representation' (Blau 1989: 259)	Blau 1983, 1989 Crease 1993, 2003 Steadman 1992 Reinelt 1994, 2001, 2002 Fischer-Lichte 1997 Fleche 1997 Cheng 2004	Theatre theory/practice Philosophy of Science African theatre & politics Theatre research Theatre history/practice Psychology/Autism Performance Studies	Theatre Phenomenology/Hermeneutics/pragmatics Theatre Theatre/Performance Theory and practice Theatre/Semiotics Theatre (Brecht)/Butler/Austin Theatre

Not representation/anti-representation		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
Occurs within a *social* space	'Through performance, meanings are formulated in a social rather than a cognitive space' (Schieffelin 1985: 707) i.e. performances are social rather than psychological. Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22)	Austin 1955 Turner 1957, 1974, 1977, 1984, 1988, 1990 Singer 1959 Goffman 1959, 1963, 1967, 1971 Burns 1972 Hymes 1975 Ben-Amos 1975 Abrahams 1976 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Schieffelin 1985, 1998 Brenneis 1987 Butler 1990, 1993 Dyer 1992 Jackson 1993 Foster-Dixon 1993 Benton 1993 Gaonkar & Povinelli 1993 Curtin 1994 Ward 1994 Reinelt 1994, 2001, 2002 Aiges 1995 Parker & Sedgwick 1995 States 1996 Carlson 2004/1996 Rothenberg & Valente 1997 Lee 1999 Brown & Theodossopoulos	Speech Act Theory Anthropology Anthropology Sociology Sociology of theatre Folk practices Folklore research Folklore/Literature Oral interpretation Performance Studies Anthropology Ethnology Gender Studies Popular Entertainment Ethnography Gender Studies Performance Ethics Recognition/Circulation of Cultural Forms Education African theatre Theatre research Music Literature Theatre practice Theatre theory/history/practice Subjectivity Literary Studies Anthropology	Language theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Symbolic Action Theatre as metaphor Theatre/Goffman Language competence (Chomsky) Sociolinguistics/Hymes Oral Communication Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Process (Turner) Anthropology (Schieffelin) Speech Act Theory/Foucault/Derrida Popular Culture Theatre Performativity (Butler) Communication/Ethnography Theatre/Austin/Public Sphere Theatre/Anthropology/Postmodernism Theatre Theatre/Performance Theory and practice Music performance Austin/Butler/Theatre Semiotics/Anthropology/Theatre Theatre Performativity (Butler) Oral Interpretation Anthropology (Herzfeld)

		2000 Guss 2000 Gray 2001 McKenzie 2001 Scalmer 2002 Hughes-Freeland 2004 Street 2004 Mackenzie 2005 Giesen 2005 Reed *et al* 2006 Shand 2006 Hajer & Uttermark 2008	 Cultural performance Political Activism Performance Theory Political Activism Anthropology Political Representation Computer technology Political theory Public Administration Identity politics/journalism Public Administration	 Anthropology Theatre Theatre/organizational theory/technology Theatre Symbolic Action/Sociolinguistics/ Communication Speech Act Theory/Theatre as metaphor Performativity (Butler) Theatre as metaphor Evaluation/auditing Performativity (Butlerian) Bourdieu/Dramaturgy/Theatre
Noticeable when it fails	Successful performance can be taken for granted	E. Burke (1729-1797) Taylor 1911 Goffman 1959, 1963, 1967, 1971 Hymes 1975 MacAloon 1984 States 1996 Sadono 1999 Erickson 2000 Street 2004 Bleeker 2005 Taviani 2005 Wallace-Ingraham 2005 Roche 2006	Politics Scientific Management Sociology Folk practices Anthropology Theatre practice Dance Education Political communication Political Representation Ethnomusicology Persuasion Theatre practice Public Administration Performance training	Public Action/Aesthetics/Rhetoric Engineering Theatre as metaphor Language competence (Chomsky) Theatre as metaphor Semiotics/Anthropology/Theatre Theatre Rhetoric Speech Act Theory/Theatre as metaphor Theatre practice Theatre Accounting practices Theatre
and is conventional				
Rule or convention governed (even when transgressive)	The test of a successful performance is how well a convention has been observed (even in the breaking). Unless conventions are acknowledged, audiences cannot constitute a public action as a performance	Burns 1972 Blau 1983, 1989 Bourdieu 1990 Kershaw 1992 Crease 1993, 2003 Ward 1994 Godard 2000	Sociology of theatre Theatre theory and practice Ethnography/Sociology Social Change/Community Philosophy of Science African theatre Translation	Theatre/Goffman Theatre Speech Act Theory Theatre Phenomenology/Hermeneutics/pragmatics Theatre Linguistics/Austin/Schechner

	(Godard 2000). '[A] performance must somehow connect with [it's] audience's ideology or ideologies' even if it wants to change them (Kershaw 1992: 21). *Rhetorical conventions* allow the actors 'to conjure up a fictitious world' while *authenticating conventions* ''model' social conventions in use at a specific time … place and milieu', connecting the play to its 'world of human action' (Burns 1972: 31-2)	Ahmed 2002 Walker 2003 Khee 2004	Political History Performance/cultural theory Performance Studies	Civility Oral Communication/Theatre/Butler Performativity (Austin)/Theatre
Reiterative	There is no performance which is non-mimetic since what is being performed is an image of perfection in the head (Blau 1989: 265); a performance is experienced as a 'recurrence' (258). Repetition is fundamental to performance; it is through reiteration that one constructs reality (Butler 1993).	Pocock 1973 Hymes 1975 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Blau 1983, 1989 Butler 1990, 1993, 1995, 1999 Crease 1993, 2003 Reinelt 1994, 2001, 2002 States 1996 Carlson 2004/1996 Fleche 1997 Gingrich-Philbrook 1997 Anderson 1998 Hinckley 1998 Worthen 1998 Sadono 1999 Sanders 1999 Langellier 1999	Political Theory Folk practices Performance Studies Theatre theory/practice Gender Studies Philosophy of Science Theatre research Theatre practice Theatre theory/history/practice Psychology/Autism Speech Communication Feminist/Critical Sociology Music Education English/Theatre/Dance Dance Education Writing as performance Personal Narrative	Speech Act Theory (Austin) Language competence (Chomsky) Theatre/Anthropology (Turner, Goffman) Theatre Speech Act Theory/Foucault/Derrida Phenomenology/Hermeneutics/pragmatics Theatre/Performance Theory and practice Semiotics/Anthropology/Theatre Theatre Theatre (Brecht)/Butler/Austin Austin/Butler Performativity (Butler)/Communicative Ethics (Habermas) Theatre Theatre/Literature (dramatic text) Theatre Queer Theory/Theatre as metaphor Ethnography/Performativity (Butler)

		Madison 1999 Godard 2000 Guss 2000 MacGowan 2000 Harrop 2004, 2007 Mackenzie 2005 Thompson 2006 Shand 2006	Performance Studies Translation Cultural performance Anthropology Folk Theatre Computer Technology Drama Education Identity politics/journalism	Communication Linguistics/Austin/Schechner Anthropology Language theory/Social construction Performance Studies/Hymes/Schechner Performativity (Butler) Theatre Performativity (Butlerian)
Citational	Performance cites its social, cultural, political and experiential context; it may require 'an ethics' which takes account of its appropriations of people's lives (Benton 1993). (It is not however merely the citation of a pre-existing text) (Worthen 1998).	Fine & Speer 1977 Robinson 1987 McLaren 1988 Butler 1990, 1993 Benton 1993 Reinelt 1994, 2001, 2002 Fleche 1997 Worthen 1998 Rothenberg & Valente 1997 Langellier 1999 Brown & Theodossopoulos 2000 Paget 2002 Cheng 2004	Oral Interpretation Performance Art Education Gender Studies Performance Ethics Theatre research Psychology/Autism English/Theatre/Dance Subjectivity Personal Narrative Anthropology Media Studies Performance Studies	Goffman/Burke/Hymes/Burns Theatre Language Arts/Anthropology (Turner) Speech Act Theory/Foucault/Derrida Communication/Ethnography Theatre/Performance Theory and practice Theatre (Brecht)/Butler/Austin Theatre/Literature (dramatic text) Performativity (Butler) Ethnography/Performativity (Butler) Anthropology (Herzfeld) Theatre Theatre
Framed as 'special'/ 'announced'	Performance is a 'frame' which 'encourages and intensifies a kind of decontextualization' (Langellier 1999: 134).	Goffman 1959, 1963, 1967, 1971 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Bauman 1975, 1986, 1992 Abrahams 1976 Fine & Speer 1977 Stoeltje 1978 Blau 1983, 1989 Kershaw 1992 De Marinis 1993 Crease 1993, 2003	Sociology Performance Studies Ethnography Folklore/Literature Oral interpretation Ethnology Theatre theory/practice Social Change/Community Semiotic analysis Philosophy of Science	Theatre as metaphor Theatre/Anthropology (Turner, Goffman) Theatre as metaphor Oral Communication Goffman/Burke/Hymes/Burns Anthropology (Turner) Theatre Theatre Theatre/Speech Act Theory Phenomenology/Hermeneutics/pragmatics

		States 1996 Carlson 2004/1996 Fleche 1997 Langellier 1999 Cheng 2004 Barba & Savarese 2005	Theatre practice Theatre theory/history/practice Psychology/Autism Personal Narrative Performance Studies Theatre Anthropology	Semiotics/Anthropology/Theatre Theatre Theatre (Brecht)/Butler/Austin Ethnography/Performativity (Butler) Theatre Theatre practice
Recognized as performance	'[P]erformances are staged in front of an audience suitably prepared to *recognise* phenomena in it' (Crease 2003: 268)	Crease 1993, 2003 Gaonkar & Povinelli 1993 Reinelt 1994, 2001, 2002 Paget 2002	Philosophy of Science Recognition/Circulation of Cultural Forms Theatre research Media Studies	Phenomenology/Hermeneutics/pragmatics Theatre/Austin/Public Sphere Theatre/Performance Theory and practice Theatre
Subject to expectations	What is being performed is an image of perfection in the head (Blau 1989: 265);	E. Burke (1729-1797) Taylor 1911 Hymes 1975 Farnsworth & Fleming 1975 New Republic 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Blau 1983, 1989 Brenneis 1987 Bartky 1988 Butler 1990, 1993 Sartori 1991 Lijphart 1994 Reinelt 1994, 2001, 2002 Welsh & Cassquero 1995 Myers 1995 Schachter 1995 Thompson & Riccucci 1998 Sadono 1999 Greene 1999 Foweraker & Krznaric 2000, 2001, 2003	Politics Scientific Management Folk practices Political Science Politics Performance Studies Theatre theory/practice Ethnology Gender/Power Gender Studies Political Sociology Comparative Politics Theatre research Political Science Political Science Citizenship theory Public Administration Dance Education Social Policy Political Science	Public Action/Aesthetics/Rhetoric Engineering Language competence (Chomsky) Democratic Theory/Accountability Democratic Theory/Accountability Theatre/Anthropology (Turner, Goffman) Theatre Anthropology (Schieffelin) Foucault Speech Act Theory/Foucault/Derrida Democratic Theory/Accountability Democratic Theory/Auditing Theatre/Performance Theory and practice Democratic Theory/Accountability Democratic Theory/Accountability Democratic Theory/Accountability Political Science Theatre Democratic Theory/Accountability Auditing

		Barrett 2001, 2002	Public Administration	Accounting practices
		Giardinelli 2001	Political Science	Auditing
		Schmidt 2002	Comparative Politics	Auditing
		Dobell 2003	Political Science	Accounting practices
		Hamilton 2005	Comparative Politics	Democratic Theory/Accountability
		Burke & Haynes 2005	Public Administration	Accounting practices
		Mackenzie 2005	Computer technology	Performativity (Butler)
		Wallace Ingraham 2005	Public Administration	Accounting practices
		West 2005	Digital Government	Technology/mechanical capacity
		Brenton 2005	Political Science	Democratic Theory/Accountability
		Radin 2006	Public Administration	Accounting practices
		Yang & Holzer 2006	Political Science	Auditing
		Pandey & Garnett 2006	Public Sector Communication	Auditing
		Tilbury 2006	Public Administration	Auditing/Accountability
		Reed *et al* 2006	Public Administration	Evaluation/Auditing
		Roche 2006	Performance training	Theatre
		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		Waterford 2007	Public Policy	Economics
		ANAO 2007	Public Administration	Auditing
		Mallard 2007	Consumer Politics	Product Evaluation
		Urban 2007	Business	Economics
		Sodhi 2008	Public Administration	Auditing/Accountability
		Newton 2008	Political Theory	Democratic Theory/Accountability
		Andrews et al 2008	Public Management	Auditing
		Bourdeaux & Chikoto 2008	Public Administration	Auditing
		Darnall & Sides 2008	Public Administration	Auditing
		Garnett et al 2008	Public Administration	Auditing
		Kassel 2008	Public Administration	Auditing
		May 2008	Public Administration	Auditing
		McKinsey 2008	Education	Auditing
		Cox 2008	Sport journalism	Sport
		TIS 2008	Human Performance	Physiology/Human Capacity
Subject to regulation	Well-behaved audiences ensure peaceful performances; performance is about 'controlled	Abrahams 1976 Fine & Speer 1977 Schechner 1973, 1977,	Folklore/Literature Oral interpretation Performance Studies	Oral Communication Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman)

	expressivity' (Schieffelin 1998: 197; Hinckley 1998)	1985, 1988, 2002, 2003 Schieffelin 1985, 1998 Brenneis 1987 Bartky 1988 Artnews 1993 Curtin 1994 Bell 1996 Hinckley 1998 Hawes 1998 Sadono 1999 Foweraker & Krznaric 2000, 2001, 2003 Barrett 2001, 2002 Giardinelli 2001 Cheng 2004 Burke & Haynes 2005 Mackenzie 2005 West 2005 Brenton 2005 Shand 2006 Roche 2006 Waterford 2007 ANAO 2007 Andrews et al 2008 Bourdeaux & Chikoto 2008 Darnall & Sides 2008 Garnett et al 2008 Kassel 2008 May 2008 McKinsey 2008 Reiger & Dempsey 2008	Anthropology Ethnology Gender/Power Theatre Education Political Sociology Music Education Conversation Dance Education Political Science Public Administration Political Science Performance Studies Public Administration Computer Technology Digital government Political Science Identity politics/journalism Performance training Public Policy Public Administration Public Administration Public Management Public Administration Public Administration Public Administration Public Administration Education Health Sociology	Process (Turner) Anthropology (Schieffelin) Foucault Theatre Theatre/Anthropology/Postmodernism Foucault/Postmodernism Theatre Speech Act Theory/Anthropology Theatre Auditing Accounting practices Auditing Theatre Accounting practices Performativity (Butler) Technology/mechanical capacity Democratic Theory/Accountability Performativity (Butlerian) Theatre Economics Auditing Auditing Auditing Auditing Auditing Auditing Auditing Auditing Performativity/Theatre/Sport
and entails a relationship with an audience/spectator/observer				
A relationship with an audience/spectator (either the self or others)	All performances move between expectancy and observance (Blau 1989: 264). Because	E. Burke (1729-1797) Goffman 1959, 1963, 1967, 1971	Politics Sociology	Public Action/Aesthetics/Rhetoric Theatre as metaphor

(A KEY ISSUE OF PERFORMANCE – who is watching)	repetition is fundamental to performance, all who 'attend upon' the performance are spectators of a sort (260). 'The process of performance … turns crucially on its *interactive* edge, and hence on the nature of the relationship between 'performers' and others' (Schieffelin 1998: 2000). Performance entails a variety of relationships between performers and spectators (204). No audience, no performance (Goffman 1986: 125). Performance is 'cultural behavior for which a person assumes responsibility to an audience' (Hymes 1975: 18). '[A]ny performance … is incomplete until it is shared' (Goodman 2000: 294). Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22). 'Intention and attention are indissolubly bound' in performance (MacAloon 1984: 10). Performances 'are addressed to specific communities' (Crease 1993:	Campbell 1971 Sandifer 1971 Burns 1972 Hymes 1975 Ben-Amos 1975 Bauman 1975, 1986, 1992 Abrahams 1976 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Blau 1983, 1989 MacAloon 1984 Kapferer 1984 Schieffelin 1985, 1998 Roach 1985, 1995, 1996 Pelias & VanOosting 1987 Robinson 1987 Brenneis 1987 Bartky 1988 Dyer 1992 Kershaw 1992 Benton 1993 De Marinis 1993 Crease 1993, 2003 Gaonkar & Povinelli 1993 Curtin 1994 Ward 1994 Reinelt 1994, 2001, 2002 Aiges 1995 Parker & Sedgwick 1995 States 1996 Carlson 2004/1996 Hinckley 1998	Communication Aesthetics Readers Theatre Sociology of theatre Folk practices Folklore research Ethnography Folklore/Literature Oral interpretation Performance Performance analysis Theatre Anthropology Anthropology Anthropology Performance studies Oral Communication Performance Art Ethnology Gender/Power Popular Entertainment Oppositional theatre Performance Ethics Semiotic analysis Philosophy of Science Recognition/Circulation of Cultural Forms Education African theatre Theatre research Music Literature Theatre practice Theatre theory/history/practice Music Education	Oral communication Oral interpretation/theatre Theatre/Goffman Language competence (Chomsky) Sociolinguistics/Hymes Oral Communication Oral Communication Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Theatre (theory and practice) Theatre as metaphor Theatre/Anthropology (Turner) Process (Turner) Anthropology Communication Aesthetics Theatre Anthropology (Schieffelin) Foucault Popular Culture Theatre Communication/Ethnography Theatre/Speech Act Theory Phenomenology/Hermeneutics/pragmatics Theatre/Austin/Public Sphere Theatre/Anthropology/Postmodernism Theatre Theatre/Performance Theory and practice Music performance Austin/Butler/Theatre Semiotics/Anthropology/Theatre Theatre Theatre

	96). Performance constitutes 'the performing self as an object for itself as well as for others' (Bauman 1992: 48). How this works out depends on the constituting power of the audience and is therefore susceptible to dominant discourses and structural positions outside the control of the performer (Langellier 1999: 133). **However, '*who* exactly is doing the discerning – and whether inside or outside – is so critical an issue *in performance* that the problem itself can be considered a universal'** (Blau 1989: 251).	Langellier 1999 Warren 1999 Fitzpatrick 1999 Lawton 1999 Lee 1999 Madison 1999 Foweraker & Krznaric 2000, 2001, 2003 Goodman 2000 Giardinelli 2001 Dolan 2001 Paget 2002 Hughes-Freeland 2004 Street 2004 Harrop 2004, 2007 Cheng 2004 Bleeker 2005 Barba & Savarese 2005 Taviani 2005 Wallace Ingraham 2005 Shand 2006 Roche 2006 Waterford 2007 Hajer & Uttermark 2008	Personal Narrative Education Shakespearean Studies Literary Studies Literary Studies Performance Studies Political Science Theatre/Gender Studies Political Science Theatre Studies Media Studies Anthropology Political Representation Folk Theatre Performance Studies Ethnomusicology Persuasion Theatre Anthropology Theatre practice Public Administration Identity politics/journalism Performance training Public Policy Public Administration	Ethnography/Performativity (Butler) Performativity (Butler) Theatre/Dramaturgy Theatre Oral Interpretation Communication Auditing Theatre/Performativity Auditing Theatre Theatre Symbolic Action/Sociolinguistics/ Communication Speech Act Theory/Theatre as metaphor Performance Studies/Hymes/Schechner Theatre Theatre practice Theatre practice Theatre Accounting practices Performativity (Butlerian) Theatre Economics Bourdieu/Dramaturgy/Theatre
which may be:				
Interactive	'The process of performance … turns crucially on its *inter*active edge, and hence on the nature of the relationship between 'performers' and others' (Schieffelin 1998: 2000); '[S]omething is "essentially performative" when the spectator and the work interact'	Turner 1957, 1974, 1977, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Campbell 1971 Burns 1972 Pocock 1973 Ben-Amos 1975 Bauman 1975, 1986, 1992	Anthropology Sociology Communication Aesthetics Sociology of theatre Political Theory Folklore Research Ethnography	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Oral Communication Theatre/Goffman Speech Act Theory (Austin) Sociolinguistics/Hymes Theatre as metaphor

	(States 1996: 12). Performance occurs on two levels simultaneously: 'interaction between performers and spectators and interaction between characters' (Burns 1972: 31).	Abrahams 1976 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Schieffelin 1985, 1998 Robinson 1987 Brenneis 1987 Calkowski 1991 Honig 1992 Fuoss 1993 Stern & Henderson 1993 De Marinis 1993 Gaonkar & Povinelli 1993 Ward 1994 Jarmon 1996 States 1996 Carlson 2004/1996 Orbuch 1997 Hinckley 1998 Hawes 1998 Hughes-Freeland 1998, 2004 Lee 1999 Brown & Theodossopoulos 2000 Dolan 2001 McKenzie 2001 Street 2004 Harrop 2004, 2007 Ward & Winstanley 2005 Chapple 2008	Folklore/Literature Oral interpretation Performance Studies Performance analysis Anthropology Performance Art Ethnology Anthropology Political theory Political Activism Performance Studies Semiotic analysis Recognition/Circulation of Cultural Forms African theatre Conversation Analysis Theatre practice Theatre theory/history/practice Social accountability Music Education Conversation Anthropology Literary Studies Anthropology Theatre Studies Performance Theory Political Representation Folk Theatre Gender/Subjectivity Performance Art	Oral Communication Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Process (Turner) Theatre Anthropology (Schieffelin) Theatre (Brechtian)/Speech Act Theory Austin/Speech Act theory Performance Studies/Agonistic Politics Anthropology/Theatre/Schechner Theatre/Speech Act Theory Theatre/Austin/Public Sphere Theatre Performance Studies/Performativity Semiotics/Anthropology/Theatre Theatre Sociology (Goffman/Symbolic Interaction) Theatre Speech Act Theory/Anthropology Symbolic Action/Sociolinguistics/ Communication Oral Interpretation Anthropology (Herzfeld) Theatre Theatre/organizational theory/technology Speech Act Theory/Theatre as metaphor Performance Studies/Hymes/Schechner Performativity (Butler/Austin) Theatre
Negotiated	Different publics produce	Goffman 1959, 1963, 1967,	Sociology	Theatre as metaphor

	different kinds of negotiation. Performance is 'a site of cultural negotiation' (Carlson 2004: 214)	1971 Campbell 1971 Bauman 1975, 1986, 1992 Abrahams 1976 Schieffelin 1985, 1998 Robinson 1987 Honig 1992, 1993 Fuoss 1993 Gaonkar & Povinelli 1993 Bell 1996 Hawes 1998 Brown & Theodossopoulos 2000 McKenzie 2001 Tang 2005 Bleeker 2005 Ward & Winstanley 2005 Durant *et al* 2006	 Communication Aesthetics Ethnography Folklore/Literature Anthropology Performance Art Political theory Political Activism Recognition/Circulation of Cultural Forms Political Sociology Conversation Anthropology Performance Theory Ethnomusicology Ethnomusicology Persuasion Gender/Subjectivity Human Resources/Motivation	 Oral Communication Theatre as metaphor Oral Communication Process (Turner) Theatre Austin/Speech Act theory Performance Studies/Agonistic Politics Theatre/Austin/Public Sphere Foucault/Postmodernism Speech Act Theory/Anthropology Anthropology (Herzfeld) Theatre/organizational theory/technology Anthropology/Theatre Theatre practice Performativity (Butler/Austin) Goal Setting/auditing
Transactional	'[P]erformance can be most usefully described as an *ideological transaction* between a company of performers and the community of their audience … performance is 'about' the transaction of meaning' (Kershaw 1992: 16).	Kershaw 1992 Paget 2002	Social Change/Community Media Studies	Theatre Theatre
Participatory	'The focus on performance allows us to understand situations interactively, not in terms of communication models, but in terms of participatory ones' (Hughes-Freeland 1998: 15).	Campbell 1971 Abrahams 1976 Fine & Speer 1977 Passow & Strauss 1981 Blau 1983, 1989 Kapferer 1984 Brenneis 1987 Bartky 1988	Communication Aesthetics Folklore/Literature Oral interpretation Performance analysis Theatre Anthropology Ethnology Gender/Power	Oral Communication Oral Communication Goffman/Burke/Hymes/Burns Theatre Theatre (theory and practice) Theatre/Anthropology (Turner) Anthropology (Schieffelin) Foucault

		Calkowski 1991 Dyer 1992 Honig 1992 Ward 1994 States 1996 Carlson 2004/1996 Hughes-Freeland 1998, 2004 Kulynych 1998 Lee 1999 Brown & Theodossopoulos 2000 Guss 2000 Dolan 2001 Roms 2004	Anthropology Popular Entertainment Political theory African theatre Theatre practice Theatre theory/history/practice Anthropology Political theory Literary Studies Anthropology Cultural performance Theatre Studies Political theatre	Theatre (Brechtian)/Speech Act Theory Popular Culture Austin/Speech Act theory Theatre Semiotics/Anthropology/Theatre Theatre Symbolic Action/Sociolinguistics/ Communication Honig/Butler Oral Interpretation Anthropology (Herzfeld) Anthropology Theatre Theatre
Co-operative	'The actor's trained 'as if' reflex is matched by a sophisticated audience's 'what if' reflex, in a mutual seeking of understanding' (Paget 2002).	Goffman 1959, 1963, 1967, 1971 Abrahams 1976 Fine & Speer 1977 Passow & Strauss 1981 Benneis 1987 Gaonkar & Povinelli 1993 Watrous 1994 States 1996 Rice & Sumberg 1998 Paget 2002	Sociology Folklore/Literature Oral interpretation Performance analysis Ethnology Recognition/Circulation of Cultural Forms Theatre practice Theatre practice Political Science Media Studies	Theatre as metaphor Oral Communication Goffman/Burke/Hymes/Burns Theatre Anthropology (Schieffelin) Theatre/Austin/Public Sphere Theatre Semiotics/Anthropology/Theatre Auditing Theatre
Coercive	'Whatever performances do, or are meant to do, they do by creating the conditions for, and by coercing the participants into paying attention' (MacAloon 1984: 10); 'performance is a "manipulation" of imagery' (States 1996: 11). 'Performing a	Bauman 1976, 1986, 1992 MacAloon 1984 Bartky 1988 McLaren 1988 Butler 1990, 1993 Kershaw 1992 Foster-Dixon 1993 Benton 1993	Ethnography Anthropology Gender/Power Education Gender Studies Social Change/Community Gender Studies Performance Ethics	Theatre as metaphor Theatre as metaphor Foucault Language Arts/Anthropology (Turner) Speech Act Theory Theatre Performativity (Butler) Communication/Ethnography

	'situation' is imposing your definition of reality onto others' (Hajer & Uttermark 2008: 7). Performers have 'ideological designs on their audiences' (Kershaw 1992: 21).	Curtin 1994 Reinelt 1994, 2001, 2002 Parker & Sedgwick 1995 States 1996 Sadono 1999 Warren 1999 Papa 1999 Bleeker 2005 Hajer & Uttermark 2008	Education Theatre research Literature Theatre practice Dance Education Education Political Theatre Ethnomusicology Persuasion Public Administration	Theatre/Anthropology/Postmodernism Theatre/Performance Theory and practice Austin/Butler/Theatre Semiotics/Anthropology/Theatre Theatre Performativity (Butler) Theatre Theatre practice Bourdieu/Dramaturgy/Theatre
Mediated	Performance is mediated even when it creates the illusion of being unmediated (Blau 1989); mediated performance can be 'just as effective a focal point for the gathering of a social group as live performance' (Auslander 1999: 55)	Blau 1983, 1989 Butler 1990, 1993 Aiges 1995 Rothenberg & Valente 1997 Auslander 1999 Kirshenblatt-Gimblett 1999 Goodman 2000 Brown & Theodossopoulos 2000 Scalmer 2002 Street 2004 Cheng 2004 Taviani 2005 Reed *et al* 2006	Theatre theory/practice Gender Studies Music Subjectivity Performance Studies Performance Studies Theatre/Gender Studies Anthropology Political Activism Political Representation Performance Studies Theatre practice Public Administration	Theatre Speech Act Theory/Foucault/Derrida Music performance Performativity (Butler) Theatre theory Theatre Theatre/Performativity Anthropology (Herzfeld) Theatre Speech Act Theory/Theatre as metaphor Theatre Theatre Evaluation/auditing
A mode of communication	'to engage in communication is to *create* a work of art, an enactment, a performance' (Rosenfeld, Hayes & Frentz 1976: 29)	Campbell 1971 Hymes 1975 Bauman 1975, 1986, 1992 Abrahams 1976 Rosenfeld, Hayes & Frentz 1976 Fine & Speer 1977 McLaren 1988 Kershaw 1992 De Marinis 1993 Gaonkar & Povinelli 1993	Communication Aesthetics Folk practices Ethnography Folklore/Literature Communication Oral interpretation Education Social Change/Community Semiotic analysis Recognition/Circulation of	Oral Communication Language competence (Chomsky) Theatre as metaphor Oral Communication Oral Communication Goffman/Burke/Hymes/Burns Language Arts/Anthropology (Turner) Theatre Theatre/Speech Act Theory Theatre/Austin/Public Sphere

			Cultural Forms	
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Ball 1995	Political philosophy	Phenomenology/Hermeneutics/pragmatics
		Orbuch 1997	Social accountability	Sociology (Goffman/Symbolic Interaction)
		Fusco 1998	Performance Art	Theatre
		Pollock 1998	Writing	Theatre/performance art
		Madison 1999	Performance Studies	Communication
		Erickson 2000	Political communication	Rhetoric
		MacGowan 2000	Anthropology	Language theory/Social construction
which is:				
Affective		Goffman 1959, 1963, 1967, 1971	Sociology	Theatre as metaphor
		Poirier 1971	Literature	Oral Communication
		Long 1974	Oral interpretation	Goffman/Burke
		Bauman 1975, 1986, 1992	Ethnography	Theatre as metaphor
		Bacon 1975	Oral interpretation	Goffman/Burke/Hymes/Burns
		Fine & Speer 1977	Oral interpretation	Goffman/Burke/Hymes/Burns
		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Ball 1995	Political Philosophy	Phenomenology/Hermeneutics/pragmatics
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Walker 2003	Performance/cultural theory	Oral Communication/Theatre/Butler
		Barba & Savarese 2005	Theatre Anthropology	Theatre practice
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre
Integrative		Hymes 1975	Folk practices	Language competence (Chomsky)
		Vaill 1989	Management Theory	Theatre as metaphor
		Pineau 1994	Education	Theatre as metaphor
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Williams 1998	Organizational Theory	Auditing
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Guss 2000	Cultural performance	Anthropology

		Buckner 2004 Taviani 2005 Giesen 2005 Hajer & Uttermark 2008	Cultural politics Theatre practice Political theory Public Administration	Anthropology Theatre Theatre as metaphor Bourdieu/Dramaturgy/Theatre
Inclusive	'Performance is a very inclusive notion of action' (Schechner 1977: 1).	Schechner 1973, 1977, 1985, 1988, 2002, 2003 Pelias & VanOostling 1987 McLaren 1988 Curtin 1994 Phelan & Lane 1998 Giesen 2005	Performance Studies Oral Communication Education Education Performance Studies Political theory	Theatre/Anthropology (Turner, Goffman) Communication Aesthetics Language Arts/Anthropology (Turner) Theatre/Anthropology/Postmodernism Theatre Theatre as metaphor
Gives the illusion of inclusion		Phelan & Lane 1998 MacGowan 2000 Hajer & Uttermark 2008	Performance Studies Anthropology Public Administration	Theatre Language theory/Social construction Bourdieu/Dramaturgy/Theatre
Possibly transformative (for either/both performer and audience)	Performance has the capacity to transform (but our understanding of this capacity is being lost through the current 'galactic' application of performance (Blau 270)	Matthews 1907, 1910, 1917 Turner 1957, 1974, 1977, 1984, 1988, 1990 Arendt 1958, 1963 Poirier 1971 Pocock 1973 Roloff 1973 Hymes 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Blau 1983, 1989 Kapferer 1984 Dyer 1992 Gaonkar & Povinelli 1993 Reinelt 1994, 2001, 2002 Aiges 1995	Dramatic Literature Anthropology Political philosophy Literature Political Theory Oral interpretation Folk practices Ethnography Oral interpretation Performance Studies Performance analysis Theatre theory/practice Anthropology Popular Entertainment Recognition/Circulation of Cultural Forms Theatre research Music	Oral performance Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Philosophy/Speech Act Theory Oral Communication Speech Act Theory (Austin) Goffman/Burke Language competence (Chomsky) Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Theatre Theatre/Anthropology (Turner) Popular Culture Theatre/Austin/Public Sphere Theatre/Performance Theory and practice Music performance

		States 1996 Carlson 2004/1996 Fleche 1997 Worthen 1998 Langellier 1999 Papa 1999 Lee 1999 Madison 1999 Brown & Theodossopoulos 2000 MacGowan 2000 Dolan 2001 McKenzie 2001 Street 2004 Giesen 2005 Noble 2005 Thompson 2006 Chapple 2008	Theatre practice Theatre theory/history/practice Psychology/Autism English/Theatre/Dance Personal Narrative Political Theatre Literary Studies Performance Studies Anthropology Anthropology Theatre Studies Performance Theory Political Representation Political theory Mental Health Drama Education Performance Art	Semiotics/Anthropology/Theatre Theatre Theatre (Brecht)/Butler/Austin Theatre/Literature (dramatic text) Ethnography/Performativity (Butler) Theatre Oral Interpretation Communication Anthropology (Herzfeld) Language theory/Social construction Theatre Theatre/organizational theory/technology Speech Act Theory/Theatre as metaphor Theatre as metaphor Theatre Theatre Theatre
Pleasurable	Performance has a 'giddiness' which gives pleasure (Rothenberg & Valente 1997)	Blau 1983, 1989 Vaill 1989 Kershaw 1992 Rothenberg & Valente 1997 Madison 1999	Theatre theory and practice Management Theory Social Change/Community Subjectivity Performance Studies	Theatre Theatre as metaphor Theatre Performativity (Butler) Communication
May be transgressive		Turner 1957, 1974, 1977, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Robinson 1987 Calkowski 1991 Case & Reinelt 1991 Honig 1992 Kershaw 1992 Jackson 1993 Fuoss 1993	Anthropology Sociology Performance Art Anthropology Feminist Studies Political theory Social Change/Community Ethnography Political Activism	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Theatre Theatre (Brechtian)/Speech Act Theory Performance Studies Austin/Speech Act theory Theatre Theatre Performance Studies/Agonistic Politics

		Dolan 1993, 2001 Phelan 1993 Reinelt 1994, 2001, 2002 Carlson 2004/1996 Isbell 1998 Kulynych 1998 Papa 1999 Stone 1999 Brown & Theodossopoulos 2000 MacGowan 2000 McKenzie 2001 Friedman 2002 Scalmer 2002 Alexander 2003, 2005 Street 2004 Shand 2006 Mallard 2007	Theatre Studies Representation/Visibility Theatre research Theatre theory/history/practice Anthropology Political theory Political Theatre Education Anthropology Anthropology Performance Theory Cultural Theory Political Activism Cultural Sociology Political Representation Identity politics/journalism Consumer Politics	Theatre Theatre/performance art Theatre/Performance Theory and practice Theatre Anthropology/Performance Studies Honig/Butler Theatre Lyotard/Austin/Language Theory Anthropology (Herzfeld) Language theory/Social construction Theatre/organizational theory/technology Language Theatre Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Speech Act Theory/Theatre as metaphor Performativity (Butlerian) Product Evaluation
Or may be normative (reaffirming)	Performance has the potential to uphold societal arrangements as much as challenge and change them (McKenzie 2001: 30).	Marcuse 1955 Lyotard 1979 Butler 1993 McKenzie 2001	Critical Theory Knowledge/Postmodernity Gender/Power Performance Theory	Wittenstein/Austin/Psychoanalysis Language theory/Austin Austin/Derrida Theatre/organizational theory/technology
It can be considered a form of behaviour:				
A particular sub-set of behaviour	Performance is a particular class or subset of behaviour 'in which one or more persons assumes responsibility to an audience' (Hymes 1975)	Hymes 1975 Harrop 2004, 2007	Folk practices Folk Theatre	Language competence (Chomsky) Performance Studies/Hymes/Schechner
Lies somewhere along a continuum of human *activity* between behaviour and action	Performance is part of 'the older philosophical conception of human activity as a continuum stretching from "behavior" – relatively routine, habitual, unselfconscious, even "natural"	Arendt 1958, 1963 Schechner 1973, 1977, 1985, 1988, 2002, 2003 MacAloon 1984 Kapferer 1984 Roach 1985, 1995, 1996	Political Philosophy Performance Studies Anthropology Anthropology Performance Studies	Philosophy/Speech Act theory Theatre/Anthropology (Turner, Goffman) Theatre as metaphor Theatre/Anthropology (Turner) Anthropology

	activity in which agency predominates over agent – to "action" (relatively spontaneous, atypical, self-conscious, creative activity in which agent predominates over agency' (MacAloon 1984: 8). Performance 'incorporates a whole field of human activity' (Stern & Henderson 1993: 3).	Stern & Henderson 1993 States 1996 Lawton 1998	Performance Studies Theatre practice Politics	Anthropology/Theatre/Schechner Semiotics/Anthropology/Theatre Performance Studies
An act or action in public	Performance is 'an ado' (Blau 1989: 250); Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22). Performance 'is an activity done by an individual or group in the presence of and for another individual or group' (Schechner 2003: 22n10)	E. Burke (1729-1797) K. Burke 1945 Austin 1955 Arendt 1958, 1963 Turner 1957, 1974, 1977, 1984, 1988, 1990 Singer 1959 Goffman 1959, 1963, 1967, 1971 Parry 1967 Poirier 1971 Skinner 1971 Burns 1972 Pocock 1973 Hymes 1975 Bacon 1975 Ben-Amos 1975 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Bauman 1975, 1986, 1992 Blau 1983, 1989 Schieffelin 1985, 1998 Brenneis 1987 Bartky 1988 Calkowski 1991	Politics Rhetoric/Social Action Speech Act Theory Political philosophy Anthropology Anthropology Sociology Political theory Literature Political philosophy Sociology of theatre Political Theory Folk practices Oral interpretation Folklore research Performance Studies Ethnography Theatre theory/practice Anthropology Ethnology Gender/Power Anthropology	Public Action/Aesthetics/Rhetoric Literature/Theatre/Communication Language Theory Philosophy/Speech Act Theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Symbolic Action Theatre as metaphor Speech Act Theory (Austin) Oral Communication Speech Act Theory (Austin) Theatre/Goffman Speech Act Theory (Austin) Language competence (Chomsky) Goffman/Burke/Hymes/Burns Sociolinguistics/Hymes Theatre/Anthropology (Turner, Goffman) Theatre as metaphor Theatre Process (Turner) Anthropology (Schieffelin) Foucault Theatre (Brechtian)/Speech Act Theory

		Case & Reinelt 1991	Feminist Studies	Performance Studies/Agonistic Politics
		Stern & Henderson 1993	Performance Studies	Anthropology/Theatre/Schechner
		Fuoss 1993	Political Activism	Performance Studies/Agonistic Politics
		Phelan 1993	Representation/Visibility	Theatre/performance art
		Gaonkar & Povinelli 1993	Recognition/Circulation of Cultural Forms	Theatre/Austin/Public Sphere
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Aiges 1995	Music	Music performance
		Ball 1995	Political philosophy	Phenomenology/Hermeneutics/pragmatics
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		Peiss 1996	Gender practices/history	Theatre as metaphor
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Huxley & Witts 1996	Performance practice	Theatre/Performing arts
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fleche 1997	Psychology/Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Kulynych 1998	Political theory	Honig/Butler
		Isbell 1998	Anthropology	Anthropology/Performance Studies
		Hughes-Freeland 1998, 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
		Lawton 1998	Politics	Performance Studies
		Sadono 1999	Dance Education	Theatre
		Fraser 1999	Social sciences	Performativity (Butler)
		Kochhar-Lindgren 1999	Law	Democratic Theory/Accountability
		Stone 1999	Education	Lyotard/Austin/Language Theory
		Schauble 2000	Journalism	Theatre as metaphor/accountability
		Erickson 2000	Political communication	Rhetoric
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Guss 2000	Cultural performance	Anthropology
		MacGowan 2000	Anthropology	Language theory/Social construction
		Dolan 2001	Theatre Studies	Theatre
		Gray 2001	Political Activism	Theatre
		Scalmer 2002	Political Activism	Theatre

		Ahmed 2002 Alexander 2003, 2005 Roms 2004 Tang 2005 Giesen 2005 Ward & Winstanley 2005 Lynn 2006 Thompson 2006 Shand 2006 Barker 2008 Reiger & Dempsey 2008	Political History Cultural Sociology Political theatre Ethnomusicology Political theory Gender/Subjectivity Public Administration Drama Education Identity politics/journalism Politics Health Sociology	Civility Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Theatre Anthropology/Theatre Theatre as metaphor Performativity (Butler/Austin) Auditing/accounting practices Theatre Performativity (Butlerian) Civility Performativity/Theatre/Sport
Perhaps the 'natural' way human beings express themselves and their culture	*Homo performans*; performance becomes visible when theatre disappears (Goodman 2000): 'there is a sense in which performance is an attribute of any behaviour, if the doer accepts or has imputed to him responsibility for being evaluated in regard to it' (Hymes 1975: 18).	Turner 1957, 1974, 1977, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Burns 1972 Hymes 1975 Abrahams 1976 Blau 1983, 1989 Schieffelin 1985, 1998 Roach 1985, 1995, 1996 Brown & Theodossopoulos 2000 Goodman 2000 Goldhill and Osborne 2001 Reinelt 2002 Harrop 2004, 2007	Anthropology Sociology Sociology of theatre Folk practices Folklore/Literature Theatre theory/practice Anthropology Performance Studies Anthropology Theatre/Gender Studies Ancient History/Political theory Theatre Folk Theatre	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Theatre/Goffman Language competence (Chomsky) Oral Communication Theatre Process (Turner) Anthropology Anthropology (Herzfeld) Theatre/Performativity Theatre/Rhetoric Theatre/Performance Theory and practice Performance Studies/Hymes/Schechner
Gestural	Performance is gestural – which may be political and transgression (Alexander 2005)	Fine & Speer 1977 Passow & Strauss 1981 Martin 1989 Aiges 1995 Bell 1996 Rothenberg & Valente 1997	Oral interpretation Performance analysis Dance theory Music Political Sociology Subjectivity	Goffman/Burke/Hymes/Burns Theatre Performing arts/performativity Music performance Foucault/Postmodernism Performativity (Butler)

		Brown & Theodossopoulos 2000 Godard 2000 MacGowan 2000 Scalmer 2002 Walker 2003 Alexander 2003, 2005 Street 2004 Taviani 2005 Giesen 2005 Shand 2006	Anthropology Translation Anthropology Political Activism Performance/cultural theory Cultural Sociology Political Representation Theatre practice Political theory Identity politics/journalism	Anthropology (Herzfeld) Linguistics/Austin/Schechner Language theory/Social construction Theatre Oral Communication/Theatre/Butler Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski) Speech Act Theory/Theatre as metaphor Theatre Theatre as metaphor Performativity (Butlerian)
Dramatic		Matthews 1907, 1910, 1917 K. Burke 1945 Turner 1957, 1974, 1984, 1988, 1990 Fuoss 1993 Gray 2001 Scalmer 2002	Dramatic Literature Rhetoric/Social Action Anthropology Political Activism Political Activism Political Activism	Oral performance Literature/Theatre/Communication Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Performance Studies/Agonistic Politics Theatre Theatre
May be utopian	Performance can provide an experience of utopia 'in small incremental moments' (Dolan 2001: 460)	MacAloon 1984 Dyer 1992 Carlson 2004/1996 Dolan 2001 Walker 2003	Anthropology Popular Entertainment Theatre theory/history/practice Theatre Studies Performance/cultural theory	Theatre as metaphor Popular Culture Theatre Theatre Oral Communication/Theatre/Butler
Dramatized oral presentation (words) which may include theatre	'*Performance* is the term used to describe a certain type of particularly involved and dramatized oral narrative' (Langellier 1999: 127); 'Performance is central to our discipline [oral interpretation]' (Fine & Speer 1977: 375).	Matthews 1907, 1910, 1917 Poirier 1971 Sandifer 1971 Roloff 1973 Long 1974 Bacon 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977,	Dramatic Literature Literature Readers Theatre Oral interpretation Oral interpretation Oral interpretation Ethnography Oral interpretation Performance Studies	Oral performance Oral Communication Oral interpretation/theatre Goffman/Burke Goffman/Burke Goffman/Burke/Hymes/Burns Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman)

		1985, 1988, 2002, 2003 Ward 1994 Reinelt 1994 Cherwitz & Darwin 1995 Carlson 1996/2004 Lawton 1998 Papa 1999 Langellier 1999 Lee 1999 Kane 2000 Scalmer 2002 Walker 2003	 African theatre Theatre Research Rhetoric Theatre theory/practice/theory Politics Political Theatre Personal Narrative Literary Studies Personal Narrative Political Activism Performance/cultural theory	 Theatre Theatre/Performance Theory and practice Performativity Theatre Performance Studies Theatre Ethnography/Performativity (Butler) Oral Interpretation Speech Act Theory/Theatre Theatre Oral Communication/Theatre/Butler
Social ritual	Genres of performance include carnival, processions, parades, games, rites, festivals, spectacles, parties, rituals. A 'Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands – to include …the function of the roles in the careers of each performer, the money invested … the arrival of the audience, their social status, how they paid for their tickets … and how this indicates the use they are making of the performance … then the Broadway musical is more than entertainment; it reveals many ritual elements' (Schechner 1988: 75).	Singer 1959 Goffman 1959, 1963, 1967, 1971 Ben-Amos 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 MacAloon 1984 Brenneis 1987 Bourdieu 1990 Hawes 1998 Langellier 1999 Harrop 2004, 2007 Giesen 2005 Shand 2006	Anthropology Sociology Folklore research Ethnography Oral interpretation Performance Studies Anthropology Ethnology Ethnography/Sociology Conversation Personal Narrative Folk Theatre Political theory Identity politics/journalism	Symbolic Action Theatre as metaphor Sociolinguistics/Hymes Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre as metaphor Anthropology (Schieffelin) Speech Act Theory Speech Act Theory/Anthropology Ethnography/Performativity (Butler) Performance Studies/Hymes/Schechner Theatre as metaphor Performativity (Butlerian)
and is therefore a *practice*				
A practice		Campbell 1971	Communication Aesthetics	Oral Communication

		Sandifer 1971 Crease 1993, 2003 Reinelt 1994, 2001, 2002 Huxley & Witt 1996 Kulynych 1998 Goldhill & Osborne 1999 Meadmore et al 2004 Cheng 2004 Roche 2006 Hajer & Uttermark 2008	Readers Theatre Philosophy of Science Theatre research Performance practice Political theory Ancient History/Political theory Education Performance Studies Performance training Public Administration	Oral interpretation/theatre Phenomenology/Hermeneutics/pragmatics Theatre/Performance Theory and practice Theatre/performing arts Honig/Butler Theatre/Rhetoric Performativity (Butler) Theatre Theatre Bourdieu/Dramaturgy/Theatre
Embodied (poetics) (praxis)	'[P]erformance embodies the *expressive dimension of the strategic articulation of practice*' (Schieffelin 1998: 199); it 'materializes performativity' (Langellier 1999: 129). Performance is a form of 'social poetics' (Herzfeld 1985). 'The body believes in what it plays at: it weeps if it mimes grief. It does not represent what it performs, it does not memorize the past, it *enacts* the past, bringing it back to life' (Bourdieu 1990: 73).	E. Burke (1729-1797) Turner 1957, 1974, 1977, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Singer 1959 Poirier 1971 Burns 1972 Roloff 1973 Hymes 1975 Ben-Amos 1975 Bacon 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Herzfeld 1985 Schieffelin 1985, 1998 Brenneis 1987 Bourdieu 1990 Bartky 1988 Martin 1989 Butler 1990, 1993, 1999 Calkowski 1991	Politics Anthropology Sociology Anthropology Literature Sociology of theatre Oral interpretation Folk practices Folklore research Oral interpretation Ethnography Oral interpretation Performance Studies Performance analysis Anthropology Anthropology Ethnography Ethnography/Sociology Gender/Power Dance theory Gender Studies Anthropology	Public Action/Aesthetics/Rhetoric Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Symbolic Action Oral Communication Theatre/Goffman Goffman/Burke Language competence (Chomsky) Sociolinguistics/Hymes Goffman/Burke/Hymes/Burns Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Process (Turner) Process (Turner) Anthropology (Schieffelin) Speech Act Theory Foucault Performing Arts/performativity Speech Act Theory/Foucault/Derrida Theatre (Brechtian)/Speech Act Theory

		Case & Reinelt 1991	Feminist Studies	Performance Studies/Agonistic Politics
		Steadman 1992	African theatre & politics	Theatre
		Dyer 1992	Popular Entertainment	Popular Culture
		Dolan 1993, 2001	Theatre Studies	Theatre
		Jackson 1993	Ethnography	Theatre
		Foster-Dixon 1993	Gender Studies	Performativity (Butler)
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Ward 1994	African theatre	Theatre
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Cherwitz & Darwin 1995	Rhetoric	Performativity
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		Jarmon 1996	Conversation Analysis	Performance Studies/Performativity
		Peiss 1996	Gender practices/history	Theatre as metaphor
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Walker 2003	Performance/cultural theory	Oral Communication/Theatre/Butler
		Hughes-Freeland 1998, 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
		Hinckley 1998	Music Education	Theatre
		Fusco 1998	Performance Art	Theatre
		Kulynych 1998	Political theory	Honig/Butler
		Sadono 1999	Dance Education	Theatre
		Warren 1999	Education	Performativity (Butler)
		Lee 1999	Literary Studies	Oral Interpretation
		Madison 1999	Performance Studies	Communication
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Kane 2000	Personal Narrative	Speech Act Theory/Theatre
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Crane 2002	Theatre History	Theatre

		Street 2004 Barba & Savarese 2005 Ward & Winstanley 2005 Shand 2006 Roche 2006 HGSA 2007 Reiger & Dempsey 2008 Chapple 2008 TIS 2008	Political Representation Theatre Anthropology Gender/Subjectivity Identity politics/journalism Performance training Human Performance Health Sociology Performance Art Human Sports Performance	Speech Act Theory/Theatre as metaphor Theatre practice Performativity (Butler/Austin) Performativity (Butlerian) Theatre Genetics Performativity/Theatre/Sport Theatre Physiology/Human Capacity
Not about text	'[P]erformance can never be text … its unique strategic properties are destroyed when it is considered as, or reduced to, text … it is precisely the performativity of performance for which there is no analogue in text … performances are ephemeral' (Worthen 1998: 198). Performance is 'all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some effect on the observers' (Goffman 1959: 22). The contemporary rise of interest in performance is an attempt to get out of the linguistic turn which reduces culture to text, thereby obliterating the body (Martin 1989; Walker 2003) **NB**: none of the auditing literature sees performance in	E. Burke (1729-1797) Turner 1957, 1974, 1977, 1984, 1988, 1990 Singer 1959 Goffman 1959, 1963, 1967, 1971 Parry 1967 Skinner 1971 Campbell 1971 Sandifer 1971 Burns 1972 Pocock 1973 Hymes 1975 Ben-Amos 1975 Farnsworth & Fleming 1975 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Robinson 1987 Brenneis 1987 Laclau 1989 Bartky 1988 McLaren 1988 Martin 1989 Bourdieu 1990	Politics Anthropology Anthropology Sociology Political theory Political philosophy Communication Aesthetics Readers Theatre Sociology of theatre Political Theory Folk practices Folk research Political Science Performance Studies Performance Art Performance Art Ethnology Political theory Gender/Power Education Dance theory Ethnography/Sociology	Public Action/Aesthetics/Rhetoric Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Symbolic Action Theatre as metaphor Speech Act Theory (Austin) Speech Act Theory (Austin) Oral Communication Oral Interpretation/theatre Theatre/Goffman Speech Act Theory (Austin) Language competence (Chomsky) Sociolinguistics/Hymes Democratic Theory/Accountability Theatre/Anthropology (Turner, Goffman) Theatre Theatre Anthropology (Schieffelin) Speech act theory/sociolinguistics Foucault Language Arts/Anthropology (Turner) Performing arts/performativity Speech Act Theory

	terms of text	Butler 1990, 1993, 1995, 1999	Gender Studies	Speech Act Theory/Derrida/Foucault
		Calkowski 1991	Anthropology	Theatre (Brechtian)/Speech Act Theory
		Steadman 1992	African theatre & politics	Theatre
		Dyer 1992	Popular Entertainment	Popular Culture
		Honig 1992, 1993	Political theory	Austin/Speech Act theory Theatre
		Jackson 1993	Ethnography	Theatre
		Foster-Dixon 1993	Gender Studies	Performance Studies/Agonistic Politics
		Fuoss 1993	Political Activism	Theatre
		Dolan 1993, 2001	Theatre Studies	Theatre
		Phelan 1993	Representation/Visibility	Theatre/performance art
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Ward 1994	African theatre	Theatre
		Aiges 1995	Music	Music performance
		Cherwitz & Darwin 1995	Rhetoric	Performativity
		Myers 1995	Political Science	Democratic Theory/Accountability
		Schachter 1995	Citizenship theory	Democratic Theory/Accountability
		Ball 1995	Political Philosophy	Phenomenology/Hermeneutics/pragmatics
		Bell 1996	Conversation Analysis	Foucault/Postmodernism
		Jarmon 1996	Conversation Analysis	Performativity/drama
		Peiss 1996	Gender practices/history	Performance Studies/Performativity
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Huxley & Witts 1996	Performance practice	Theatre/Performing Arts
		Carlson 2004/1996	Theatre theory/history/practice	Theatre/performing arts
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Worthen 1998	English/Theatre/Dance	Theatre/Literature (dramatic text)
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Thompson & Riccucci 1998	Public Administration	Political Science
		Lawton 1998	Politics	Performance Studies

		Hawes 1998	Conversation	Speech Act Theory/Anthropology
		Kulynych 1998	Political Theory	Honig/Butler
		Lee 1999	Literary Studies	Oral Interpretation
		Sadono 1999	Dance Education	Theatre
		Warren 1999	Education	Performativity (Butler)
		Fraser 1999	Social Sciences	Performativity (Butler)
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Schauble 2000	Journalism	Theatre as metaphor/accountability
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Pharr & Putnam 2000	Political Science	Democratic Theory/Auditing
		Gray 2001	Political Activism	Theatre
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Barrett 2002a, 2002b	Public Administration	Accounting practices
		Walker 2003	Performance/cultural theory	Oral Communication/Theatre/Butler
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Harrop 2004, 2007	Folk Theatre	Performance Studies/Hymes/Schechner
		Meadmore et al 2004	Education	Performativity (Butler)
		Cheng 2004	Performance Studies	Theatre
		Mackenzie 2005	Computer Technology	Performativity (Butler)
		Bleeker 2005	Ethnomusicology Persuasion	Theatre practice
		Barba & Savarese 2005	Theatre Anthropology	Theatre practice
		Giesen 2005	Political theory	Theatre as metaphor
		Ward & Winstanley 2005	Gender/Subjectivity	Performativity (Butler/Austin)
		Burke & Haynes 2006	Public Administration	Accounting practices
		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		Yang & Holzer 2006	Political Science	Auditing
		Pandey & Garnett 2006	Public Sector Communication	Auditing
		Radin 2006	Public Administration	Accounting practices
		Thompson 2006	Drama Education	Theatre
		Shand 2006	Identity politics/journalism	Performativity (Butlerian)
		Roche 2006	Performance training	Theatre
		Mallard 2007	Consumer Politics	Product Evaluation
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre
But can be read as *text*		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory

		Fischer-Lichte 1997 Khee 2004	Theatre history/practice Performance Studies	Theatre/Semiotics Performativity (Austin)/Theatre
Exemplary	Performance is exemplary – often an exemplary model of teamwork or ensemble playing (Blau 271)	E. Burke (1729-1797) Burns 1972 Fine & Speer 1977 Blau 1983, 1989 Brenneis 1987 Vaill 1989 Sedgwick 1993 Watrous 1994 Reinelt 1994, 2001, 2002 Carlson 2004/1996 Fusco 1998 Kirshenblatt-Gimblett 1999 MacGowan 2000 Newton 2008	Politics Sociology of theatre Oral interpretation Theatre theory/practice Ethnology Management Theory Queer Theory Theatre practice Theatre research Theatre theory/history/practice Performance Art Performance Studies Anthropology Political Theory	Public Action/Aesthetics/Rhetoric Theatre/Goffman Goffman/Burke/Hymes/Burns Theatre Anthropology (Schieffelin) Theatre as metaphor Austin Theatre Theatre/Performance Theory and practice Theatre Theatre Theatre Language theory/Social construction Democratic Theory/Accountability
and can be held accountable				
Subject to evaluation/judgment	'[T]here is a sense in which performance is an attribute of any behaviour, if the doer accepts or has imputed to him responsibility for being evaluated in regard to it' (Hymes 1975).	E. Burke (1729-1797) Goffman 1959, 1963, 1967, 1971 Hymes 1975 Farnsworth & Fleming 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 Schieffelin 1985, 1998 Robinson 1987 Bartky 1988 Crease 1993, 2003 Curtin 1994 Sartori 1991 Myers 1995	Politics Sociology Folk practices Political Science Ethnography Oral interpretation Performance Studies Performance analysis Anthropology Performance Art Gender/Power Philosophy of Science Education Political Sociology Political Science	Public Action/Aesthetics/Rhetoric Theatre as metaphor Language competence (Chomsky) Democratic Theory/Accountability Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Process (Turner) Theatre Foucault Phenomenology/Hermeneutics/pragmatics Theatre/Anthropology/Postmodernism Democratic Theory/Accountability Democratic Theory/Accountability

		Schachter 1995	Citizenship theory	Democratic Theory/Accountability
		Dening 1996	Anthropology	Theatre as metaphor
		Thompson & Riccucci 1998	Public Administration	Political Science
		Hinckley 1998	Music Education	Theatre
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Rice & Sumberg 1998	Political Science	Auditing
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Sadono 1999	Dance Education	Theatre
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Pharr & Putnam 2000	Political Science	Democratic Theory/Auditing
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		Barrett 2001, 2002	Public Administration	Accounting practices
		Dolan 2001	Theatre Studies	Theatre
		Giardinelli 2001	Political Science	Auditing
		Dobell 2003	Political Science	Accounting Practices
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Burke & Haynes 2005	Public Administration	Accounting practices
		Wallace Ingraham 2005	Public Administration	Accounting practices
		Mackenzie 2005	Computer Technology	Performativity (Butler)
		West 2005	Digital government	Technology/mechanical capacity
		Brenton 2005	Political Science	Democratic Theory/Accountability
		Yang & Holzer 2006	Political Science	Auditing
		Pandey & Garnett 2006	Public Sector Communication	Auditing
		Tilbury 2006	Public Administration	Auditing/Accountability
		Radin 2006	Public Administration	Accounting practices
		Lynn 2006	Public Administration	Auditing/accounting practices
		Roche 2006	Performance training	Theatre
		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		Waterford 2007	Public Policy	Economics
		ANAO 2007	Public Administration	Auditing
		Sodhi 2008	Public Administration	Auditing/Accountability
		Newton 2008	Political Theory	Democratic Theory/Accountability
		Andrews et al 2008	Public Administration	Auditing

		Bourdeaux & Chikoto 2008	Public Management	Auditing
		Darnall & Sides 2008	Public Management	Auditing
		Garnett et al 2008	Public Administration	Auditing
		Kassel 2008	Public Administration	Auditing
		May 2008	Public Administration	Auditing
		McKinsey 2008	Education	Auditing
		Lapinski 2008	Political Science	Auditing/Accountability
		Cox 2008	Sports journalism	Sport
		Prichard 2008	Sports journalism	Sport/Human capacity
		Pandaram 2008	Sports journalism	Sport/Human capacity
		Lawton 2008	Sports journalism	Sport/Human capacity
		Hanlon 2008	Sports journalism	Sport/Human capacity
		Growden 2008	Sports journalism	Sport/Human capacity
		Reuters 2008	Sports journalism	Sport/Human capacity
		Focus 2008	Sports journalism	Sport/Human capacity
		Halloran 2008	Sports journalism	Sport/Human capacity
Measurable		Lyotard 1979	Knowledge/Postmodernity	Language theory/Austin
		Farnsworth & Fleming 1975	Political Science	Democratic Theory/Accountability
		New Republic 1977	Economics	Democratic Theory/Accountability
		Economist 1990, 1991	Economic	Auditing
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Myers 1995	Political Science	Democratic Theory/Accountability
		Thompson & Riccucci 1998	Public Administration	Political Science
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Rice & Sumberg 1998	Political Science	Auditing
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Pharr & Putnam 2000	Political Science	Democratic Theory/Auditing
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Barrett 2001, 2002	Public Administration	Accounting practices
		Giardinelli 2001	Political Science	Auditing
		Burke & Haynes 2005	Public Administration	Accounting practices
		Mackenzie 2005	Computer Technology	Performativity (Butler)

		West 2005 Brenton 2005 Yang & Holzer 2006 Pandey & Garnett 2006 Tilbury 2006 Durant *et al* 2006 Waterford 2007 ANAO 2007 Mallard 2007 Sodhi 2008 Newton 2008 Andrews et al 2008 Darnall & Sides 2008 Garnett et al 2008 Kassel 2008 May 2008 McKinsey 2008	Digital government Political Science Political Science Public Sector Communication Public Administration Human Resources/Motivation Public Policy Public Administration Consumer politics Public Administration Political Theory Political Theory Public Administration Public Administration Public Administration Public Administration Education	Technology/mechanical capacity Democratic Theory/Accountability Auditing Auditing Auditing/Accountability Goal setting/auditing Economics Auditing Product Evaluation Auditing/Accountability Democratic Theory/Accountability Auditing Auditing Auditing Auditing Auditing Auditing
Accountable	Self-presentations are performances and are 'socially constructed for a public audience' (Goffman 1971) as a way of accounting for oneself (Orbuch 1997: 455).	E. Burke (1729-1797) Goffman 1959, 1963, 1967, 1971 Hymes 1975 Schieffelin 1985, 1998 Brenneis 1987 Sartori 1991 Welsh & Carrasquero 1995 Myers 1995 Orbuch 1997 Thompson & Riccucci 1998 Kochhar-Lindgren 1999 Pharr & Putnam 2000 Yang & Holzer 2006 Pandey & Garnett 2006 Tilbury 2006	Politics Sociology Folk practices Anthropology Ethnology Political Sociology Political Science Political Science Social Accountability Public Administration Law Political Science Political Science Public Sector Communication Public Administration	Public Action/Aesthetics/Rhetoric Theatre as metaphor Language competence (Chomsky) Process (Turner) Anthropology (Schieffelin) Democratic Theory/Accountability Democratic Theory/Accountability Democratic Theory/Accountability Sociology (Goffman/Symbolic Interaction) Political Science Democratic Theory/Accountability Democratic Theory/Auditing Auditing Auditing Auditing/Accountability

		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		ANAO 2007	Public Administration	Auditing
		Sodhi 2008	Public Administration	Auditing/Accountability
		Newton 2008	Political Theory	Democratic Theory/Accountability
		Kassel 2008	Public Administration	Auditing
Concerned with democratic government		E. Burke (1729-1797)	Politics	Public Action/Aesthetics/Rhetoric
		Jackman 1973	Political Science	Economics/Comparative Research
		Farnsworth & Fleming 1975	Political Science	Democratic Theory/Accountability
		Brenneis 1987	Ethnology	Anthropology (Scheiffelin)
		Honig 1992, 1993	Political theory	Austin/Speech Act theory
		Lijphart 1994	Comparative Politics	Democratic Theory/Auditing
		Schachter 1995	Citizenship theory	Democratic Theory/Accountability
		Bell 1996	Political Sociology	Foucault/Postmodernism
		Thompson & Riccucci 1998	Public Administration	Political Science
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Rice & Sumberg 1998	Political Science	Auditing
		Kulynych 1998	Political theory	Honig/Butler
		Kochhar-Lindgren 1999	Law	Democratic Theory/Accountability
		Goldhill & Osborne 1999	Ancient History/Political theory	Theatre/Rhetoric
		Lawton 1998	Politics	Performance Studies
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Pharr & Putnam 2000	Political Science	Democratic Theory/Auditing
		Dolan 2001	Theatre Studies	Theatre
		Barrett 2001, 2002	Public Administration	Accounting practices
		Giardinelli 2001	Political Science	Auditing
		Gray 2001	Political Activism	Theatre
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Burke & Haynes 2005	Public Administration	Accounting practices
		Wallace Ingraham 2005	Public Administration	Accounting practices
		Brenton 2005	Political Science	Democratic Theory/Accountability
		Yang & Holzer 2006	Political Science	Auditing
		Pandey & Garnett 2006	Public Sector Communication	Auditing

		Radin 2006 Waterford 2007 ANAO 2007 Mallard 2007 Sodhi 2008 Newton 2008	Public Administration Public Policy Public Administration Consumer politics Public Administration Political Theory	Accounting practices Economics Auditing Product Evaluation Auditing/Accountability Democratic Theory/Accountability
It concerns power				
A form of power	Performance is 'an emergent stratum of power and knowledge … *performance will be to the twentieth and twenty-first centuries what discipline was to the eighteenth and nineteenth, that is, an onto-historical formation of power and knowledge'* McKenzie 2001: 18).[3]	Phelan 1993 McKenzie 2001	Representation/Visibility Performance Theory	Theatre/performance art Theatre/organizational theory/technology
A form of politics	'Reiterated acting … is power in its persistence and instability' (Butler 1993: 9). Thinking of an activity as 'performance art' reveals the ideological implications of that activity (Chin 1998). Performance can be used to compel others to think/see in particular ways (Langellier 1999: 138)	E. Burke (1729-1797) Brecht 1964 Pocock 1973 Blau 1983 Robinson 1987 Brenneis 1987 McLaren 1988 Laclau 1989 Martin 1989 Butler 1990, 1993, 1995, 1999 Calkowski 1991 Case & Reinelt 1991 Honig 1992, 1993 Foster-Dixon 1993 Fuoss 1993 Phelan 1993 Dolan 1993, 2001	Politics Theatre theory and practice Political Theory Theatre theory/practice Performance Art Ethnology Education Political theory Dance theory Gender Studies Anthropology Feminist Studies Political theory Gender Studies Political Activism Representation/Visibility Theatre Studies	Public Action/Aesthetics/Rhetoric Theatre Speech Act Theory (Austin) Theatre Theatre Anthropology (Schieffelin) Language Arts/Anthropology (Turner) Speech act theory/sociolinguistics Performing arts/performativity Speech Act Theory/Foucault/Derrida Theatre (Brechtian)/Speech Act Theory Performance Studies/Agonistic Politics Austin/Speech Act theory Performativity (Butler) Performance Studies/Agonistic Politics Theatre/performance art Theatre

		Benton 1993	Performance Ethics	Communication/Ethnography
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Aiges 1995	Music	Music performance
		Diamond 1995, 1996	Feminist/Performance Theory	Lacan/Butler
		Bell 1996	Political Sociology	Foucault/Postmodernism
		Chin 1998	Performance Art/Ideology	Performance Studies
		Isbell 1998	Anthropology	Anthropology/Performance Studies
		Lawton 1998	Politics	Performance Studies
		Hawes 1998	Conversation	Speech Act Theory/Anthropology
		Kulynych 1998	Political theory	Honig/Butler
		Papa 1999	Political Theatre	Theatre
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Fraser 1999	Social Sciences	Performativity (Butler)
		Schauble 2000	Journalism	Theatre as metaphor/accountability
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		MacGowan 2000	Anthropology	Language theory/Social construction
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Gray 2001	Political Activism	Theatre
		Scalmer 2002	Political Activism	Theatre
		Walker 2003	Performance/cultural theory	Oral Communication/Theatre/Butler
		Alexander 2003, 2005	Cultural Sociology	Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski)
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Cheng 2004	Performance Studies	Theatre
		Roms 2004	Political theatre	Theatre
		Buckner 2004	Cultural politics	Anthropology
		McKee 2005	Media Studies	Theatre as metaphor
		Giesen 2005	Political theory	Theatre as metaphor
		Radin 2006	Public Administration	Accounting practices
		Shand 2006	Identity politics/journalism	Performativity (Butlerian)
		Mallard 2007	Consumer politics	Product evaluation
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre

Configurations of power and authority	(These may not become visible without situating performance into performativity, according to Langellier 1999: 135). State power, for example, 'is performed through seemingly innocuous red tape, how the state speaks through its citizens' (Cheng 2004)	K. Burke 1945	Rhetoric/Social Action	Literature/Theatre/Communication
		Turner 1957, 1974, 1977, 1984, 1988, 1990	Anthropology	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism
		Goffman 1959, 1963, 1967, 1971	Sociology	Theatre as metaphor
		Poirier 1971	Literature	Oral Communication
		Pocock 1973	Political Theory	Speech Act Theory (Austin)
		Bauman 1975, 1986, 1992	Ethnography	Theatre as metaphor
		Fine & Speer 1977	Oral Interpretation	Goffman/Burke/Hymes/Burns
		Blau 1983, 1989	Theatre theory and practice	Theatre
		Schieffelin 1985, 1998	Anthropology	Process (Turner)
		Robinson 1987	Performance Art	Theatre
		Brenneis 1987	Ethnology	Anthropology (Schieffelin)
		Bartky 1988	Gender/Power	Foucault
		McLaren 1988	Education	Language Arts/Anthropology (Turner)
		Laclau 1989	Political theory	Speech act theory/sociolinguistics
		Bourdieu 1990	Ethnography/Sociology	Speech Act Theory
		Butler 1990, 1993	Gender Studies	Speech Act Theory/Foucault/Derrida
		Calkowski 1991	Anthropology	Theatre (Brechtian)/Speech Act Theory
		Case & Reinelt 1991	Feminist Studies	Performance Studies/Agonistic Politics
		Honig 1992, 1993	Political theory	Austin
		Foster-Dixon 1993	Gender Studies	Performativity (Butler)
		Phelan 1993	Representation/Visibility	Theatre/performance art
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Bell 1996	Political Sociology	Foucault/Postmodernism
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Gibson & Harmel 1998	Political Science	Democratic Theory/Accountability
		Lawton 1998	Politics	Performance Studies
		Pollock 1998	Writing	Theatre/performance art
		Papa 1999	Political Theatre	Theatre
		Sadono 1999	Dance Education	Theatre

		Langellier 1999 Warren 1999 Benton 1993 Schauble 2000 Erickson 2000 Brown & Theodossopoulos 2000 Guss 2000 Gray 2001 Scalmer 2002 Mackinley 2003 Street 2004 Cheng 2004 Meadmore et al 2004 Giesen 2005 Radin 2006 Reed *et al* 2006 Shand 2006 Hajer & Uttermark 2008	Personal Narrative Education Performance Ethics Journalism Political communication Anthropology Cultural performance Political Activism Political Activism Indigenous Australia Studies Political Representation Performance Studies Education Political theory Public Administration Public Administration Identity politics/journalism Public Administration	Ethnography/Performativity (Butler) Performativity (Butler) Communication/Ethnography Theatre as metaphor/accountability Rhetoric Anthropology (Herzfeld) Anthropology Theatre Theatre Education Speech Act Theory/Theatre as metaphor Theatre Performativity (Butler) Theatre as metaphor Accounting practices Evaluation/auditing Performativity (Butlerian) Bourdieu/Dramaturgy/Theatre
Appropriative	'When we script, adapt, stage, and critique enacted lives and worlds, are we above suspicion?' (Benton 1993: 98)	Benton 1993 Fleche 1997 McKenzie 2001[4] Cheng 2004	Performance ethics Psychology/Autism Performance Theory Performance Studies	Communication/Ethnography Theatre (Brecht)/Butler/Austin Theatre/organizational theory/technology Theatre
Appropriates the lives of others	'[P]erformance is in the business of getting into people's lives with the intent to show these lives (texts) for audience presentation. We not only gather texts but … have the power to decide what is told and how texts are represented' (Benton 1993: 99). Performance has 'a mirroring as well as a shaping function' (Carlson 2004/1996) and 'can affect a kind of	Benton 1993 Phelan 1993 Parker & Sedgwick 1995 Carlson 2004/1996 Cheng 2004	Performance Ethics Representation/Visibility Literature Theatre theory/history/practice Performance Studies	Communication/Ethnography Theatre/performance art Austin/Butler/Theatre Theatre Theatre

	violence on reality' (Cheng 2004). Performance constitutes a compulsory 'community of witness' (Parker & Sedgwick 1995: 10).			
and which:				
Constructs reality/the world - social reality - political reality - individual identity - individual bodies - collective identity - collective bodies	Performance is a mode of social construction. The 'reality' it constructs may be truthful or may be aimed at deception (Lehmann-Haupt 1996). 'There is no performance without pre-formance' (MacAloon 1984: 9). 'The central issue of performativity … is the imaginative creation of a human world' (Schieffelin 1998: 205). 'With language we perform actions and create worlds' (Ball 1995: 85). 'Performing a 'situation' is imposing your definition of reality onto others' (Hajer & Uttermark 2008: 7). Self-presentations are performances which are 'socially constructed for a public audience' (Goffman 1959, 1971).	K. Burke 1945 Austin 1955 Turner 1957, 1974, 1977, 1984, 1988, 1990 Goffman 1959, 1963, 1967, 1971 Parry 1967 Poirier 1971 Pocock 1973 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Blau 1983, 1989 MacAloon 1984 De Man 1984 Schieffelin 1985, 1998 Robinson 1987 Bartky 1988 McLaren 1988 Laclau 1989 Bourdieu 1990 Butler 1990, 1993, 1995, 1999 Kershaw 1992 Dolan 1993, 2001 Jackson 1993 Foster-Dixon 1993 Benton 1993 Pineau 1994	Rhetoric/Social Action Speech Act Theory Anthropology Sociology Political theory Literature Political Theory Oral Interpretation Performance Studies Theatre theory/practice Anthropology Language Anthropology Performance Art Gender/Power Education Political theory Ethnography/Sociology Theatre Gender/Performativity Social Change/Community Theatre Studies Ethnography Gender Studies Performance Ethics Education	Literature/Theatre/Communication Language theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Speech Act Theory (Austin) Oral Communication Speech Act Theory (Austin) Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Theatre Theatre as metaphor Austin/Rhetoric/Semiotics Process (Turner) Theatre Foucault Language Arts/Anthropology (Turner) Speech act theory/sociolinguistics Speech Act Theory Speech Act Theory/Foucault/Derrida Theatre Theatre Theatre Performativity (Butler) Communication/Ethnography Theatre as metaphor

		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Aiges 1995	Music	Music performance
		Schachter 1995	Citizenship theory	Democratic Theory/Accountability
		Ball 1995	Political Philosophy	Phenomenology/Hermeneutics/pragmatics
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		Bell 1996	Political Sociology	Foucault/Postmodernism
		Peiss 1996	Gender practices/history	Theatre as metaphor
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Lehmann-Haupt 1996	Journalism	Theatre/Performance Art
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Orbuch 1997	Social Accountability	Sociology (Goffman/Symbolic Interaction)
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Worthen 1998	English/Theatre/Dance	Theatre/Literature (dramatic text)
		Hinckley 1998	Music Education	Theatre
		Pollock 1998	Writing	Theatre/Performance art
		Kulynych 1998	Political theory	Honig/Butler
		Sadono 1999	Dance Education	Theatre
		Warren 1999	Education	Performativity (Butler)
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Madison 1999	Performance Studies	Communication
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Fraser 1999	Social Sciences	Performativity (Butler)
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Godard 2000	Translation	Linguistics/Austin/Schechner
		Guss 2000	Cultural performance	Anthropology
		MacGowan 2000	Anthropology	Language theory/Social construction
		Goldhill and Osborne 2001	Ancient History/Political theory	Theatre/Rhetoric
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor

		Carlson 2004/1996 Buckner 2004 Harrop 2004, 2007 Meadmore et al 2004 Giesen 2005 Ward & Winstanley 2005 Radin 2006 Shand 2006 Hajer & Uttermark 2008 Reiger & Dempsey 2008	Theatre theory/history Cultural politics Folk Theatre Education Political theory Gender/Subjectivity Public Administration Identity politics/journalism Public Administration Health Sociology	Theatre practice Anthropology Performance Studies/Hymes/Schechner Performativity (Butler) Theatre as metaphor Performativity (Butler/Austin) Accounting practices Performativity (Butlerian) Bourdieu/Dramaturgy/Theatre Performativity/Theatre/Sport
Related to discourse	Performance is 'a rhetoric of identity' (Friedman 2002); performance may be grouped according to 'forms of discourse' known as *genres* (MacAloon 1084: 11).	K. Burke 1945 MacAloon 1984 Laclau 1989 Butler 1990, 1993, 1995, 1999 Calkowski 1991 Foster-Dixon 1993 Cherwitz & Darwin 1995 Bell 1996 Diamond 1995, 1996 Rothenberg & Valente 1997 Langellier 1999 Friedman 2002 Meadmore et al 2004 Mackenzie 2005 Ward & Winstanley 2005 Shand 2006 Hajer & Uttermark 2008	Rhetoric/Social Action Anthropology Political theory Gender Studies Anthropology Gender Studies Rhetoric Political Sociology Feminist/Performance Theory Subjectivity Personal Narrative Cultural Theory Education Computer Technology Gender/Subjectivity Identity politics/journalism Public Administration	Literature/Theatre/Communication Theatre as metaphor Speech act theory/sociolinguistics Speech Act Theory/Foucault/Derrida Theatre (Brechtian)/Speech Act Theory Performativity (Butler) Performativity Foucault/Postmodernism Lacan/Butler Performativity (Butler) Ethnography/Performativity (Butler) Language Performativity (Butler) Performativity (Butler) Performativity (Butler/Austin) Performativity (Butlerian) Bourdieu/Dramaturgy/Theatre
Meaning-generating		Crease 1993, 2003 Reinelt 1994, 2001, 2002 Fischer-Lichte 1997 Erickson 2000 Guss 2000 MacGowan 2000	Philosophy of Science Theatre research Theatre history/practice Political communication Cultural performance Anthropology	Phenomenology/Hermeneutics/pragmatics Theatre/Performance Theory and practice Theatre/Semiotics Rhetoric Anthropology Language theory/Social construction

		McKenzie 2001 Hajer & Uttermark 2008	Performance Theory Public Administration	Theatre/organizational theory/technology Bourdieu/Dramaturgy/Theatre
which is functional				
Functional	Performance 'has a mirroring as well as a shaping function'. It is 'a laboratory for possible cultural negotiations and interventions' (Carlson 2004: 214). '[O]ne could deconstruct everything from church prayers to Pak Loh's gestures to the war in Iraq – they are all performances' (Khee 2004)	Adorno & Horkheimer 1944 Marcuse 1955 Turner 1957, 1974, 1977, 1984, 1988 Goffman 1959, 1963, 1967, 1971 Sandifer 1971 Burns 1972 Pocock 1973 Hymes 1975 Ben-Amos 1975 Fine & Speer 1977 Laclau 1989 Schieffelin 1985, 1998 Brenneis 1987 McLaren 1988 Calkowski 1991 Crease 1993, 2003 Pineau 1994 Curtin 1994 Reinelt 1994, 2001, 2002 Bell 1996 Carlson 2004/1996 Fleche 1997 Gibson & Harmel 1998 Hawes 1998 Kulynych 1998 Kirshenblatt-Gimblett 1999 Hughes-Freeland 1998, 2004 Schauble 2000	Critical Theory Critical Theory Anthropology Sociology Readers Theatre Sociology of theatre Political Theory Folk practices Folklore research Oral interpretation Political theory Anthropology Ethnology Education Anthropology Philosophy of Science Education Education Theatre research Political Sociology Theatre theory/history/practice Psychology/Autism Political Science Conversation Political theory Performance Studies Anthropology Journalism	Social Economics/Theatre as metaphor Wittenstein/Austin/Psychoanalysis Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Theatre as metaphor Oral interpretation/theatre Theatre/Goffman Speech Act Theory (Austin) Language competence (Chomsky) Sociolinguistics/Hymes Goffman/Burke/Hymes/Burns Speech act theory/sociolinguistics Process (Turner) Anthropology (Schieffelin) Language Arts/Anthropology (Turner) Theatre (Brechtian)/Speech Act Theory Phenomenology/Hermeneutics/pragmatics Theatre as metaphor Theatre/Anthropology/Postmodernism Theatre/Performance Theory and practice Foucault/Postmodernism Theatre Theatre (Brecht)/Butler/Austin Democratic Theory/Accountability Speech Act Theory/Anthropology Honig/Butler Theatre Symbolic Action/Socio-linguistics/ Communication Theatre as metaphor/accountability

		Erickson 2000	Political communication	Rhetoric
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Foweraker & Krznaric 2000, 2001, 2003	Political Science	Auditing
		Dolan 2001	Theatre Studies	Theatre
		Giardinelli 2001	Political Science	Auditing
		Gray 2001	Political Activism	Theatre
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Barrett 2002	Public Administration	Accounting practices
		Dimple 2004	Literary Studies	Theatre as metaphor/performativity
		Street 2004	Political Representation	Speech Act Theory/Theatre as metaphor
		Harrop 2004, 2007	Folk Theatre	Performance Studies/Hymes/Schechner
		Khee 2004	Performance Studies	Performativity (Austin)/Theatre
		Mackenzie 2005	Computer Technology	Performativity (Butler)
		Giesen 2005	Political theory	Theatre as metaphor
		Radin 2006	Public Administration	Accounting practices
		Durant *et al* 2006	Human Resources/Motivation	Goal setting/auditing
		Shand 2006	Identity politics/journalism	Performativity (Butlerian)
		Waterford 2007	Public Policy	Economics
		Hajer & Uttermark 2008	Public Administration	Bourdieu/Dramaturgy/Theatre
and can be used and abused as a theoretical instrument				
A way of seeing/looking	Performance is '*a way of seeing*' (States 1996: 13).	Matthews 1907, 1910, 1917	Dramatic literature	Oral performance
		Brecht 1964	Theatre theory and practice	Theatre
		Campbell 1971	Communication Aesthetics	Oral Communication
		Sandifer 1971	Readers Theatre	Oral interpretation/theatre
		Ben-Amos 1975	Folklore research	Sociolinguistics/Hymes
		Schechner 1973, 1977, 1985, 1988, 2002, 2003	Performance Studies	Theatre/Anthropology (Turner, Goffman)
		Blau 1983, 1987	Theatre theory/practice	Theatre
		Robinson 1987	Performance Art	Theatre
		Pelias & VanOosting 1987	Oral Communication	Communication Aesthetics
		Calkowski 1991	Anthropology	Theatre (Brechtian)/Speech Act Theory
		Dolan 1993, 2001	Theatre Studies	Theatre

		Jackson 1993	Ethnography	Theatre
		Benton 1993	Performance Ethics	Communication/Ethnography
		Phelan 1993	Representation/Visibility	Theatre/performance art
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Lee 1999	Literary Studies	Oral Interpretation
		Fraser 1999	Social Sciences	Performativity (Butler)
		Madison 1999	Performance Studies	Communication
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Godard 2000	Translation	Linguistics/Austin/Schechner
		Hughes-Freeland 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
		Dimple 2004	Literary Studies	Theatre as metaphor/performativity
		Khee 2004	Performance Studies	Performativity (Austin)/Theatre
		Bleeker 2005	Ethnomusicology Persuasion	Theatre practice
		Taviani 2005	Theatre practice	Theatre
		Radin 2006	Public Administration	Accounting practices
		Lynn 2006	Public Administration	Auditing/accounting practices
and a way of knowing		Turner 1957, 1974, 1984, 1988, 1990, 1990	Anthropology	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism
		Kapferer 1984	Anthropology	Theatre/Anthropology (Turner)
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		MacGowan 2000	Anthropology	Language theory/Social construction
		Harrop 2004, 2007	Folk Theatre	Performance Studies/Hymes/Schechner
		Noble 2005	Mental Health	Theatre
A theory		Carlson 2004/1996	Theatre theory/history/practice	Theatre

		McKenzie 2001 Cheng 2004	Performance Theory Performance Studies	Theatre/organizational theory/technology Theatre
A theory of action	Performance is a 'theory of action' (Hughes-Freeland 1998: 13). Performance is 'an action that makes [something] appear' (Dolan 2001: 470).	Turner 1957, 1974, 1977, 1984, 1988 Austin 1955 Skinner 1971 Pocock 1973 Fuoss 1993 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Honig 1992 Hughes-Freeland 1998, 2004 Kulynych 1998 Fraser 1999 MacGowan 2000 Dolan 2001 Dimple 2004 Street 2004	Anthropology Speech Act Theory Political philosophy Political Theory Political Activism Performance Studies Political theory Anthropology Political theory Social Sciences Anthropology Theatre Studies Literary Studies Political Representation	Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Language Theory Speech Act Theory (Austin) Speech Act Theory (Austin) Performance Studies/Agonistic Politics Theatre/Anthropology (Turner, Goffman) Austin/Speech Act theory Symbolic Action/Sociolinguistics/ Communication Honig/Butler Performativity (Butler) Language theory/Social construction Theatre Theatre as metaphor/performativity Speech Act Theory/Theatre as metaphor
A concept	Performance is 'a critical new concept in the humanities and social sciences'. It indicates 'the contingent and creative dimensions of social, cultural, and artistic action' (Alexander 2005); 'the idea of performance or performativity has emerged as a possible organizing concept for a wider range of cultural, social, and political activities' (Postlewait and Davis 2003). The failure to consider performance in anthropology indicates 'how much we tend to appropriate the traditions [of	E. Burke (1729-1797) Matthews 1907, 1910, 1917 Turner 1957, 1974, 1977, 1984, 1988 Parry 1967 Campbell 1971 Skinner 1971 Long 1974 Hymes 1975 Ben-Amos 1975 Bacon 1975 Bauman 1975, 1986, 1992 Fine & Speer 1977 Schechner 1973, 1977, 1985, 1988, 2002, 2003	Politics Dramatic Literature Anthropology Political theory Communication Aesthetics Political philosophy Oral interpretation Folk practices Folklore research Oral interpretation Ethnography Oral interpretation Performance Studies	Public Action/Aesthetics/Rhetoric Oral performance Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Speech Act Theory (Austin) Oral Communication Speech Act Theory (Austin) Goffman/Burke Language competence (Chomsky) Sociolinguistics/Hymes Goffman/Burke/Hymes/Burns Theatre as metaphor Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman)

	non-literate cultures] as *objets d'art* or as documents [made] for scholarship [and] how little we have attended to the persons whose traditions they are [yet] the nature of the performance affects what is known' (Hymes 1975: 70). 'Performance is a responsive concept … an organizing concept' which is 'under revisions in light of the many activities to which it is addressed' (Kirshenblatt-Gimblett 1999)	Laclau 1989	Political theory	Speech act theory/sociolinguistics
		MacAloon 1984	Anthropology	Theatre as metaphor
		Pelias & VanOosting 1987	Oral Communication	Communication Aesthetics
		Brenneis 1987	Ethnology	Anthropology (Schieffelin)
		McLaren 1988	Education	Language Arts/Anthropology (Turner)
		Foster-Dixon 1993	Gender Studies	Performativity (Butler)
		Fuoss 1993	Political Activism	Performance Studies/Agonistic Politics
		Dolan 1993	Theatre Studies	Theatre
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Cherwitz & Darwin 1995	Rhetoric	Performativity
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Carlson 2004/1996	Theatre theory/history/practice	Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Jarmon 1998	Conversation Analysis	Performance Studies/Performativity
		Lawton 1998	Politics	Performance Studies
		Kulynych 1998	Political theory	Honig/Butler
		Lee 1999	Literary Studies	Oral Interpretation
		Madison 1999	Performance Studies	Communication
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Fraser 1999	Social Sciences	Performativity (Butler)
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		Godard 2000	Translation	Linguistics/Austin/Schechner
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Alexander 2003, 2005	Cultural Sociology	Theatre/Symbolic Action/Speech Act Theory (Burke, Turner, Stanislavski)
		Hughes-Freeland 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
		Dimple 2004	Literary Studies	Theatre as metaphor/performativity
		Harrop 2004, 2007	Folk Theatre	Performance Studies/Hymes/Schechner

		Khee 2004 Street 2004 Radin 2006 Lynn 2006 Thompson 2006 Hajer & Uttermark 2008 Darnall & Sides 2008 Garnett et al 2008 Kassel 2008 May 2008 McKinsey 2008	Performance Studies Political Representation Public Administration Public Administration Drama Education Public Administration Public Administration Public Administration Public Administration Public Administration Education	Performativity (Austin)/Theatre Speech Act Theory/Theatre as metaphor Accounting practices Auditing/accounting practices Theatre Bourdieu/Dramaturgy/Theatre Auditing Auditing Auditing Auditing Auditing
A tool		Sandifer 1971 Crease 1993, 2003 Carlson 2004/1996 Godard 2000 Harrop 2004, 2007 Khee 2004 Hajer & Uttermark 2008	Readers Theatre Philosophy of Science Theatre theory/history/practice Translation Folk Theatre Performance Studies Public Administration	Oral interpretation/theatre Phenomenology/Hermeneutics/pragmatics Theatre Linguistics/Austin/Schechner Performance Studies/Hymes/Schechner Performativity (Austin)/Theatre Bourdieu/Dramaturgy/Theatre
A vehicle	Performance is a vehicle for cultural memory and catharsis	Roach 1985, 1995, 1995 Richards 1995 Diamond 1995, 1996	Performance Studies Cultural Studies Feminist/Performance Theory	Anthropology Theatre/Literature Lacan/Butler
A movement	The performance movement relates to accountability. 'Concern about the performance of organizations has become a pervasive element in the world we live in' (Radin 2006: 1). 'The rhetoric of performance … focuses on the achievement of program outcomes' (Radin 2006: 2)	Radin 2006	Public administration	Accounting practices
'Anti-disciplinary'	Performance is not a new discipline but an 'anti-discipline' which 'by its nature resists conclusions [and] the sort	Roach 1985, 1995, 1996 Carlson 2004/1996	Performance studies Theatre theory/history/practice	Anthropology Theatre practice

	of definitions, boundaries, and limits so useful to traditional academic writing and academic structures' (Carlson 2004: 206).			
A *zeitgeist*	Performance is likely to become 'the dominating intellectual trope' for 20th-21st centuries (Postlewait & Davis 2003; Walker 2003: 149)	Carlson 2004/1996 McKenzie 2001 Postlewait & Davis 2003 Walker 2003	Theatre theory/history/practice Performance Theory Theatre theory/history Performance/cultural theory	Theatre Theatre/organizational theory/technology Theatre practice Oral Communication/Theatre/Butler
A 'cult'	Managers and organizational theorists are engaged in a 'peak performance cult' (McKenzie 2001: 60).	Vaill 1989	Management Theory	Theatre as metaphor
A western concept	'[F]or people to use the term to describe these events [photos taken by US soldiers at Abu Ghraib prison] shows a critical distance that comes with privilege (the privilege of liberal white academics who are not involved in … direct struggle … [there is] "an area of blindness" in the study and theorising of people performing' (Cheng 2004)	Walker 2003 Khee 2004 Cheng 2004	Performance/cultural theory Performance Studies Performance Studies	Oral Communication/Theatre/Butler Performativity (Austin)/Theatre Theatre
Essentially contested	Performance is an "essentially contested concept" (Strine, Long and Hopkins 1990: 183); this contestation takes place both within performance and 'along its borders' (Worthen 1998: 1100). 'Performance is a responsive concept … an organizing concept' which is 'under revisions in light of the	Fine & Speer 1977 Schechner 1973, 1977, 1985, 2002, 2003 Pelias & VanOosting 1987 McLaren 1988 Strine, Long & Hopkins 1990 Reinelt 1994, 2001, 2002 Curtin 1994 Parker & Sedgwick 1995	Oral interpretation Performance Studies Oral Communication Education Performance Studies Theatre research Education Theatre practice	Goffman/Burke/Hymes/Burns Theatre/Anthropology (Turner, Goffman) Communication Aesthetics Language Arts/Anthropology (Turner) Oral Communication Theatre/Performance Theory and practice Theatre/Anthropology/Postmodernism Semiotics/Anthropology/Theatre

	many activities to which it is addressed' (Kirshenblatt-Gimblett 1999)	States 1996 Carlson 2004/1996 Rothenberg & Valente 1997 Worthen 1998 Lee 1999 Kirshenblatt-Gimblett 1999 McKenzie 2001 Postlewait & Davis 2003 Mounsef 2003 Radin 2006	Literature Theatre theory/history/practice Subjectivity English/Theatre/Dance Literary Studies Performance Studies Performance Theory Theatre theory/history Performance studies Public Administration	Austin/Butler/Theatre Theatre Performativity (Butler) Theatre/Literature (dramatic text) Oral Interpretation Theatre Theatre/organizational theory/technology Theatre practice Theatre Accounting practices
and is derived from:				
From theatre: a term of the theatre	'The notion of 'performance' encompasses all elements of theatre' (Kershaw 1992: 17). However, performance has 'floated free of theater precincts' (Diamond 1996: 2); 'the adaptation of the idea of performance to the study of human behaviour and social order has been energetically taken up, in decidedly positive and comprehensive terms… the idea of performance or performativity has emerged as a possible organizing concept for a wider range of cultural, social, and political activities' (Postlewait and Davis 2003); performance is swiftly becoming 'the dominant intellectual trope of the period' (Carlson 2004: 213).	Goffman 1959, 1963, 1967, 1971 Brecht 1964 Campbell 1971 Sandifer 1971 Burns 1972 Schechner 1973, 1977, 1985, 1988, 2002, 2003 Passow & Strauss 1981 MacAloon 1984 Schieffelin 1985, 1998 Roach 1985, 1995, 1996 Bauman 1986a Robinson 1987 Marranca 1987 Bartky 1988 McLaren 1988 Calkowski 1991 Case & Reinelt 1991 Kershaw 1992 Steadman 1992 Fuoss 1993 Dolan 1993, 2001	Sociology Theatre theory and practice Communication Aesthetics Readers Theatre Sociology of theatre Performance Studies Performance analysis Anthropology Anthropology Performance Ethnography Performance Art Theatre Studies Gender/Power Education Anthropology Feminist Studies Social Change/Community African theatre & politics Political Activism Theatre Studies	Theatre as metaphor Theatre Oral Communication Oral interpretation/theatre Theatre/Goffman Theatre/Anthropology (Turner, Goffman) Theatre Theatre as metaphor Process (Turner) Anthropology Theatre as metaphor Theatre Theatre (practice and theory) Foucault Language Arts/Anthropology (Turner) Theatre (Brechtian)/Speech Act Theory Performance Studies/Agonistic Politics Theatre Theatre Performance Studies/Agonistic Politics Theatre

		De Marinis 1993	Semiotic analysis	Theatre/Speech Act Theory
		Phelan 1993	Representation/Visibility	Theatre/performance art
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/Performance Theory and practice
		Pineau 1994	Education	Theatre as metaphor
		Curtin 1994	Education	Theatre/Anthropology/Postmodernism
		Ward 1994	African theatre	Theatre
		Parker & Sedgwick 1995	Literature	Austin/Butler/Theatre
		Diamond 1995, 1996	Feminist/Performance Theory	Lacan/Butler
		Jarmon 1996	Conversation Analysis	Performance Studies/Performativity
		Peiss 1996	Gender practices/history	Theatre as metaphor
		Huxley & Witt 1996	Performance practice	Theatre/performing arts
		Carlson 2004/1996	Theatre theory/practice/history	Theatre
		Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Rothenberg & Valente 1997	Subjectivity	Performativity (Butler)
		Anderson 1998	Feminist/Critical Sociology	Performativity (Butler)/Communicative Ethics (Habermas)
		Joseph 1998	Marx (production)	Performativity (Butler)
		Chin 1998	Performance Art/Ideology	Performance Studies
		Isbell 1998	Anthropology	Anthropology/Performance Studies
		Hughes-Freeland 1998, 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
		Lawton 1998	Politics	Performance Studies
		Fusco 1998	Performance Art	Theatre
		Sadono 1999	Dance Education	Theatre
		Papa 1999	Political Theatre	Theatre
		Madison 1999	Performance Studies	Communication
		Kirshenblatt-Gimblett 1999	Performance Studies	Theatre
		Schauble 2000	Journalism	Theatre as metaphor/accountability
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		Godard 2000	Translation	Theatre/Performativity
		Gray 2001	Political Activism	Theatre
		McKenzie 2001	Performance Theory	Theatre/organizational theory/technology
		Crane 2002	Theatre History	Theatre

		Scalmer 2002 Mackinley 2003 Postlewait and Davis 2003 Dimple 2004 Roms 2004 Harrop 2004, 2007 Khee 2004 Street 2004 Cheng 2004 Bleeker 2005 Noble 2005 Barba & Savarese 2005 Taviani 2005 Thompson 2006 Roche 2006 Hajer & Uttermark 2008	Political Activism Indigenous Australia Studies Theatre theory/history Literary Studies Political Theatre Folk Theatre Performance Studies Political Representation Performance Studies Ethnomusicology Persuasion Mental Health Theatre Anthropology Theatre practice Drama Education Performance training Public Administration	Theatre Education Theatre practice Theatre Theatre Theatre practice Performativity (Austin)/Theatre Speech Speech Act Theory/Theatre as metaphor Speech Act Theory Theatre Theatre Theatre practice Theatre Theatre Theatre Bourdieu/Dramaturgy/Theatre
Not a theatre term	Performance is a mode of action/process which occurs both inside and outside theatre and which theatre also uses. It may have an appearance of theatricality, though (Butler 1993). **NB**: none of the Auditing/Accountancy literature sees performance as a theatre metaphor, but they do not specify that it isn't.	E. Burke (1729-1797) La Perouse 1799 Austin 1955[5] Turner 1957, 1974, 1977, 1984, 1988, 1990[6] Arendt 1958, 1963 Parry 1967 Campbell 1971 Skinner 1971 Pocock 1973 Long 1974 Hymes 1975 Ben-Amos 1975 Bacon 1975 Bauman 1975, 1986, 1992 Abrahams 1976 Fine & Speer 1977 Blau 1983, 1989 De Man 1984	Politics Exploration Speech Act Theory Anthropology Political philosophy Political theory Communication Aesthetics Political philosophy Political Theory Oral interpretation Folk practices Folklore research Oral interpretation Ethnography Folklore/Literature Oral interpretation Theatre theory/practice Language	Public Action/Aesthetics/Rhetoric Public Achievement Language theory Anthropology/ Literature/Law/ Linguistics/Theatre/Postmodernism Philosophy/Speech Act Theory Speech Act Theory (Austin) Speech Communication Speech Act Theory (Austin) Speech Act Theory (Austin) Goffman/Burke Language competence (Chomsky) Sociolinguistics/Hymes Goffman/Burke/Hymes/Burns Theatre as metaphor Oral Communication Goffman/Burke/Hymes/Burns Theatre Austin/Rhetoric/Semiotics

		Laclau 1989	Political theory	Speech act theory/sociolinguistics
		Pelias & VanOosting 1987	Oral Communication	Communication Aesthetics
		Butler 1990, 1993[7]	Gender Studies	Speech Act Theory/Foucault/Derrida
		Honig 1992	Political theory	Austin/Speech Act theory
		Foster-Dixon 1993	Gender Studies	Performativity (Butler)
		Crease 1993, 2003	Philosophy of Science	Phenomenology/Hermeneutics/pragmatics
		Schachter 1995	Citizenship theory	Democratic Theory/Accountability
		Ball 1995	Political philosophy	Phenomenology/Hermeneutics/pragmatics
		States 1996	Theatre practice	Semiotics/Anthropology/Theatre
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Lee 1999	Literary Studies	Oral Interpretation
		Langellier 1999	Personal Narrative	Ethnography/Performativity (Butler)
		Warren 1999	Education	Performativity (Butler)
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		Brown & Theodossopoulos 2000	Anthropology	Anthropology (Herzfeld)
		Reinelt 2002[8]	Theatre research	Theatre/Performance Theory and practice
		Khee 2004	Performance Studies	Performativity (Austin)/Theatre
		Mackenzie 2005	Computer Technology	Performativity (Butler)
		West 2005	Digital government	Technology/mechanical capacity
		Ward & Winstanley 2005	Gender/Subjectivity	Performativity (Butler/Austin)
		Newton 2008	Political Theory	Democratic Theory/Accountability
		Darnall & Sides 2008	Public Administration	Auditing
		Garnett et al 2008	Public Administration	Auditing
		Kassel 2008	Public Administration	Auditing
		May 2008	Public Administration	Auditing
		McKinsey 2008	Education	Auditing

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[1] Initial characteristics based on Blau's 1989 article 'The Universals of Performance' and supplemented with material from other theorists and authors.
[2] Blau is sympathetic to anthropological uses of performance as a means of generating trans-cultural *communitas* (Turner 1982) but believes this 'admirable mission' is doomed to fail because the performer is always the 'other': this is the only thing which crosses cultures: 'the sense of removal or distance … is the precondition of [the performer's] charm' (269).
[3] McKenzie stresses that performance power does not *replace* disciplinary; rather it displaces it, and uses it.
[4] McKenzie stresses that performance need not be appropriative.
[5] Austin regarded theatrical language as derived from everyday language.
[6] MacAloon argues that Turner began with a theatre metaphor (social drama) but subsequently came to argue that theatre was derived from social drama (MacAloon 1984: 3). Although Turner argued in 1957 that 'social drama' was 'a useful description and analytical tool … [for] social anthropology' (Turner 1957: 92) it was not really clear that he was using the term metaphorically. The only reference to theatre was an analogy between Greek tragedy and the way individuals in his social dramas seemed to be tempting

but ultimately always overwhelmed by Fate (1957: 38-41), and the term 'principal characters' (1957: 94). If anything, he uses the metaphor of a boxing ring: individuals 'fight[ ] their own corner' (1957: 41). He later said that 'a cultural form was the model for a social scientific concept' (Turner 1974: 32) because he came to see performance as processual: 'in our daily life, social dramas … continue to emerge … but the cultural ways we have of becoming aware of them – rituals, stage plays, carnival, anthropological monographs, pictorial exhibitions, films – vary with culture, climate, technology, group history, and the demography of individual genius' (1984: 20), yet even here, it is far from clear that it is a theatre metaphor. For Turner, 'the social drama form is … universal … It is not yet an aesthetic mode, for it is fully embodied in daily living' (MacAloon 1984: 25). By 1988, Turner was explicitly denying that his idea of 'social drama' was metaphoric and was critical of people who imputed 'theatricality' into the idea as if it involved a distinction between 'appearance' and 'reality'. This distinction may not be applicable outside Western culture (MacAloon 1984: 6-7). It seems that Turner may have thought of drama in its original Greek sense, as related to *doing*. Stoeltje reports that Turner insisted that 'public reflexivity takes the shape of performance and communicates through "dramatic, that is doing codes"' (Turner 1977 quoted in Stoeltje 1978). Drama was about *doing*, and could take the form of *social* drama *or aesthetic* drama. The potential for misunderstanding seems to have arisen very early. In the Foreword to the 1968 reprinting of *Schism and Continuity*, Max Gluckman said 'I hope no-one will turn away from his [Turner's] analysis in dislike of the phrase "social drama". Several of us have tried, with Turner, to find another phrase … we have failed to, and he would be grateful for suggestions' (Gluckman 1968: xii). Turner suggests in *Schism and Continuity* that 'social drama' might be a useful concept for sociological analyses because it reveals social structure (Turner 1957: 231). He does not elaborate on this, but this suggests that he was not familiar at the time with the work of Goffman.

[7] Critics of Butler contend that Butler's concept of performativity is essentially theatrical. (See Rothenberg and Valente 1997).

[8] Reinelt appears to have gone through a period of using performance in a fairly loose way prior to 2002, when she specifically confronted the relationship between theatricality and performativity and in the process clarified performance and performative as well, at least in terms of her take on their intersection with theatre. See Reinelt 2001 and 2002.

Appendix E Table 2: Defining *Performativity*

PERFORMATIVITY				
PERFORMATIVITY IS:		**THEORIST**	**FIELD**	**SOURCE**
About signification		Lyotard 1979 Fischer-Lichte 1997 Fleche 1997 Reinelt 2002 Godard 2000 Walker 2003 Curtin 2005	Language/Postmodernity/ Capitalism Theatre history/practice Psychology/Autism Theatre research Translation Performance/cultural theory Teaching	Language theory/Austin/Marx/ technology Theatre/Semiotics Theatre (Brecht)/Butler/Austin Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Linguistics/Austin/Schechner Language/Performativity (Butler) Theatre/Anthropology/Postmodernism
A form of optimization	'Performativity is legitimation defined as the maximization of a system's output and the minimization of its input. It normalizes activities by optimizing a system's performance' (McKenzie 2001: 163) and operates at 'a certain level of terror … be operational … or disappear' (Lyotard 1979: xxiv)	Lyotard 1979 Marshall 1999 McKenzie 2001 MacKenzie 2005 Reiger & Dempsey 2008	Language/Postmodernity/ Capitalism Education Performance Theory Economic Sociology Health Sociology	Language theory/Austin/Marx/ technology Lyotard/Foucault/Austin/Searle Lyotard/System Theory Butler/Austin Butler/Feminist Writing/Sport Theory
A rhetoric of identity	One of three currently popular 'rhetorics' aimed at overcoming/blurring boundaries in conceptions of multiculturalism and diversity	Honig 1992 Reinelt 2001, 2002 Friedman 2002 Carlson 2004/1996	Political theory Theatre research Cultural Theory Theatre theory/history	Austin/Speech Act theory Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Language Austin/Butler/Dolan
The discursive construction of (socially inscribed) identities	'Performativity [is] not … a singular or deliberate "act", but … the reiterative and citational practice by which discourse produces the effects that it names' (Butler 1993: 2): 'a performative	Bourdieu 1990 Butler 1988, 1990, 1993, 1995, 1999 Honig 1992, 1993 Foster-Dixon 1993 Dolan 1993	Ethnography/Sociology Gender Studies Political Theory Gender Studies Theatre Studies	Speech Act Theory Austin/Foucault/Derrida Austin Performativity (Butler) Performativity (Butler)

	is that discursive practice that enacts or produces that which it names' (13) through authoritative citation underpinned by 'historically revisable' identificatory practices (14). Performativity extends speech act theory: words not only act but they do so within structural, social, political and cultural contexts. Performance therefore *produces* identities, power relationships and experience, it does not merely report or enact it (Langellier 1999: 128).	Sedgwick 1993 Parker & Sedgwick 1995 Carlson 2004/1996 Gingrich-Philbrook 1997 Fleche 1997 Kulynych 1998 Fraser 1999 Langellier 1999 Warren 1999 Kohli 1999 Reinelt 2001, 2002 Walker 2003 Street 2004 Cowlishaw 2004 Conlon 2004 B. Alexander 2004 Jackson 2004 Meadmore et al 2004 Law & Urry 2004 Ward & Winstanley 2005 duGay 2005 Brickell 2005 Muñoz 2005 Feldman 2005 Shand 2006	Queer theory Literature Theatre theory/history/practice Speech Communication Psychology/Autism Political theory Social Sciences Personal Narrative Education Education Theatre research Performance/cultural theory Political Representation Anthropology Gender/Queer theory Race/ethnicity Feminism Education Sociology Gender/Subjectivity Sociology Gender (masculinity) Gender/Queer theory Migration/ethnic relations Identity politics	Austin/Butler Austin/Butler/Theatre Theatre/Austin/Butler/Dolan Austin/Butler Theatre (Brecht)/Butler/Austin Honig/Butler Performativity (Butler) Ethnography/Speech Act Theory Performativity (Butler) Performativity (Butler) Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Language/Performativity (Butler) Speech Act Theory Butler Butler Butler Butler Butler Austin/Butler/Theatre Butler/Austin Language theory Butler/Goffman Butler Butler Performativity (Butler)
which may also apply to objects	Computer codes can take on 'a social existence' through the same discursive processes Butler proposes for humans (Mackenzie 2005)	McKenzie 2001 Law & Urry 2004 MacKenzie 2004 Mackenzie 2005	Performance Theory Sociology Economic Sociology Computer software	Theatre/organizational theory/technology Austin/Butler/Theatre Butler/Austin Performativity (Butler)
Embodied/Material		Schieffelin 1985, 1998	Anthropology	Process (Turner)

		Butler 1988, 1990, 1993, 1995, 1999	Gender Studies	Speech Act Theory/Foucault/Derrida
		Foster-Dixon 1993	Gender Studies	Performativity (Butler)
		Dolan 1993, 2001	Theatre Studies	Performativity (Butler)
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler)
		Ward 1994	African theatre	Theatre
		Cherwitz & Darwin 1995	Rhetoric	Performativity
		Carlson 2004/1996	Theatre theory/history	Austin/Butler/Dolan
		Jarmon 1996	Conversation Analysis	Performativity/drama
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Worthen 1998	English/Dance	Theatre
		Kulynych 1998	Political theory	Honig/Butler
		Warren 1999	Education	Austin/Butler
		Madison 1999	Performance Studies	Performativity (Butler)
		Fraser 1999	Social Sciences	Communication
		McKenzie 2001	Performance Theory	Theatre/organizational theory/ technology
		B. Alexander 2004	Race/Ethnicity	Butler
		Jackson 2004	Feminism	Butler
		Ward & Winstanley 2005	Gender/Subjectivity	Performativity (Butler/Austin)
		Shand 2006	Identity politics	Performativity (Butler)
		Reiger & Dempsey 2008	Health Sociology	Butler/Feminist Writing/Sport Theory
Reiterative	‘Performativity … is always a reiteration of a norm or set of norms (Butler 1993: 12)	Butler 1988, 1990, 1993, 1995, 1999	Gender Studies	Speech Act Theory/Foucault/Derrida
		Reinelt 1994, 2001, 2002	Theatre research	Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler)
		Gingrich-Philbrook 1997	Speech Communication	Austin/Butler
		Fleche 1997	Psychology/Autism	Theatre (Brecht)/Butler/Austin
		Goodman 2000	Theatre/Gender Studies	Theatre/Performativity
		Godard 2000	Translation	Linguistics/Austin/Schechner
		McKenzie 2001	Performance Theory	Theatre/organizational theory /technology
		Ward & Winstanley 2005	Gender/Subjectivity	Performativity (Butler/Austin)
		Feldman 2005	Migration/ethnic	Butler

		Shand 2006	relations Identity politics	Performativity (Butler)
Inherent in human expressivity	Expressivity is inherent in any human activity, therefore performativity is inherent in any human activity (Schieffelin 1998)	Schieffelin 1985, 1998	Anthropology	Theatre (as metaphor)/Process (Turner)
A theory of language		Austin 1955 Parry 1967 Honig 1992, 1993 Sedgwick 1993 Walker 2003 duGay 2005	Speech Act Theory Political theory Political theory Anthropology Performance/cultural theory Sociology	Language theory Speech Act Theory (Austin) Austin Austin/Butler Language/Performativity (Butler) Language theory
A theory of action	'Within speech act theory, a performative is that discursive practice that enacts or produces that which it names' (Butler 1993: 13).	Austin 1955 Butler 1988, 1990, 1993, 1995, 1999 Honig 1992, 1993 Reinelt 1994, 2001, 2002 Parker & Sedgwick 1995 Kulynych 1998 Hughes-Freeland 1998, 2004 Fraser 1999 Dimple 2004 Street 2004 Law & Urry 2004 Brickell 2005 Reiger & Dempsey 2008	Speech Act Theory Gender Studies Political theory Theatre research Literature Political theory Anthropology Social Sciences Literary Studies Political Representation Sociology Gender (masculinity) Health Sociology	Language theory Speech Act Theory/Foucault/Derrida Austin Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Austin/Butler/Theatre Honig/Butler Symbolic Action/Sociolinguistics/ Communication Performativity (Butler) Theatre (as metaphor)/performativity Speech Act Theory Austin/Butler/Theatre Butler/Goffman Butler/Feminist Writing/Sport Theory
A theory about performance		Diamond 1995, 1996 Dolan 1993, 2001 Reinelt 1994, 2001, 2002 Ward 1994	Feminist/Performance theory Theatre Studies Theatre research African theatre	Lacan/Butler Performativity (Butler) Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Theatre

		Worthen 1998 Kirshenblatt-Gimblett 1999 Street 2004 Khee 2004 Hajer & Uttermark 2008 Reiger & Dempsey 2008	English/Dance Performance Studies Political Representation Performance Studies Public Administration Health Sociology	Theatre Theatre Speech Act Theory Performativity (Austin)/Theatre Bourdieu/Dramaturgy/Theatre/Theatre Butler/Feminist Writing/Sport Theory
A theory about communication		K. Burke 1945 Lyotard 1979 Cherwitz & Darwin 1995 Parker & Sedgwick 1995 Jarmon 1996 Gingrich-Philbrook 1997 Lawton 1998 Kirshenblatt-Gimblett 1999 Curtin 2005	Rhetoric/Social Action Language/Postmodernity Rhetoric Literature Conversation Analysis Speech Communication Politics Performance Studies Teaching	Literature/Theatre/Communication Language theory/Austin Performativity Austin/Butler/Theatre Performativity/drama Austin/Butler Performance Studies Theatre Theatre/Anthropology/Postmodernism
A theory about identity		Butler 1988, 1990, 1993, 1995, 1999 Dolan 1993 Reinelt 1994, 2001, 2002 Carlson 2004/1996 Kulynych 1998 Kohli 1999 Cowlishaw 2004 B. Alexander 2004 Jackson 2004 Meadmore et al 2004 Ward & Winstanley 2005 Muñoz 2005 Feldman 2005	Gender Studies Theatre Studies Theatre research Theatre theory/history/practice Political theory Education Anthropology Race/Ethnicity Feminism Education Gender/Subjectivity Gender/Queer theory Migration/ethnic relations	Speech Act Theory/Foucault/Derrida Butler Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Theatre/Austin/Butler/Dolan Honig/Butler Butler Butler Butler Butler Butler Butler/Austin Butler Butler
A theory about power	'Without performativity … personal narrative risks being a performance practice without a	Lyotard 1979 Bourdieu 1990	Language/Postmodernity/ Capitalism Ethnography/Sociology	Language theory/Austin/Marx/ technology Speech Act Theory

	theory of power to interrogate what subject positions are culturally available, what texts and narrative forms and practices are privileged, and what discursive contexts prevail in interpreting experience. Without it we are vulnerable to the charge that performance makes no difference, that it leaves all material and social conditions unchanged … Performativity asks us to recognize and realize the potential of the performance paradigm … to show [performativity]' (Langellier 1999: 135).	Butler 1988, 1990, 1993, 1995, 1999 Dolan 1993 Reinelt 1994, 2001, 2002 Gingrich-Philbrook 1997 Lawton 1999 Warren 1999 Langellier 1999 Lloyd 1999 Kohli 1999 Marshall 1999 Goodman 2000 McKenzie 2001 Street 2004 B. Alexander 2004 Jackson 2004 Meadmore et al 2004 Shand 2006	Gender Studies Theatre Studies Theatre research Speech Communication Politics Education Personal Narrative Politics Education Education Theatre Studies Performance Theory Political Representation Race/Ethnicity Feminism Education Identity politics	Speech Act Theory/Foucault/Derrida Performativity (Butler) Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Austin/Butler Performance Studies Performativity (Butler) Ethnography/Performativity Butler Butler Lyotard/Foucault/Austin/Searle Theatre/Performativity Theatre/organizational theory /technology Speech Act Theory Butler Butler Butler Butler
A theory about knowledge	Performativity is 'a working principle of knowledge' (Carlson 2004: 151). In postmodernity, knowledge is legitimated by 'optimizing the system's performance – efficiency' (Lyotard 1979: xxiv).	Lyotard 1979 Law & Urry 2004 MacKenzie 2004	Language/Postmodernity/ Capitalism Sociology Economic Sociology	Language theory/Austin/Marx/ technology Austin/Butler/Theatre Austin/Butler
A model of spectatorship	The idea of performance can 'promote wider understanding about the different ways of acting human within the constraints of the group' and how those constraints might be challenged (Hughes-Freeland 2004: 11235)	Hughes-Freeland 2004	Anthropology	Symbolic Action/Sociolinguistics/ Communication
An organizing concept	'the idea of performance or	Schechner 1973, 1977, 1985,	Performance	Theatre/Anthropology (Turner,

	performativity has emerged as a possible organizing concept for a wider range of cultural, social, and political activities' (Postlewait and Davis 2003)	1988, 2002, 2003 MacAloon 1984 Calkowski 1991 Dolan 1993 Reinelt 1994, 2001, 2002 Parker & Sedgwick 1995 Lawton 1998 Kirshenblatt-Gimblett 1999 Fraser 1999 Goodman 2000 Godard 2000 Postlewait and Davis 2003 Dimple 2004 Khee 2004 Conlon 2004 Muñoz 2005 Avis 2005 Feldman 2005	 Anthropology Anthropology Theatre Studies Theatre research Literature Politics Performance Studies Social Sciences Theatre/Gender Studies Translation Theatre Literary Studies Performance Studies Gender/Queer theory Gender/Queer theory Education Migration/ethnic relations	Goffman) Theatre (as metaphor) Theatre (Brecht)/Speech Act Theory Performativity (Butler) Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Austin/Butler/Theatre Performance Studies Theatre Performativity (Butler) Theatre/Performativity Linguistics/Austin/Schechner Theatre Theatre (as metaphor)/performativity Performativity (Austin)/Theatre Butler Butler Butler Butler
A category	The 'performative mode' is a 'fundamental category' in contemporary interdisciplinary arts studies (Fischer-Lichte 1997: 15)	Fischer-Lichte 1997	Theatre history/practice	Theatre/Semiotics
A condition (postmodern)	Performativity 'is the postmodern condition: it demands that all knowledge be evaluated in terms of operational efficiency' (McKenzie 2001: 14).	Lyotard 1979 McKenzie 2001	Language/Postmodernity/ Capitalism Performance theory	Language theory/Austin/Marx/ technology Theatre/organizational theory/technology
A challenge	Performativity issues 'a certain challenge … a certain level of terror, whether soft or hard: be operational (that is commensurable) or disappear'	Lyotard 1979	Language/Postmodernity	Language theory/Austin/Marx/ technology

	(Lyotard 1979: xxiv)			
A term from theatre	Performativity is 'one of the elements of theatricality' (Féral 2002: 5)	Schechner 1973, 1977, 1985, 1988, 2002, 2003 Dolan 1993, 2001 Reinelt 1994, 2001, 2002 Ward 1994 Jarmon 1996 Fischer-Lichte 1997 Worthen 1998 Lawton 1998 Kirshenblatt-Gimblett 1999 Féral 2002 Postlewait and Davis 2003 Dimple 2004 Street 2004	Performance Theatre Studies Theatre research African theatre Conversation Analysis Theatre history/practice English/Dance Politics Performance Studies Theatre Performance Studies Literary Studies Political Representation	Theatre/Anthropology (Turner, Goffman) Performativity (Butler)/Theatre Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Theatre Performativity/drama Theatre/Semiotics Theatre Performance Studies Theatre Theatre Theatre Theatre (as metaphor)/performativity Speech Act Theory
Not a theatre term	The acts of performativity are 'not primarily theatrical' (Butler 1993: 12) although a single performance 'act' may appear theatrical in that it 'hyperboliz[es] existing signifiers' (Lloyd 1999: 202)	Parry 1967 Butler 1988, 1990, 1993, 1995, 1999 Honig 1992, 1993 Foster-Dixon 1993 Dolan 1993 Carlson 2004/1996 Gingrich-Philbrook 1997 Godard 2000 Reinelt 2002 Cowlishaw 2004 Ward & Winstanley 2005 Feldman 2005	Political theory Gender Studies Political theory Gender Studies Theatre Studies Theatre theory/history/practice Speech Communication Translation Theatre research Anthropology Gender/Subjectivity Migration/ethnic relations	Speech Act Theory (Austin) Speech Act Theory/Foucault/Derrida Austin Performativity (Butler) Performativity (Butler) Theatre Austin/Butler Linguistics/Austin/Schechner Theatre/performance theory/practice (Anthropology/Derrida/Austin/Butler) Butler Performativity (Butler/Austin) Butler

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Appendix F: Theatricality Tables (CD files)

Table 1/3	Defining Theatricality 1837-1995
Table 2/3	Defining Theatricality 1995-2002a
Table 3/3	Defining Theatricality 2002b-2007

The tables summarise the findings of a literature review of the fields in which the term *theatricality* is used. The study was conducted in 2008. The purpose of the study was to try and establish whether or not the concept should be considered a theatre metaphor.

Although the concept is now widely seen as a theatre metaphor, there are some theorists who do not see it that way, including theorists engaged in theatre.

Referencing: Referencing system used for these tables is based on the Harvard name/year system. A full bibliography is provided at the end of each detailed table.

Appendix F Table 1/3: Defining Theatricality 1837-1994

THEORIST	PUBLICATION	Definition of theatricality	Theatricality is: is against	Source	Position of Spectator
'There is … a remarkable consistency to the positioning of theatricality as definitionally indistinct … the thing which no-one can define but which, all the same, can still be written about in a range of discourses ' (McGillivray 2005: 105, 110).					
Thomas Carlyle	*The French Revolution* (1837) *Heroes and Hero-worship* (1840)	Carlyle uses theatricality in a number of ways: in opposition to sincerity (as artifice); as an expression of the human spirit; as mere show. In each case, however, he seems to be preserving for himself the position of a spectator above and over the fray and consequently with a more complete view of an event, one which allows him to put it into a cultural and historical context. Apart from the view that theatricality offered, for Carlyle, what constituted 'being theatrical' was the *expression* of temperament, whether it was the 'naturally passionate' expression of the French or the Stoicism of the Scottish, or an extended plea for clemency by a man pleading for his life. It could be both natural and artificial, sincere and insincere (although sincerity would always trump insincerity). Things, too, could be theatrical: such as the sight of fifty to sixty thousand people in one place. Carlyle seemed to see theatre in terms of artifice – an art which could be used in a variety of ways including to pretend sincerity if required. It also made a useful way to frame a narrative, to give it a sense of vibrancy or presence.	a way of seeing; a technique of expression; a metaphor (vs limited view of a participant; vs linear narrative)	from theatre as a seeing-place; from theatre as an art (artifice)	Outside the event; a better view than participants can have
Nikolai Evreinov 1908	*Apologia of Theatricality* (1908)	Theatricality is 'a pre-aesthetic instinct', a way of doing things, 'a dynamic force in all human beings' (Féral 2002a: 8). For Evreinov 'the more people came to neglect theatricality, the more they turned from art to life, the more tedious it became to live. We lost our taste for life. Without seasoning, without the salt of theatricality, life was a dish we would only eat by compulsion' (in McGillivray 2005: 92).	an instinct which adds spice to mundane life	to theatre (from theatre)	Theatre allows us to *see* things differently
Georg Fuchs	*Revolution in the Theatre: Conclusions Concerning the Munich Artists' Theatre* (1909)	Theatricality is 'the sum total of materials or sign systems used in a theatrical performance beyond the literary text of the drama which define the theatrical performance as such: movements, voice, sounds, music, light, colour, and so on' (Fischer-Lichte 1995).	to do with theatre production (vs non-theatrical)	from theatre as an art form, an extension of *theatrical*	
Avant-garde theorists such as Fuchs and Craig, Marinetti, Evreinov, Meyerhold and Artaud activated an aesthetic concept of theatricality 'in order to acknowledge an essence of theatre, the truth of which, they believed, lay both in its materiality as well as in its constructedness' (McGillivray 2005: 93). For them, theatricality was 'self-conscious stylisation' (ibid) and in particular featured a downgrading of the reliance on the written text and language. Most importantly, 'the essence of theatre lay in the artifice, its "false reality"'. These characteristics are still evident in contemporary Performance Studies theorists such as Schechner.					

Roland Barthes	'Baudelaire's Theater' (1964)	Theatricality 'is theater-minus-text, it is a density of signs and sensations built up on stage starting from the written argument; it is that ecumenical perception of sensuous artifice – gesture, tone, distance, substance, light – which submerges the text beneath the profusion of its external language' (Barthes 1970: 26). Theatricality thus would seem to be theatre's 'external' or visual language. Féral argues that theatricality thus 'has to do with the materiality of the actors' bodies' – their 'troubling corporeality' (Féral 2002: 8) but McGillivray argues that Barthes uses 'theatricality as a metaphor to describe certain textual devices used by Baudelaire' (McGillivray 2005: 11) and therefore privilege a particular [Platonic] view of performance. Theatricality 'originates in the text but only reaches its full potential in [an imagined] performance' in Barthes' mind' (McGillivray 2005: 11).	a metaphor (vs text)	from theatre as an art form	
Peter Brook	*The Empty Space* (1968)	Theatricality is 'a mode of excess'(Brook 1982/1968: ix).	a mode of excess	from theatre as an art form, an extension of *theatrical*	
Elizabeth Burns	*Theatricality* (1972)	A sociological analysis of theatricality as a convention of behaviour, Burns is 'specifically concerned with the conventions of Western drama and, in particular, how those conventions formed in England' (McGillivray 2005: 123). Conventions are both instrumental and expressive. It is the expressiveness of convention that comprises human performance. According to McGillivray, Burns' thesis 'hinges on two fundamental ideas: first, that social and theatrical conventions are formed by, depend upon, and interact with each other; and second, that the fundamental requirement of theatre (and therefore theatricality) is the separation of spectators and performance' (McGillivray 2005: 123). Theatricality is 'a mode of perception' which depends on knowledge of social conventions. It can be attached 'to any kind of behaviour perceived and interpreted by others and described in theatrical terms' but seems to be primarily concerned with extraordinary behaviour because it specifically recognizes the 'composed' aspect of someone's behaviour (Burns 1972: 12-13). Theatricality 'is an audience term' (12). It depends on knowledge of theatre and its conventions, and is ascribed by a spectator (12): 'Behaviour is not theatrical because it is of a certain kind but because the observer recognizes certain patterns and sequences which are	a mode of perception which is dependent on the separation of spectators and performers (vs non-theatrical; authentic)	from theatre	Spectators are separate from performers; theatricality is a mode of perception employed by spectators; spectators determine what is theatrical according to social conventions

		analogous to those [seen] in the theatre' (12). Degrees of theatricality are culturally determined. [Theatricality seems, for Burns, to provide a way of thinking about extraordinary action]. Theatricality is 'a mode of recognition. It belongs to the critical, judging, assessing 'I' that stands aside from the … 'ego'. But its function is enriched by theatrical awareness and theatrical insights that take into account the self as a social being' [what can this mean? It seems to contradict her earlier definitions – theatricality is a mode of recognition which comes into play when we 'stand aside' from ourselves. If we know about theatre, it is expressed in theatre terms – and if we don't? What are we recognizing?]: 'Theatricality is not … a mode of behaviour or expression, but attaches to any kind of behaviour perceived and interpreted by others and described (mentally or explicitly) in theatrical terms … theatricality itself is determined by a particular viewpoint, a mode of perception' (Burns 1972: 12-13). We do not have moments when we think we are on stage. Rather we have 'moments of self-consciousness' coupled with the placing of 'an ontological value on *not* playing a part in everyday life' (McGillivray 2005: 126). Awareness of being observed makes us feel self-conscious and we equate this to playing a part because of our social and historical knowledge of theatre. [This explains the ubiquity of the metaphor in modern times in which much of what we experience is mediated]. Theatricality is 'a perceptual process which requires, first, a spectator who is competent to identify and interpret what is being seen as theatrical [and] [second], this perceptual process requires an intention on the part of the onlooker to place him or herself in a spectatorial relationship to what is being viewed … a person must know how to, and be willing to, view any action or object in theatrical terms' (McGillivray 2005: 127). *Theatricality*, although derived from theatre, is not synonymous with *theatrical*. Something which is theatrical is 'composed': 'The fictive worlds of the novel and drama are not mirrors of action. They are compositions' whose resemblance to 'the real' world give them a sense of authenticity (Burns and Burns 1973: 22). This suggests that it is *composition* we recognize in theatricality.			
Peter Melvin	'Burke on Theatricality and Revolution' (1975)	According to Melvin, Burke believed that theatricality was a mode of excess which appealed to both the sublime and the terrible. Its use had to be within social conventions which privileged rationality because otherwise it would produce terror, destroy civil society and return man to a Hobbesian state of	a mode of excess (vs the rational, the	from aesthetics	

		nature and perpetual suspicion in which he felt nothing for the fate of others (Melvin 1975).	controlled, civility)		
Michael Fried	*Absorption and Theatricality: Painting and Beholder in the Age of Diderot* (1980)	Art works of theatricality 'consciously open[ ] themselves to the gaze and interpretation of a spectator'. They could not be autonomous as art because they were concerned with reception (Carlson 2002: 241). Gran claims that Fried 'despises theatricality because he believes it disturbs the autonomy of art' (Gran 2002: 256): 'The success, even the survival, of the arts, has become increasingly to depend on their ability to defeat theater' (Fried 1967: 139 in Gran 2002: 257). "Theatricality is what art must rid itself of, in order to become modern – in other words, autonomous' (Gran 2002: 259), although this is not evident in *Absorption and Theatricality*. Rather, for critics of the period such as Diderot, *theatricality* for Diderot and his contemporaries (the awareness of being looked at) alienated the beholder and interfered with his response to the work of art (the theatre was also a target for this complaint during the C18th), according to French theorists of the C18th. Theatricality was not defined against authenticity but against *absorption*. The figures in a work of art were to be totally absorbed in what they were doing, so as to free the beholder to also be totally absorbed so that he could read into the painting or drama whatever he thought he could see (including motivations) without worrying about the effect this might have on the work of art.	is an awareness of the beholder; a condition which continues to be problematic and which acts to alienate or estrange the beholder from the work of art (vs absorption: the artwork or the beholder as autonomous)	from theatre as an art form, an extension of *theatrical*	Art works of theatricality 'consciously open[ ] themselves to the gaze and interpre-tation of a spectator'.
Stephen Greenblatt	'Invisible Bullets: Renaissance Authority and its Subversion' (1981)	Theatricality is 'one of power's essential modes' (Greenblatt 1981: 56)	a theatre metaphor	from theatre as an art form, an extension of *theatrical*	
Patrice Pavis	*Dictionnaire du théâtre: Termes et Concepts de l'analyse théâtrale* (1980)	Theatricality is 'ce qui, dans la represention ou dans le texte dramatique, est specifiquement theatral' (Pavis 1980: 395 in Fischer-Lichte 1995).	what makes theatre what it is: visual representation of a dramatic text (vs not theatre)	from theatre	
Josette Féral	'Performance and Theatricality: The Subject Demystified'	Theatricality and performativity are opposing terms – theatricality is about signifying (showing) while the second is about 'networks of impulses' (doing) (Féral 1982).	about showing (signification) (vs	from theatre, an extension of *theatrical*	theatricality is about signifying

	(1982)		performance)		(showing)
	‘Foreword’ (2002)	1. Theatricality is an ‘idea used in many different disciplines’ in many different ways, usually without explanation, either as a metaphor or as ‘an operative concept’. 2. ‘The beholder is fundamental to the definition of theatricality, since the theatrical phenomenon is acknowledged and rendered operational by the spectator’s presence alone’ (Féral 2002a: 3). Theatricality is ‘a process that has to do with a ‘gaze’’ (Féral 2002a) [although she does not elaborate on this, unlike Burns]. 3. Definitions of theatricality will change as theatre is redefined (2002: 4) 4. Theatricality *includes* performativity (2002a: 5, 8); both are about representation and can help us understand representation better and both are embodied. Performativity is a mode of theatricality 5. Any spectacle is ‘an interplay of both performativity and theatricality’ in a dialectic relationship which produces a performance: ‘both [performativity and theatricality] are necessarily enmeshed within performance … any performance … calls upon these two elements’. 6. Theatricality is ‘what makes a performance recognizable and meaningful within a certain set of references and codes’. 7. There are two main approaches being taken to theatricality in the literature: (a) theatricality is limited to the artistic world i.e. it is from and about theatre; and (b) theatricality is a dominant *structure* present in all social manifestations. As such it is either a mode of behaviour or expression or a mode of perception which is seen as either manifested in the arts (i.e. a mode of production) or becomes manifest via the spectator (i.e. a mode of reception). 8. Theatricality is a theoretical device (2002a: 3) 9. Theatricality ‘is the result of an act of recognition on the part of the spectator’ (2002a: 10). 10. theatricality is the result of a series of cleavages (inscribed by the artist and recognized by the spectator) aimed at making a disjunction in systems of signification, in order to substitute other, more fluid ones’ (Féral 2002a: 10). It appears theatricality is a conceptual muddle!	includes performativity	from theatre as an art form, an extension of *theatrical*	Theatre is ‘rendered operational by the spectator’s presence alone’ (Féral 2002a: 3).
	‘Theatricality: The Specificity of	Theatricality is ‘the specificity of theater’ – what makes theatre what it is. It is also a dynamic between object and spectator which can be initiated by either.	what makes theatre theatre;	from theatre as an art	It is also a dynamic

	Theatrical Language' (2002/1988)	It is not necessarily in or from theatre but theatre is the best place for its occurrence. Theatricality can go beyond theatre because it is not a property: 'theatricality is the result of a perceptual dynamics linking the onlooker with someone or something that is looked at. This relationship can be initiated either by the actor who declares his intention to act, or by the spectator who, of his own initiative, transforms the other into a spectacular object … Theatricality produces spectacular events for the spectator' (Féral 2002b: 105).	a dynamic interaction between onlooker and object (vs not theatre)	form, an extension of *theatrical*	between object and spectator which can be initiated by either
Wladimir Krysinski	'Changed Textual Signs in Modern Theatricality: Gombrowicz and Handke' (1982)	Krysinski uses 'the definitional ambiguity of theatricality to reassert certain claims for the written text' (McGillivray 2005: 105): 'the status of the theory of theatricality is equivocal and perhaps incapable of resolution' (Krysinski 1982: 3 in McGillivray 2007: 106). Theatricality is related to theatre in the same way that literariness is related to literature but 'theatricality is a concretization of the theatrical fact … it is performance minus the text' (Krysinski 1982: 3). For Krysinski 'theatricality is a quality that is generated by either a particular director's production or by a text' and is associated with 'playfulness, process and contingency' (McGillivray 2005: 106).	a quality arising from the playfulness of avant-garde productions (vs text)	from theatre as an art form, an extension of *theatrical*	
Howard Fox	*Metaphor: New Projects by Contemporary Sculptors* (1982)	Theatricality is a characteristic of postmodernism: 'Theatricality may be the single most pervasive property of post-Modern art' (cited in Ward 1994: 269). Theatricality is 'that propensity in the visual arts for a work to reveal itself within the mind of the beholder as something other than what it is known empirically to be. This is precisely antithetical to the Modern ideal of the wholly manifest, self-sufficient object' (Fox 1982: 16 in Ward 1994: 270). This position reverses that of Diderot (see Fried 1980).	postmodern; spectator derived (vs objective reality)	from theatre as an art form, an extension of *theatrical*	Spectator as contemp-lative beholder
David Marshall	'Adam Smith and the Theatricality of Moral Sentiments' (1984)	Marshall takes *theatricality* from Fried (1980); he uses it to denote 'the problematic relation between spectators and spectacles' (Marshall 1984: 610n1). In Smith's *The Theory of Moral Sentiments*, 'sympathy comes to mean both theater and the only means of defeating theater' in which we are both actors and spectators placed in the impossible position of wanting the sympathy of others but conscious of the conditions under which it is likely to be offered or withheld because we have internalized the theatrical relationship between actor and spectator which we also apply to others. This produces a *dédoublement* – an endless backwards and forwards of spectatorship.	a condition resembling theatre, created by the condition of being under the gaze of others	from theatre, an extension of *theatrical*	Spectator as moral force
	The Figure of Theater: Shaftesbury,	Theatricality for C18th writers (Shaftesbury, Defoe, Adam Smith, George Eliot) is 'the intolerable position of appearing as a spectacle before	a condition created by	from theatre, an extension	Spectators as a moral force

	Defoe, Adam Smith, and George Eliot (1986)	spectators' (Marshall 1986: 66). Marshall sees it as a characteristic of the period to be anxious 'about theatrical relations' (Marshall 1984: 611), or at least about aspects of public living which seemed theatre-like. It is crucially related to sympathy by Adam Smith. The presence of the public 'casts a situation as theatrical' (15) and 'calls for the instatement of theater' (66) a situation which we 'either dread or desire … depending upon the point of view of the spectators who represent the eyes of the world' (187). They can treat us sympathetically, as fellow actors and spectators, or they can 'theatricalize' us, by turning us into actors seeking approbation from an audience: 'our greatest fear [according to Adam Smith] is that they will remain spectators' (1986: 192). All the writers surveyed by Marshall use the theatre metaphor as an 'organizing principle'; all express ambivalence towards theatre as an institutions, and all are concerned about the effect on the self and others of being observed. All 'are deeply concerned, even obsessed with the conditions of theater' (Marshall 1986: 5.	spectators (vs privacy, anonymity)	of *theatrical*	
Joseph Roach	*The Player's Passion* (1985)	Roach situates theatricality in the Greek root *thea* (to see): theatricality relates to 'a certain kind of spectatorial participation in a certain kind of event' (Roach 1985: 46). However, '*performance*, by contrast … frequently makes reference to theatricality as the most fecund metaphor for the social dimensions of cultural production' (1985: 46).	to do with spectatorship; also a metaphor used by performance	from *thea* to see	Spectators participate in events through theatricality
Bonnie Marranca	'Performance World, Performance Culture (1987)	'Theatricality is a primary human activity, even need' (Marranca 1987: 24). (Marranca sees this need in terms of role-playing on an individual level but socially, it is related to spectacle especially with regard to seeing history: 'The growth of the media and communications in the evolution of society has made theatricalism into *the* twentieth-century political/art form' subsuming both ideology and individuality (25).	a human activity	to theatre	
Joshua Sobol	'Theatricality of Political Theater' (1987)	'Theatricality is the reverse of the usual order of things' (Sobol 1987: 110 in Gran 2002: 255). It is epitomised by the carnival in which 'freedom exists solely in relationship to a normal order where laws and taboos are intact' (Gran 2002: 255). Sobol 'appreciates theatricality because he believes it makes political theater possible' (Gran 2002: 256).	The reversal of normal relationships; carnival (vs the norm)	from theatre as an art form, an extension of *theatrical*	
Richard Schechner	*Performance Theory* (1988)	Theatricality is the smallest 'bit' of self-conscious behaviour (Schechner 1988: 282).	self-conscious behaviour (vs non-	from theatre	Self as spectator

			reflective behaviour)		
Gautam Dasgupta	'The Theatricks of Politics' (1988)	Theatricality is based on our capacity for mimicry (Dasgupta 1988): 'the urge to imitate is a universal trait common to us all … the mimetic faculty is not the same as the incorporation of theatre as an aesthetic phenomenon in our daily lives … To confuse the elements of theatricality as they appertain to the human condition with the formal elements that constitute theatre is dangerous' (Dasgupta 1988: 78-9). Dasgupta also argues that theatricality is an aspect of the human condition, associated with our universal 'urge to imitate' (Dasgupta 1988: 78). Theatre is an aesthetic form derived from theatricality. To confuse the two is 'dangerous' because it leads to the abrogation of responsibility through the loss of the recognition that 'our very existence is predicated on our being witnessed by others' (1988: 79) who may imitate us. Instead, we can 'perform our roles' without taking anything other than aesthetic responsibility, for we are to be judged only on our 'thespian skills' (1988: 80). This has consequences for both theatre and politics for neither are recognized as arts or crafts with their own techniques and skills. Instead, politics becomes aestheticised, which makes it easy for it to be used to 'augment' consumerism in such a way that politics is 'reduced to a level of sheer consumption'. In the end, all we demand of our political candidates is that they be 'desirable in their roles'. Dasgupta believes that President Reagan epitomised this collapse between the sociopolitical and aesthetic realms and as a consequence, marginalised and reconstituted the *office* of the presidency into a 'mere representation' (1988: 80) which was not obliged to take responsibility for 'blatant political misjudgments' (1988: 79).	mimicry (vs the theatrical)	to theatre	We learn through watching
Michel Bernard	'Esthétique et théatralité du corps. Entretien avec Michel Bernard' (1988)	Theatricality is at the heart of any form of expression, including language. Theatricality 'is the manifestation of an energetic process on the part of the subject, a pulsating dynamics, it is part of human uniqueness … one of the matrices that constitutes corporeality'. This makes the body 'the foundation of theatricality … it is … theatricality which makes playacting possible' because we realise that 'the body cannot not simulate'. Theatricality inscribes 'a profound duality' upon the body (in Féral 2002: 9). Theatricality is 'that which enables a body, at a particular moment in a particular place, to enact theater without realizing it, and which is destroyed by the ulterior motive of enacting theater' (Bernard 1988: 11). Theatricality arises '*prior* to the creative	the foundation of expression; the facticity of appearance (vs the invisible)	to theatre	The condition of being visible as a body automa-tically generates theatricality

		work, as its founding principle' (Féral 2002: 9).			
Nina Auerbach	*Private Theatricals: The Lives of the Victorian* (1990)	'Theatricality is such a rich and fearful word in Victorian culture that it is most accurately defined ... in relation to what it is not. Sincerity is sanctified and it is not sincere' (Auerbach 1990: 4).	Insincerity (vs sincerity)	from theatre; as metaphor	
Barbara Freedman	*Staging the Gaze: Postmodernism, Psychoanalysis and Shakespearean Comedy* (1991)	When we say someone is 'theatrical' '[w]hat we mean is that such a person is aware that she is seen, reflects that awareness, and so deflects our look. We refer to a fractured reciprocity whereby beholder and beheld reverse positions in a way that renders steady spectatorship impossible. Theatricality evokes an uncanny sense that the given to be seen has the power both to position us and to displace us' (Freedman 1991: 1 in McGillivray 2005: 12). Self-awareness turns a 'given' object into a performance so that it can no longer be seen as given: theatricality is the name of this power of the given which is used to position the beholder and to displace them from their superior position. She sees this as emancipatory but it need not be.	a form of power: a 'force for emancipation' (vs lack of awareness)	to theatre?	Self-awareness
Michel Corvin	*Dictionnaire Encyclopédique du Théâtre* (1991)	'In Western theater history, theatricality is both a value which one must aspire to and a pitfall of which one must beware … 'theatricality [either] does not pertain to the thing represented but to the written dramatic movement through which it is represented … [or] … is … nothing more than the undeniable sign of [theatre's] falsifying and deluding nature' (Corvin 1991: 820 in Magnat 2002: 148).	a value (vs the genuine, the real)	from theatre as an art form, an extension of *theatrical*	Deluded
Erika Fischer-Lichte	*The Semiotics of Theatre* (1992)	Theatricality may be defined as a particular mode of using signs or as a particular kind of semiotic process in which particular signs … are employed as signs of signs – by their producers, or their recipients … When the semiotic function of using signs as signs of signs in a behavioural, situational or communication process is perceived and received as dominant, the behavioural, situational or communication process may be regarded as theatrical (discussed in Fischer-Lichte 1995: 88).	a mode of signification (vs non-signifying processes)	to theatre but an extension of *theatrical*	Respond to symbols
	'Theatricality Introduction: Theatricality: A key Concept in Theatre and Cultural Studies' (1995)	Theatricality could be 'a potentially useful strategy' to use to distinguish theatre as an art form from other applications of theatre as a metaphor or heuristic device. Theatricality involves 'signs of signs' (Fischer-Lichte 1995: 88).	a strategy (vs the non-visible, non-strategic)	from theatre as an art form, an extension of *theatrical*	
	'From Theater to Theatricality: How to	Theatricality is a capacity to trigger 'processes of construction' in the spectator (Fischer-Lichte 1997: 70). This capacity can apply to anything but	a capacity to stimulate the	from theatre as an art	

	Construct Reality' (1997/1995)	is explicitly marked in the arts.	spectator (vs non-signifying)	form	
	'All the World's a Stage: The Theatrical Metaphor in the Baroque and Postmodernism' (1997)	'The gaze of the other is shown to be the origin and also the condition of the possibility of theatre and of theatricality' (Fischer-Lichte 1997: 199).	is dependent on the 'constitutive function' of the audience	from theatre as an art form	constitutive
Art Borreca	'Political Dramaturgy: A Dramaturg's (Re)View' (1993)	Theatricality is 'mediated action' (Borreca 1993: 59). Theatricality as a stand-alone concept with its own historical trajectory renders null the ahistorical dramaturgical question of whether reality is inherently theatrical or becoming theatricalized as a result of the mass media (Borreca 1993: 59).	mediated action (vs unmediated action)	to theatre but an extension of *theatrical*	
Peggy Phelan	*Unmarked: The Politics of Performance* (1993)	Theatricality for Phelan is 'a form of signification' which is transgressive or at least less co-optable; it is opposed to representation: 'theatricality frees political subjects from representation altogether' (Joseph 1998: 52).	a form of signification (vs representation)	from theatre as an art form, an extension of *theatrical*	Susceptible to the power of represent-ation
Cynthia Ward	'Twins Separated at Birth? West African Vernacular and Western Avant Garde Performativity in Theory and Practice' (1994)	Theatricality is performed differently in different cultures; West African theatricality is evaluated according to the degree of audience participation it invites and encourages, something which gives some insight into the problems western avant-garde theatre has in its attempts to instigate more participation from their audiences (Ward 1994).	is culturally specific (vs universal)	from theatre as an art form, an extension of *theatrical*	

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Appendix F Table 2/3: Defining Theatricality 1995-2002a

THEORIST	PUBLICATION	Definition of theatricality	Theatricality is: is against	Source	Position on Spectator
Helmar Schramm	'The surveying of hell. On theatricality and styles of thinking' (1995)	Theatricality 'may be understood and defined simply as an element functioning in different discourses within a range of disciplines that are devoted to cultural studies' (Fischer-Lichte 1995). It will change according to the discourse, the discipline and the conception of theatre	a concept used in a variety of ways	from theatre	
Michael Quinn	'Concepts of theatricality in contemporary art history' (1995)	An opposition between theatricality and authenticity dominates art history and reflects a narrow view of theatre as essentially inauthentic (Quinn 1995)	subject to ideology (vs authenticity)	from theatre as an art form, an extension of *theatrical*	
	'Theatricality, Convention, and the Principle of Charity' (2006)	Theatricality is 'the shared consciousness of performance' (Quinn 2006: 312) – we 'agree' that this is a performance, and therefore theatricality is in operation. We agree because the performer signals to his audience that he is engaged in a performance and the audience, under the principle of charity, agrees to understand what the performer does as a performance, at least for the moment. The principle of charity is the only convention which is required for theatricality. We do not need to derive theatrical conventions from a complex set of pre-existing social conventions, as Burns suggests: a play does not have to be built 'from the ground up' every time. Quinn bases his analysis on 'the simple theory of truth', derived from Alfred Tarski, a correspondence theory of truth based on 'a sign's claim to its object' however constituted (Quinn 2006: 307).	the shared consciousness of performance	from theatre as an art form, an extension of *theatrical*	The relationship between performer and audience is based on the common shared convention of the principle of charity: we believe what we are told at least for the time being.
Marvin Carlson	'Theatre History, Methodology and Distinctive Features' (1995)	A critique of Bruce Wilshire's *Role Playing and Identity* (1982). Attempts to develop an ethics based on theatricality depend on the conception of theatre which underpins it (Carlson 1995)	changes over time and circumstance	from theatre	
	'The Resistance to Theatricality' (2002)	Theatricality, like *mimesis*, contains a 'doubleness' or 'a play between two types of reality' (Carlson 2002: 243). This usually manifests as a play	a play between two types of	from theatre as an art	

		between life/reality and theatre/illusion/deception in which life/reality as life off-stage is given positive value and theatre/illusion is seen negatively, in terms of artifice and deception. This suggests that theatricality is 'a flaw' – something to be avoided, even in the theatre. Although Féral tries to give a more positive view of theatricality, she continues this negative conception because she, like Burns, sees theatricality in terms of structure or 'codes and competencies' which performance tries to undo. In other words she simply places the tension between theatricality and its positive other on-stage rather than between stage and life. Carlson suggests we see theatricality as a celebration of the life process and its possibilities rather than as a 'pale, inadequate, or artificially abstract copy' (244). One way of doing this is suggested by Jean Alter's view of theatricality as involving virtuosity in 'arts of the theater' other than the skill of the actor: 'the visual display of dazzling costume, striking lighting or scenic effects, or the director's particular manipulation of any or all of these for virtuosic display' (Carlson 2002: 246). The tension of doubleness here is between 'signs that aim at imparting information' and the 'performant function' which seeks 'to please or amaze an audience by a display of exceptional achievement (Alter 1990: 32). Carlson suggests that we should embrace theatricality's relationship with the theatre and see it more positively as a 'display of creativity' (2002: 246).	reality (vs life/reality)	form, an extension of *theatrical*	
David Smith *et al*	*The Theatrical City: Culture, Theatre and Politics in London 1576-1649* (1995)	Smith *et al* use *theatrical* 'in a flexible sense … applied to the civic rituals and public spectacles' of London between 1576 (when theatres were opened) and 1649 (when they were closed by government decree). They also apply it to the elite and popular theatre of the time. *Theatricality* is taken as a straightforward extension of *theatrical*, which is not defined. They characterize the period as *theatrical* because of the 'sheer range of spectacles' enacted in London [which raises the question of why not call it the 'spectacular' city]. The presence of spectacle during the period indicates to them that 'a theatrical culture of conscious dramatisation' existed 'on all of the public stages', including theatre (Smith, Strier, and Bevington 1995: 14). This is despite the Elizabethan government being actively engaged in suppressing traditional forms of popular control (Montrose 1995: 72).	a way of describing the spectacular; a metaphor	from theatre as an art form, an extension of *theatrical*	
Louis Montrose	'A Kingdom of Shadows' (1995)	Theatricality is 'a mode of human cognition and human agency' (Montrose 1995: 86). It is foregrounded by Shakespeare, especially in *A Midsummer Night's Dream*. The suppression of popular theatre by the government	a mode of cognition; a mode of	from theatre as an art form, an	

		changed theatre from being a popular, largely amateur form of amusement, or a church run form of religious education and became instead a tool of government. Under these conditions, exemplary playwrights like Shakespeare were able to use the theatre differently – as a means to explore the 'human' condition in ways which revealed the human condition as theatrical (Montrose 1995: 86).	agency; a metaphor	extension of *theatrical*	
Andrew Parker & Eve Kosofsky Sedgwick	*Performativity and Performance* (1995)	Derrida demonstrated that Austin's performative was parasitic on 'a pervasive theatricality common to stage and world alike' – a 'generalized iterability' which structures both ordinary speech-act performances and an actor's 'citational practices' (Parker and Sedgwick 1995: 4). Theatre conditions 'the possibility of any and all performatives' (4) contrary to Austin's belief that theatre is parasitic on language in general and therefore not under consideration in his use of performative (3). Austin reveals a negative view of the theatre (5). Theatricality for Austin was related to 'the perverted, the artificial, the unnatural, the abnormal, the decadent, the effete, the diseased … a normatively homophobic thematics of the "peculiar," "anomalous, exceptional, 'nonserious'" (5).	iterability	to theatre	
Elizabeth Wright	'Psychoanalysis and the theatrical: analysing performance' (1996)	Theatricality is to do with 'disreal spaces', something which both theatre and psychoanalysis share. Theatricality is 'the operating principle' for both. Postmodern performance and post-Freudian psychoanalysis have both revealed the constructed nature of the subject: the subject 'is theatrical, through and through' (Wright 1996: 189).	An essentialist view of the subject	Psychoanalysis	Psycho-analytically aware spectator of theatre
Bruce Burgett	Review (1996)	'Theatricality is a voracious figure … a metaphor descriptive of nearly any form of political and social relations' (Burgett 1996: 204).	a metaphor	from theatre, an extension of *theatrical*	
Timothy Murray	*Mimesis, Masochism, and Mime: The Politics of Theatricality in Contemporary French Thought* (1997)	Murray edits this collection of texts on theatricality 'and associated terms, such as scene and role, performance, and representation' (Kruger 2001: 187). Theatricality is a term 'called on by French theory' to theorise about theatre as an art form and as a metaphor applied to social and political life in which theorising is seen as a kind of 'performance' (Murray 1997: 2). In particular, theatricality is used to explore issues of presence and representation across a range of fields by both theatre and non-theatre theorists.	a theoretical concept denoting performativity of some kind	from theatre as an art form, an extension of *theatrical*	
	'Digital Baroque: Via Viola on the Passage of Theatricality'	Murray equates theatricality with the actor's body, which he considers no longer to be a feature of the cutting edge of avant-garde theatre – if anything, the body threatens 'the integrity of the art work' (McGillivray 2005: 100-	the use of images as texts (vs	from theatre as an art form, an	ignored

	(2002)	101). In his analysis of Bill Viola's work, Murray focuses on the video images Viola uses, as if they were texts. He thereby 'never really engages with the spectator's relationship to the event' (McGillivray 2005: 101).	authenticity)	extension of *theatrical*	
James Lawton	*Performing Politics: A Theatre-Based Analysis of the 1996 National Nominating Conventions* (1998)	Theatricality relates to the theatrical nature of an event or phenomenon, the way in which it shares theatrical properties. Political conventions are theatrical performances because they 'share specific qualities inherent to theatre' (Lawton 1998: 5). These characteristics include: 'an ever-transitory present' which is shared between actor and audience; it occurs in public, is about signification: 'the actor shows' (Lawton 1998: 6); is understood as a theatrical performance by both actors and audience and the aesthetics and the signification of the performance are more important than its reality and utility	denotes theatrical (performable) properties (vs reality, utility)	from theatre as an art form, an extension of *theatrical*	
Miranda Joseph	'The Performance of Production and Consumption' (1998)	Critical of Phelan's position. Theatricality for Phelan (1993) is 'a form of signification' which is transgressive or at least less co-optable; it is opposed to representation: according to Phelan 'theatricality frees political subjects from representation altogether' (Joseph 1998: 52). Joseph questions this possibility. She claims that Phelan can only hold this position by ignoring the audience. In the end her performativity is related to language theory rather than theatre theory.	a form of signification (vs representation)	from theatre as an art form; an extension of theatrical	Audiences are crucially involved in the *completion* of production through their consumption
Keith Gallasch	Review of *Customs* by Josephine Wilson, directed by Glen McGillivray, Theatre of Desire (1998)	A review of a performance of the play *Customs* in which Gallasch compares performance with theatre. Performance is repetition, minimal staging, time slips breaking up the unity of the performance, the incorporation of dance-like movement and disjunctive action. Theatre, on the other hand, exhibits *theatricality*, which means it is conventional, 'loaded', 'too little distanced from itself', over-wrought and strained in manner (Gallasch 2005/1999)(Gallasch 1998). Paradoxically, given that he finds 'the performances conventionally theatrical', he finds that the audience for this production has to do a lot of the work of the performance. McGillivray calls this a 'discourse of theatricality' based on an anti-theatrical prejudice (McGillivray 2005: 9).	conventional theatre	from theatre as an art form; an extension of theatrical	(Implied: the spectator fills in the gaps in an inadequate perform-ance)
John Jervis	*Exploring the Modern: Patterns of Western Culture and Civilization* (1998)	* Theatricality is 'the very texture' of modern social life (Jervis 1998: 23). * theatricality is inauthenticity (42) * theatricality could be seen 'as an appreciation of vision and visibility … transforming panopticism into a kind of reflexive playfulness' (57) [i.e. a	a mode of existence for the modern self; a form of	from theatre as an art form, an extension of	Self-awareness is crippling; theatricality

		positive thing]. * Theatricality is 'a key mode of existence for the self' in the modern world. 'It is means whereby one can try on the mask of otherness, experience the world as other, while actively participating in it; and respond to the novelty of situations, in a context of endless flux and change, by drawing on a repertoire of rules and conventions. Through this, the passivity of experience can be fused with the active rehearsal and transformation of images and roles. Thus can the self learn to be multi-dimensional, adaptable, open to the variety of experiences made possible by modernity' (9). This sounds like theatricality offers a way to manage the uneasy combination between spectatorship and action which makes up one's life – but no. Jervis distinguishes between 'modernity as experience' and modernity as project'. The above quote is a description of how we *experience* modernity – what modernity *does to us*. It is opposite to action – to what *we can do* with modernity. Modernity as experience 'does not … sit easily with the self of project, in its emphasis on rational self-control and an instrumental attitude towards the world' (9). In other words, experience and project pull 'in different directions'. Consequently we find ourselves simultaneously involved and detached, immersed and distanced, fascinated and repulsed, leaving us alienated and 'homeless'. The primary examples for this are Oscar Wilde, Lawrence of Arabia, Sir Richard Burton. This is a story of modernity which is almost cliché now – and is underpinned by the anti-theatrical bias that sets authenticity against theatricality such that what seems at first like a useful description of how we might manage in a world where we are simultaneously onlookers and looked at 'presents problems … of commitment, belief and consistency' (9) as if there was a 'real' world somewhere which was eternal, believable and consistent. In effect, Jervis is using theatricality to justify his own ironic or reflexive stance towards his subject matter of modernity in his attempt to 'uncover the peculiarities of the modern experience' (1). It seems a very long-winded way of saying that the facticity of the world will always impinge on our desire to act. * Theatricality is the way the imagination grasps both self and other: 'The self becomes both spectator at, and actor in, its own performance, and this constitutes the fantasy structures of interpersonal experience and communication in the world of modernity' (27). This makes theatricality 'a mode of imaginative appropriation and construction … the process whereby	coping with the alienation that a theatrical way of thinking about life creates (vs authentic)	*theatrical*	allows the possibility for experiment-ation

		the self can become a fluid, changing, yet continuous creation' (27). Theatricality is a central thread for Jervis in both books, in which he hangs the development of the modern 'self' as reflexive, alienated and requiring civility to get on with others but aware that his civil self is not 'himself' but a 'role' he plays – and aware that others are aware of this too – consequently any interaction is always theatrical, never 'real' or authentic – this constitutes the problem of the modern self [and nearly drove Sartre mad!]. It 'emerged in a context where traditional social positions, conventions and rituals no longer conveyed a clear meaning and where, in the new social conditions of rapid change and the emergence of the market, a degree of flexibility and adaptability became part of the very constitution of the self' (20). By C18th, theatricality 'had come to serve as a bridge that linked the theatre and the street' and public life was 'theatrical in its very essence' (24). As a result the distinctions which occur in theatre (script/performance; stage/audience, actor/role) become 'troublesome' for society as well. The consequences of the failure to maintain these distinctions became apparent in the French Revolution. The continuing presence of theatricality produces the need for civility, which involves 'donning the mask of otherness, a 'taking on' and 'acting out' of identity as a public construct … in relation to others' (328). Theatricality is one form of a positive engagement with otherness, one in which we see public life in terms of scenarios. Theatricality as a 'key term' for Jervis is defined in his glossary: 'presents identity as a play of masks [through which] the self emerges as multiple, always other to itself. Social interaction becomes an 'acting out' of identity, an exploration of the artifice at the heart of modern culture … In the age of spectacle and mass media, theatricality becomes an essential component of self-identity through 'personality', the rehearsal of individuality as a distinctive attribute of each person' (Jervis 1998: 343; 1999). [This all seems very circular: if one already sees life through the theatre metaphor then one will be inclined to see it theatrically].			
	Transgressing the Modern: Explorations in the Western Experience of Otherness (1999)	Theatricality 'embodies the transgressive potential of vicarious experience' (Jervis 1999: 212). It is the way we experience 'otherness', which is 'grasped in the theatrical relation of the sublime and the abject' (216) – a relationship itself based on the view of theatre as inauthentic, artificial and deceptive. Theatricality is the mode of approach taken by the west to other cultures, and	the way we experience others (vs authentic, genuine,	from theatre as an art form; an extension of theatrical	We experience others theatrically

		'others' in general.	truthful)		
Richard Schoch	'"We Do Nothing but Enact History": Thomas Carlyle Stages the Past' (1999)	Theatricality has become 'a critical commonplace' to describe Victorian literature and culture. Many critics point to the 'theatricality' in writers such as Jane Austen, Charlotte Bronte and George Eliot. In these discourses, theatricality may be about the theatre or about a mode of being or acting, and can be pejorative (e.g. anti-sincerity). Carlyle also contrasts theatricality with sincerity. Although he used the theatre metaphor prolifically, he had a barely concealed disdain for the theatre itself. However, Schoch argues that Carlyle *wrote* theatrically. Theatricality occurs when the presence of both performers and spectators are established and the focus is on action (Schoch 1999: 34n19).	is a mode which involves consciousness of the audience and action (vs sincerity; vs dramatic; vs history as transparent reportage)	from theatre as an aesthetic practice	Awareness of spectators is what distinguishes the theatrical from the dramatic
Sean Scalmer	'The Production of a Founding Event: The Case of Pauline Hanson's Maiden Parliamentary Speech' (1999)	Suggests that what creates theatricality is the need to draw attention, especially at times when there are a lot of things clamouring for attention; theatricality is a way of presenting oneself in ways which are visual and arresting (Scalmer 1999). Protest groups in the 1960s found that to get attention (a) they had to be on TV, since TV was what everyone was watching and (b) in order to get on TV, they had to present themselves in ways which attracted attention. This led to the 'manufactured event' (Scalmer 1999: S51): 'the development of increasingly novel, theatrical protest forms, likely to attain newsworthiness and therefore to draw public attention to the cause' (S48). This was a two-step process, suggesting it was deliberate and reflexive. (Arguably, the same process occurred in Elizabethan England with the use of spectacle to draw attention to the monarch. It was accompanied by the government suppression of alternative and perhaps oppositional forms of spectacle. Both sides can play at Scalmer's game).	a strategy for attracting attention	from theatre as an art form, an extension of *theatrical*	mediated
Mariam Fraser	'Classing Queer: Politics in Competition' (1999)	Theatricality makes things visible hence activists use theatre techniques to make issues visible. The theatrical is not opposed to the political; it draws attention to theatricality being politicized (Fraser 1999: 115).	techniques which make things visible	from theatre as an art form, an extension of *theatrical*	Observation
Alan Ackerman	*The Portable Theater: American Literature and the Nineteenth-Century Stage* (1999)	'The application of the metaphor of theatricality to forms of social experience that appear highly self-conscious, imitative, or self-reflexive has been characteristic of widely ranging critical studies in the humanities and social sciences for the past fifty years'. This has led to 'the status of theatrical art [to be] either diminished or unaccounted for' (Ackerman 1999: xv)	a theatre metaphor (vs natural, spontaneous)	from theatre as an art form	

Willmar Sauter	*The Theatrical Event: Dynamics of Performance and Perception* (2000)	1. Theatricality is a form of interaction; it is 'what performers and what spectators do in the making of a theatrical event' (Sauter 2000). It includes 'both actions which become signs and reactions through which these signs are perceived in a special way. [It] is not restricted to the production and perception of signs; it also includes the performer as person and artist, and it includes the spectator, who enjoys and understands the presentation' (Sauter 2000: 70). It represents 'the essential or possible characteristics of theatre as an art form and as a cultural form' (Sauter 2000: 50). Theatricality is about *stageability*. 2. Theatricality is 'a way of describing ..' (2) which provides an historically grounded methodology which can be applied to individual theatrical performances. Jankocljevic (2006) says Sauter is still locked into a functionalist view of theatre which can be understood semiotically, largely because his perception of theatricality is based on the 'perspective of a multiple number of spectators' (Postlewait and Davis 2003: 23).[1]	a form of interaction; a concept, a description of the arts of theatre	from theatre as an art form, an extension of *theatrical*	Interactive relationship
Lionel Pilkington	*Theatre and State in Twentieth-Century Ireland: Cultivating the People* (2001)	'It was Ireland's regular recourse to a kind of theatricality' that kept the 'acute cultural and political problem' of militancy alive (Pilkington 2001: 86). Many political events were routinely described in theatrical terms – as stage plays or Greek tragedies. Pilkington's observation of the effects of *theatricality*, of looking at life in ways which separate observer and actors, highlights the power involved in this mode of perception. Seeing life as theatrical and therefore outside of oneself allows the continuation of dramatic situations, even ones as destructive as militant unionism. When the parliament can be described as 'a stage play at the Mansion House' and a political proclamation as 'a Greek tragedy' (Pilkington 2001: 86), the need to take either as serious or consequential is waived	a metaphor (vs moral responsibility)	from theatre	Separate from actors and from the action and therefore not responsible
Janelle Reinelt	'The Politics of Discourse: Performativity meets Theatricality' (2002)	Both theatricality and performativity are currently contested terms. There are marked differences in the way they are debated, and this offers opportunities to re-envisage both concepts. Angle-American theorists privilege performance over theatricality, partly because an anti-theatrical heritage and partly because of their connections with cultural studies. They see performance as allowing the incorporation of broader forms of cultural performance, especially from oral cultures, which in turn allows challenges to be mounted for the political implications of performances. European theorists on the other hand, who tend to come from semiotics, privilege theatricality over performance, and insist on the difference between theatre and activities	a contested term, often used pejoratively in order to privilege performance, but it provides the *space* for performance	from theatre as the space of performance	spectators need help to be able to create their own meanings when confronted with performance

		which are theatre-like. For them, theatricality is a mode of perception which is 'the essence' of theatre but which can encompass more than theatre (as an institutional art form). Reinelt wants to argue for a combination of the best of both. Since performance 'refuses representation' so that audiences can create their own meanings rather than have them forced on them, it offers 'a model for the emergence of novelty'. Nevertheless, theatricality offers the conventions by which audiences may be able to do this – it offers 'the space' for the emergence of novelty. If performance 'makes visible', then it does so on stage theatrically (Reinelt 2002)			as novelty; theatricality offers such help because of the conventions which surround it as a space.
Paul Friedland	*Political Actors: Representative Bodies and Theatricality in the Age of the French Revolution* (2002)	Theatricality 'describes the conscious staging of an event for the purposes of producing a particular effect [through] the intentional grafting of theatrical elements onto "real" life' (Friedland 2002: 301n4). The quality of theatricality 'is as different from *drama* as artifice is different from truth'.	artifice (vs naturalness, truth)	from theatre as an art form	

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[1] Semiotics has 'made the most significant attempt to construct an interpretive model for understanding theatricality' (Postlewait and Davis 2003: 23), conceived as stageability revealed through a comparison between the written text and performed 'text'. Generally the 'interpretant' is seen in an ideal way (represented by the analyst) or simply ignored. Postlewait and Davis argue that semiosis 'stretches the meaning of the concept of theatricality to breaking point' because it can be applied to any sign (2003: 24).

Appendix F Table 3/3: Defining Theatricality 2002b-2007

THEORIST	PUBLICATION	Definition of theatricality	Theatricality is: is against	Source	Position on Spectator
The following material all dated 2002 featured in a special edition of *SubStance* 31(2&3). McGillivray is particularly critical of the way theatricality, although supposedly the themes of this edition, is both vaguely defined and differently applied. In particular he detects an undercurrent of *anti-theatricality* in the way theatricality is so often opposed to the supposedly more transgressive contemporary concept of performance (2006: 104-112). In part this was because of an imperative set up by the editor Josette Féral to discuss the relationship between theatricality and performativity. McGillivray finds that 'contemporary discourses of theatricality … replicate the thematic concerns of the avant-garde' and define the field of theatricality accordingly (McGillivray 2005: 114-5). The problem he sees is of how to shift the terms of debate about theatricality without simply re-inscribing the anti-theatricality he has detected both in avant-garde theory and contemporary discourses of theatricality which follow the same path: 'the romanticism of the avant-garde continues to seduce … who does not yearn for plenitudinous union with the One? (McGillivray 2005: 117).					
Joachim Fiebach	'Theatricality: From Oral Traditions to Televised "Realities" (2002)	Theatricality is a principle which underlies most human interaction which is 'theatrically structured' [a circular argument]: '"theatricality" should be taken, and consequently used, as a concept that relates to virtually any type of *socially communicative*, constructed ("dramatized") movements and attitudes of one or more bodies and/or their audio-visual "replicants" – of their representations, such as masks or technologically objectified images … the notion of theatricality encompasses any societal activities that are theatrically structured' (Fiebach 2002: 19-20). McGillivray calls this definition an example of 'metaphoric encroachment' – 'the metaphor used by a writer ("theatricality") is allowed to grow to become a foundational concept that defines a broad range of other phenomena … Looking for such "theatrically structured" activities Fiebach, of course, finds them everywhere' (McGillivray 2005: 121). Fiebach unproblematically equates all symbolic communicative behaviour with theatricality, ignoring the constitutive role of the interpreter (McGillivray 2005: 122). In other words, he interprets theatre-like phenomena *as* theatre. Basically a circular argument: 'The notion of theatricality encompasses any societal activities that are theatrically structured'. An unproblematic collapse of theatre into performance e.g. quotes Turner on performance but reads it as 'theatrically structured practices'. All symbolic behaviour and actions are 'theatrically structured'. Theatricality and performance 'are to a large degree overlapping or even interchangeable' (Fiebach 2002: 20-21).	a principle of communica-tion; a metaphor	from theatre as an art form	passive reception
Virginie Magnat	'Theatricality from the Performative Perspective' (2002)	An extended rant against Diderot by a performer steeped in Grotowski. Theatricality and performativity are theatre terms and are more or less interchangeable. It is grounded in presence and perception: 'the one who	the process of performance for the	from theatre as an art form, an	ignored

		watched and the one who performs become one' (Magnat 2002: 153). Basically theatricality arises from the process of performance which leads to a heightened level of awareness (163). Although Magnat talks about the spectator in a variety of ways, the spectator remains at the edge of the theatrical experience: 'I have argued that theatricality is grounded in a quality of presence and perception, which originates in the performer's process' (162). The heightening of awareness arose 'in the consciousness of the "doer"' (163): 'theatricality can be perceived as a process providing "a way of life and cognition", the result being at once inherent in and comprised by the act of performing' (165).	performer	extension of *theatrical*	
Anne-Britt Gran	'The Fall of Theatricality in the Age of Modernity' (2002)	Theatricality is 'a sort of relationship' which is historically, socially and philosophically contingent: 'all theater metaphors and perceptions of theatricality are, to a large extent, indebted to the actual theater upon which they are built' (Gran 2002: 253). Theatricality is therefore employed differently in Modernity (e.g. in Fried where it is opposed to the autonomy of the art work) and Postmodernity (e.g. in Sennett in which it is seen as a lost characteristic of Modernity). Gran sees theatricality and 'the theatrical' as synonymous (see Gran 2002: 255). Different theorists express the relationships within theatricality differently, but all entail some kind of binary: between two spaces (Féral); between two worlds (Sobol), between metaphoric/literal language (Trongstad); between role and self (Sennett); between actors' space and spectator space; between beholder and work of art (Fried). Modernity was anti-theatrical because it valued authenticity and autonomy; postmodernism is theatrical because it values performance, game, irony, pastiche, simulacrum, seduction, masquerade, the staging of the body and the subject. Basically theatricality has 'fallen': 'For Fried, the fall of theatricality is positive because it saves autonomous modern art.' He is subsequently unhappy about the revival of theatricality in postmodernity. 'For Sennett, it is negative, because it makes sociality impossible, both on the street and in the theater' (2002: 261). He should be happy about postmodernity. Either way, the 'fall of theatricality' led to social change. The revival of theatricality under postmodernity, though, will be a different kind of theatricality to that which concerned either Fried or Sennett.	a relationship (vs autonomy)	from theatre as an art form, an extension of *theatrical*	theatricality always involves a binary relationship
Eli Rozik	'Acting: The Quintessence of	'[I]t is *acting* or *enacting* a fictional entity coupled with similarity on the material level, that constitutes the essential quality of theater or theatricality'	About theatre as a fictional	from theatre as an art	

	Theatricality' (2002)	(Rozik 2002: 123). Theatre = theatricality. Theatre is 'an iconic medium' (111).	entity (vs non-fiction, the real)	form	
Jean-Pierre Sarrazac	'The Invention of "Theatricality": Rereading Bernard Dort and Roland Barthes' (2002)	Theatricality was 'invented' by Barthes as a way of describing the 'present-ness' of objects in the theatre and the way 'the dramatic text [was] an incomplete object that could only be completed by performance' (McGillivray 2005: 109). In Sarrazac, theatricality is 'an essence of theatre that is rare, indefinable, unknowable and impossible … [standing] for absence and loss' (McGillivray 2005: 110). Theatricality reappeared with the abolition of 'realist' theatre and 'the red curtain' which separated the audience from the empty space of the stage; it invited spectators 'to become interested … in the advent, within the performance, of theatre itself' (58). This focus on 'the art' of theatre occurred explicitly in the work of Brecht and Pirandello and revealed the art of theatre to be based in *action* (66).	about present-ness (vs presence)	from theatre as an art form, an extension of *theatrical*	
Malgorzata Sugiera	'Theatricality and Cognitive Science: The Audience's Perception and Reception' (2002)	Theatricality is the concept of theatre which arose amongst the avant-garde during the early C20th in reaction to realism in particular in terms of semiotics. It involves 'real, material actions' (Sugiera 2002: 227). Contemporary performance has however indicated that a semiotic approach is one-sided and unable to take in the actual interaction between performance and spectators since it posits only an idealized spectator (226). Theatricality 'defines that which is characteristic of, or specific to, the art form, "theatre"' (McGillivray 2005: 110). It is defined in opposition to 'performance'. Sugiera sees theatrical phenomena at one end and performative phenomena at the other end of a continuum within theatricality as a model or prototype of communication, one which is based on nineteenth century ideas of what structurally constitutes theatre. Such prototypes are useful, according to Sugiera, because they provide bench-marks against which other kinds of theatre can be analysed and understood. McGillivray argues that her attempt 'to graft terms such as "theatricality" and "performance" … onto an analytic model derived from cognitive science' merely leaves theatricality even more obscure (2006: 111). Nevertheless, it seems clear that she sees it as 'a model of communication' which contains both theatre and performance. Audiences use prototypes to interpret phenomena such as theatre and performance. Theatricality is one such prototype.	that which is characteristic of theatre as an art form; a 'mode of communica-tion' (Sugiera 2002: 228). (vs Realism)	from theatre as an art form, an extension of *theatrical*	

Ragnhild Tronstad	'Could the World become a Stage? Theatricality and Metaphorical Structures' (2002)	'[T]heatricality relates to real life in the same way that the metaphor relates to literal language' (216) … it is 'a relational structure analogous to metaphor' (222) although in 'modern times [it] has often been defined in opposition to something else' (Tronstad 2002: 216). It is a relational concept which is dependent on a 'gap' between the fictitious and the real. 'a gap that is fundamental in the theater' (223). 'Theatricality is unthinkable without an idea of something not-theatrical' (218). That the theatre metaphor works at all indicates that there is some difference between theatre and 'real life' as well as some similarities. 'The world *is not* really a theatre' (218) although it resembles it in some ways. 'The point of the theatrical departure is always reality – "real life"' (220). Tronstad draws a distinction between theatricality and 'performativeness' based on representation: 'To perform is not necessarily to perform outside the realm of "reality". In theatricality, we have such a demand' (222). If anything, performativeness 'tries to escape theatricality'. Theatricality is 'the victory of representation ... The theatrical sign points at itself *as representation*. Thus, implicitly it points somewhere else.' (222). Furthermore, theatricality **'requires creativity *from* the spectator**' (222). Theatricality doesn't happen unless the spectator recognizes a theatrical frame (either imposed by himself or by others).	a relational concept (vs real life, not theatre, performative-ness)	from theatre as an art form, an extension of *theatrical*	Depends on the spectator to activate either through the imposition of a theatrical frame or through recognition that a theatrical frame has been imposed
Sue-Ellen Case	'The Emperor's New Clothes: The Naked Body and Theories of Performance' (2002)	Reactionary performances of the 1960's in America which featured the naked body were examples of theatricality, as opposed to contemporary 'performance' which is more reflexive. Theatricality is thus set up against performativity (McGillivray 2005: 112).	reactionary, exaggerated behaviour (vs performativity (genuine performance)	from theatre as an art form, an extension of *theatrical*	
Silvija Jestrovic	'Theatricality as Estrangement of Art and Life in the Russian Avant-garde' (2002)	Theatricality is a phenomenon which changes both stage and life into spectacle. It is a 'distancing device' which provides a way of making things strange and which can be applied both within theatre (e.g. Meyerhold) and outside theatre (e.g. Evreinov). When applied within theatre, it highlights theatre as artifice. When it is applied outside theatre, as, for instance, by Evreinov, it re-awakens 'our "will to play" (Jestrovic 2002: 44). When the 'strategies of defamiliarization and theatricalization' are appropriated by 'real-life politics', however, this will to play must be hidden for one's own safety: 'When theatricalization of life becomes a device of political	A transformative phenomenon	from theatre as an art form	

		manipulation it no longer encourages our "will to play;" rather, it becomes deadly' (55).			
Thomas Postlewait & Tracy Davis	*Theatricality* (2003)	Theatricality 'obviously derives its meaning from the world of theatre (p. 1) from which it has been 'abstracted … and then applied to any and all aspects of human life'. Theatricality can be described as a type of performance style or 'as all the semiotic codes of theatrical representation' (Postlewait and Davis 2003: 1). Postlewait and Davis' book aims to establish 'the terms of debates for theatricality's place within performance theory' (frontispiece). Theatricality is a descriptive term denoting stageability: 'the concept of theatricality [is used] to assess the performance qualities [stageability] of all kinds of plays' (Postlewait & David 2003: 22). 'Theatricality is meant to represent the essential or possible characteristics of theatre as an art form and as a cultural phenomenon' (Postlewait & Davis 2003: 50).	a metaphor; a technical term	from theatre as an art form, an extension of *theatrical*	
Thomas Postlewait	'Theatricality and antitheatricality in renaissance London' (2003)	Theatricality is seductive. Scholars of history see it everywhere, forgetting they have framed what they see as theatre. They apply it to whole societies and cultures. This leads them to make more of antitheatricality that they should, basing a conviction that antitheatricality was also a pervasive feature of the same society, based on a handful of pamphlets with limited distribution within populations which were generally illiterate (Postlewait 2003).	a metaphor	from theatre as an art form, an extension of *theatrical*	Obscured by theatre (as metaphor)
Tracy Davis	'Theatricality and civil society' (2003)	Theatricality has to do with the process of spectatorship. It occurs when the spectator withholds empathy. It can occur in the theatre or outside the theatre and has nothing to do with the *theatrical* per se.	A term related to seeing (vs sympathy)	An extension of theatre as a seeing place	Alienated
Jody Enders	'Performing miracles: the mysterious mimesis of Valenciennes (1547)' (2003)	Theatricality is a form of 'revealing' (Enders 2003: 45). It is a trick of the stage. (Enders discusses the performance of a passion play in Valenciennes in 1547 in which audiences members recorded that they had seen the miracle of the loaves and fishes enacted: several thousand people in the audience had received food and there baskets of left-overs).	the form of revealing utilised by the art of the theatre	From theatre; an extension of theatrical	Possibly deluded
Haiping Yan	'Theatricality in classical Chinese drama' (2003)	Theatricality is the essence of theatre; it is culturally distinct and it depends on audience to occur (Yan 2003: 66). Chinese audiences engage actively with performances. Their presence is integral to the acting process and indispensable to the production of theatricality. In particular, Chinese audiences *choose* 'how to feel' (87).	the essence of theatre, generated during performance in interaction with the	From theatre; an extension of theatrical	Integral to the performance; actively engaged

			audience		
Jon Erickson	'Defining political performance with Foucault and Habermas: strategic and communicative action' (2003)	Fischer-Lichte argues that fundamentally, theatre is a site of cultural *exchange*, like a market (Fischer-Lichte 1997: 1). Influences move both ways, and have consequences e.g. the introduction of perspective to theatre positioned and limited spectatorship in fundamental ways. It is this exchange understanding of theatre which suggests to Erickson that there should be a reinsertion of the dialogic aspect of theatricality into politics, along the lines of Habermas' communication ethics. Theatricality, like rhetoric, has a way of opening up multiple perspectives such that theatre becomes 'a mediating process' (P&D 2003: 37) rather than a 'monological', and silencing argument (Erickson 2003).	as dialogic; as strategic communic-ation	From theatre; an extension of theatrical	
William Egginton	*How the World Became a Stage: Presence, Theatricality, and the Question of Modernity* (2003)	Egginton (2003) argues that modernity can better be described under the concept of theatricality rather than subjectivity, and on similar historical grounds as Jervis. His history, however, begins with Descartes, and the fifteenth century's interest in optics. Theatricality is a 'spectator-dependent system' which arose in the fifteenth century, developed in the sixteenth century and now offers a way out of the cul-de-sac of subjectivity because it offers 'a model of self' in which the self is simultaneously 'virtual and corporeal' (31) because it exists in space. Although the term theatricality is derived from the theatre, it can now be used as a 'phenomenological notion' because it, like theatre, is inherently spatial. Both are anchored in 'the space of presence' as well as in the institutional space of theatre. Theatricality recognizes 'the experience of space as being structured by a series of frames distinguishing the real from the imaginary, actors from characters, and spectators from those being watched'. It therefore necessarily invokes 'the ineradicable suspicion that one's own lived reality might, at any time, be the object of, and therefore exist for, the gazes of other' (Egginton 2003: 79-80), itself a spatial conception of social life. Theatricality is 'that medium of interaction whose conventions structure and reveal to us our sense of space or spatiality'(3). The modern self can be conceived as both individual and social because of this. 'We are still theatrical' (107) because we live under the gaze of others. This gaze is both internal and external to us.	a phenomen-ological notion from which can be derived a theory of the modern self as both 'virtual and corporeal' (vs subjectivity, autonomy)	from theatre, an extension of *theatrical*	We live under the gaze of others because we exist in space.
Glen McGillivray	*Theatricality: A Critical Genealogy* (2004)	McGillivray sees theatricality as a straightforward extension of the word *theatrical*: 'there is *nothing* that is ambiguous about theatricality. Theatricality refers to a constellation of ideas and practices associated with	a discourse (often pejorative	from theatre, an extension of	

		theatre as an art form, and can operate either descriptively or as a value. More specifically, the term has a genealogy that is fundamentally grounded in the discourse of aesthetic modernity and, therefore, it is inflected with the values of the historical avant-garde, defined by their practices and by their theoretical usages. Theatricality is not an "essence" of theatre … but is in fact a discourse, a way of thinking and writing about certain phenomena related to a certain performing art' (McGillivray 2007: 117). It was 'carefully framed and rigorously worked through' by Burns in 1972 (118) who demonstrated 'how the concept has been taken up by wider cultural discourse' (123). Theatricality 'is *not* a thing to be discovered/uncovered, to be analysed and have attributes assigned to it. Rather, it is a term, a particular discursive marker that stands for attributes, qualities or values that can be associated with the art form, theatre. As such, theatricality circulates in discourse as a kind of shorthand … the meanings of which can be assumed … commonsense usages, in everyday and noncritical contexts, are relatively unproblematic. Theatricality, in these quotidian settings, is invoked as a metaphor in order to comment on particular behaviours …. [in] more specialised [contemporary] uses … a discourse based on an interpretive premise in which certain practices understood as "theatrical" were considered less than desirable than certain other practices interpreted as "performance" (McGillivray 2005: 229-230). In these discourses theatricality is also being used pejoratively. With regard to the spectator, although McGillivray uses Burns extensively, and recognises her conception of theatricality as 'a spectator operation: it depends upon a spectator, who is both culturally competent to interpret and who chooses to do so' (2005: i), he does not pursue spectatorship as an aspect of theatricality himself. His focus is performer/performance oriented.	when used to support 'truth claims' for discourses about theatre)	*theatrical*, however, the definition of theatre is taken to be more than the art form, based on a study of Renaissance uses of the term which essentially saw theatre as a place for seeing or looking, even attentive looking.	
Samuel Weber	*Theatricality as Medium* (2004)	'Theatricality is a *medium* that redefines activity as reactivity, and that makes its peace, if even provisionally, with separation' (Weber 2004: 28-9). Theatre is theatrical, it has theatricality. Theatre too is 'a powerful medium of the *arrivant*' (29). 'What we call "theater" and, even more, "theatricality" provides an instructive arena for the examination of [media]', including new media because theatricality is all the strategies, techniques, practices and methods of staging which bring together an image. Theatricality is the unique ability of theatre to disturb the stability of a site as a concrete place so that we	a medium for theatrical practice (vs unmediated experience)	from theatre, an extension of *theatrical*	Spectators are grouped by the spatiality of theatricality

		can experience or 'bear witness to' an event which we do not actually see (Jankovljevic 2006: 181). Theatre is a *place* of destabilization (Weber 2004: 43); its medium of destabilization is theatricality. Since televisual and other electronic media also destabilize, they too partake of theatricality. Theatricality is the medium by which destabilization occurs. It is used in many different ways to *invoke* aspects of theatre as an explanatory metaphor or analogy. Freud's theory of psychoanalysis draws on theatricality when Freud suggests that the ego is like a circus clown who continually tries to suggest to the audience that he is in control of events. Theatricality here lies in the 'attempt to create the appearance of being in control' (Weber 2004: 254). Other psychoanalytical uses of theatricality use it to explain the 'invention and imagination' required by the ego to impose control on all the elements which affect it. Weber wants to advance a new theory of theatre 'in which the distinctively scenic medium [subordinated by Aristotle] is no longer merely a means to an end, but, rather, is the spatio-temporal condition of … "the exposing of the present"' which also, simultaneously 'contributes to the definition of [its] audience' because it generates "groupings", generally by interests (Weber 2004: 103, 118-9).			
Christopher Balme	'Metaphors of Spectacle: Theatricality, Perception and Performative Encounters in the Pacific' (2005)	Theatricality 'is a mode of perception and representation that either merges verbal, visual and corporeal dimensions or forms a bridge between them'. Things, actions, peoples, places 'are not in themselves theatrical .. but … are rendered such by a combination of aesthetic conventions and discursive practices' which 'intersect theatre … with wider cultural contexts' (Balme 2005). Theatricality is thus historically and culturally determined. It is also a form of power. Balme wants to argue that *theatricality* is more than a mere metaphor as contemporary uses in sociology, cultural anthropology and media studies seem to have it, it is a mode of perception. Things described as theatrical are not in themselves theatrical 'but rather are rendered such by a combination of aesthetic conventions and discursive practices' intersecting theatre as an institution and art form (Balme 2005). This construction of theatricality was a fundamental part of the turn to the visual in Europe in the C18th when the idea of *theatrical* encompassed at least three modes: metaphorical (phenomena were theatrical because of their 'extreme concentration and focus', like drama); perceptual (the privileging of the visual) and normative (theatricality was 'a moral and/or epistemological	a mode of perception and representation which acts as a mode of power by producing a 'closed field' for observation; a form of appropriation (vs first-hand perception, unlimited i.e. opposite to Carlyle)	from theatre as an aesthetic and institutional form	The discourse of theatricality give unprece-dented power to the observer to distort 'nature'

		problem' because of the possibility of deception and duplicity. Theatricality was thought to be 'second-hand' perception. Following Dening, Balme sees the beach as 'a theatrical place' in Pacific history, however none of the material he quotes from either Bougainville's or Cook's voyages use theatrical terms, although there may be evidence of composition. Nevertheless, he argues that theatricality 'designates a particularly Western style of thought' which sees the other (women, Asia, the colonized world) as a 'closed field' which 'reduces and defines it, rendering it observable'. Theatricality is therefore a mode of power which acts as a 'form of containment and circumscription, 'the essential perceptual prerequisites for power and control' (Balme 2005). Accounts of the voyages combined all three modes of theatrical perception which were a feature of C18th. Theatricality was a mode of perception which had three aspects in C18th; all three aspects allowed the perception of the newly discovered world to be appropriated in a variety of ways: through staging for dramatic effect; through the use of the rules of aesthetic perception and through the discourse of duplicity. The use of the theatre metaphor is not just a 'stylistic embellishment' but a symptom of 'deeper-seated fundamental categories of perception' which can be termed *theatricality*. Such metaphors are particularly characteristic of 'transition periods' (Balme 2005).			
Susan Maslan	*Revolutionary Acts: Theater, Democracy, and the French Revolution* (2005)	Theatricality is 'the production of opaque, alienating relations between performers and spectators' (Maslan 2005: ix), the lack of transparency which allows power to be hidden behind display. It was a central preoccupation for Robespierre, for whom the solution was increased surveillance and publicity.	A lack of transparency (vs the natural, the open, the transparent)	From theatrical	Obscured, isolated and subject to manipulation
John Huxley	'Behind the lens: a brushman's inspiration' (2007)	An interview with artist Tim Storrier who sees his art as a kind of 'artistic theatre, or theatrical, installation art'. A particularly flamboyant early photograph was criticised as being 'unashamedly theatrical'. It was a '[p]ortrait of the young artist as a wanker', according to Storrier (Huxley 2007: 5)	Inauthentic, over-the-top and self-indulgent behaviour (vs authenticity)	from theatre as an art form	

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