

Chapter 1 : Contacter Bpifrance

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Up until about the time of Thespis, theatrical performances in honor of Dionysus in Athens took place in the agora. By the way, Eleutherios refers to the place in Boeotia Eleutherai where the god first appeared in mainland Greece and where his cult worship began. The Theater of Dionysus in Athens may have been the first theater, but the idea caught on fast. In the archaic Theater of Dionysus in Athens left, the original orchestra floor was just smoothed dirt and was eventually replaced with polished stone as the architecture of theater evolved. In the center of the orchestra there was an altar to the god Dionysus where a flute player was stationed. Delphi Chaironea The Theatron Classical theater is all about spectacle. In Greek, theaomai means "to view" and theatai were the people who viewed the performance, or the "spectators" in a theatron, or "viewing area. But even though the designing focus was on a good viewing area, the Greek theater boasts magical acoustic properties as well. Below are two views of the orchestra from an excellent vantage point not the cheap seats! And boy, do I wish I had a photographic record of the time the Greek Navy in their dress whites! The entire audience gave them a rousing standing ovation that lasted for minutes. Delos Athens But the rest of the 15, or so people who filled the theatron of a classical theater got to their seats by climbing the stairwells made for that purpose. In a typical theater, radial stairs divide the theatron into kerkides, or wedge-shaped seating areas left, Theater of Dionysus, Athens. A walkway called a diazoma below left, Epidavros, divides the upper story of the theatron from the lower portion closer to the orchestra. The diazoma allows for a whole new arrangement of stairwells in the upper story: Is it possible that round theaters were a later development? The upper rows of the theatron were accessed by stairways, and the corbelled archway over one ramp survives photo on right. The seating areas of most classical theaters are not especially well-preserved many of the limestone blocks were carted away to be used as building materials in ages subsequent to antiquity. For example, although the orchestra of the theater on Delos is in good shape, the theatron is an almost unrecognizable mess of stone photo on right. As the seating area of a theater became enlarged, it became necessary to build supporting walls for the theatron called analemmata. Shown below is the particularly well articulated analemma from the theater at Delos: The Skene One of the first modifications to the basic performance area of archaic theaters was the addition of a portable wooden stage area, which was later replaced with a more permanent design. By the time of Aeschylus, the skene came complete with a painted probably facade representing the power source of the play, usually a palace or temple. The backdrop also included a door, through which actors could enter and exit the performance area. Murders and other violent scenes were usually performed out of sight of the audience, "behind closed doors. The circular pathway that surrounds the orchestra is called the parodos and can be accessed from either side of the skene. The parodos is an important element of the Greek theater and serves a double purpose: More importantly for the purpose of staging the play, though, it provides access to the chorus and some actors to the orchestra. The chorus never entered the orchestra from the skene, and some characters are denied access because they lack the might and right to be associated with the power structure represented by the skene: It is not uncommon, however, for characters to move freely between the skene and the orchestra. In the case of human beings, ramps or stairways serve their purpose, but in the case of divine messengers or visitors, a mechane crane would lift them bodily into the air. Eisodoi are the ramps that give access to the paradoi, and the Romans were particularly fond of creating elaborate stage areas. The archway in the photo on the left at Epidavros would have covered the stage left eisodos. The Romans also greatly elaborated upon the simple Greek skene itself. On the right is the celebrated Bema of Phaedrus, a Roman addition to the theater of Dionysus in Athens. Athens The Staging of Play The purpose of this section is to prove the usefulness of knowing this information. Words in blue were introduced in this lecture. It can be helpful to know how the playwright would have used the different parts of the classical theater to stage his play. It is important to remember that the skene

represents the power source in the play. Such knowledge can help to illuminate the underlying themes of a play. In the *Agamemnon*, the skene is dressed to look like the Palace at Mycenae Argos. Who enters the performance area through the double doors of the skene? Who is in charge? Agamemnon, the King, arrives home after the war, but enters directly into the orchestra via the parodos in his chariot and joins the multitude outside the royal house, like any other citizen of the city represented by the chorus, already inhabiting that space - this is a clear signal that he does not hold the upper hand in his own house. He eventually does pass through the doors of the skene - and the next time we see him, he is being wheeled out through those doors again - a corpse on the ekkyklema. After the murders of Cassandra and Agamemnon, Clytemnestra and Aegisthus make a final appearance, passing through the double doors of the skene one more time to appear before the people of Argos as their King and Queen. A nice touch is that this scene is replayed in reverse in *The Libation Bearers* - the second play of the trilogy - when it is Orestes who begins as a visitor in his own home, is welcomed into the royal house through the door of the skene, and then wheels the corpses of Aegisthus and Clytemnestra out through the same double doors on the same ekkyklema they used in the first play. See some great aerial views of these theaters and others.

Chapter 2 : Ancient Greek Costumes, Masks And Theater In Focus | Ancient Pages

This book aims to give a visual idea of what the dramatic performances of the ancient Greek world looked like from their beginnings down to the Hellenistic periods by means of a series of illustrations (several published here for the first time), taken for the most part from Greek vase-paintings.

The Greek Theatre Selections from: The Book of the Ancient Greeks: The Greek drama began as a religious observance in honour of Dionysus. To the Greeks this god personified both spring and the vintage, the latter a very important time of year in a vine-growing country, and he was a symbol to them of that power there is in man of rising out of himself, of being impelled onwards by a joy within him that he cannot explain, but which makes him go forward, walking, as it were, on the wings of the wind, of the spirit that fills him with a deep sense of worship. We call this power enthusiasm, a Greek word which simply means the god within us. From very early times, stories of his life were recited at the religious festivals held in honour of Dionysus, and then stories of other gods and of the ancient heroes were told as well. It was from these beginnings that the drama came. Originally, the story was told in the form of a song, chanted at first by everyone taking part in the festival, and later by a chorus of about fifty performers, and at intervals in the song the leader would recite part of the story himself. By degrees the recitation became of greater importance than the song; it grew longer, and after a time two people took part in it and then three; at the same time the chorus became smaller and of less importance in the action of the drama, until at last it could consist of only fifteen performers. A Greek drama was in many ways much simpler than a modern drama. There were fewer characters, and usually only three speaking actors were allowed on the stage at once. There was only one story told and there was nothing to take the attention of the audience away from this. The Chorus, though it no longer told the story, was very important, for it set the atmosphere of the play, and lyrics of haunting loveliness hinted at the tragedy that could not be averted, because of terrible deeds done in the past, or if, indeed, there might be any help, the imagination was carried forward on wings of hope. The Chorus also served another purpose. In the modern drama, when the tragedy of a situation becomes almost too great for the audience to bear, relief is often found in some comic, or partly comic, episode which is introduced to slacken the tension. Shakespeare does this constantly. But comic episodes were felt to be out of place in a Greek drama, and therefore when a tragic scene had taken place, the Chorus followed it by a song of purest poetry. In one play of Euripides, a terrible scene of tragedy was followed by a song in which the Chorus prayed for escape from such sorrows on the wings of a bird to a land where all was peace and beauty. Could I take me to some cavern for mine hiding, In the hill-tops where the Sun scarce hath trod; Or a cloud make the home of mine abiding, As a bird among the bird-droves of God. Hippolytus, translated by Gilbert Murray. In the great Greek dramas, the Chorus is a constant reminder that, though they cannot understand or explain them, there are other powers in the world than the wild passions of men. The great dramatic festival of Athens was held in the spring in the theatre of Dionysus, to the south-east of the Acropolis. The theatre in Athens never became an everyday amusement, as it is today, but was always directly connected with the worship of Dionysus, and the performances were always preceded by a sacrifice. The festival was only held once a year, and whilst it lasted the whole city kept holiday. Originally, admission to the theatre was free, but the crowds became so great and there was such confusion and sometimes fighting in the rush for good seats, that the state decided to charge an admission fee and tickets had to be bought beforehand. But even then there were no reserved seats, except for certain officials who sat in the front row. In the time of Pericles, complaints were made that the poorer citizens could not afford to buy tickets, and so important was the drama then considered, that it was ordered that tickets should be given free to all who applied for them. An Athenian audience was very critical, and shouts and applause, or groans and hisses showed its approval or disapproval of the play being acted. Several plays were given in one day, and a prize was awarded to the best, so the audience was obliged to start at dawn and would probably remain in the theatre until sunset. Let us go with an Athenian audience and see a play which was first performed in the latter half of the fifth century B. Theatre at Epidaurus The theatre is a great semi-circle on the slope of the Acropolis, with rows of stone seats on which about eighteen thousand spectators can sit. The front

row consists of marble chairs, the only seats in the theatre which have backs, and these are reserved for the priests of Dionysus and the chief magistrates. Beyond the front row, is a circular space called the orchestra, where the Chorus sings, and in the centre of which stands the altar of Dionysus. Behind the orchestra, is the stage on which the actors will act, at the back of which is a building painted to look like the front of a temple or a palace, to which the actors retire when they are not wanted on the stage or have to change their costumes. That is the whole theatre and all its stage scenery. Overhead is the deep blue sky, the Acropolis rises up behind, and the olive-laden hills are seen in the distance. Much will have to be left to the imagination, but the very simplicity of the outward surroundings will make the audience give all their attention to the play and the acting. When the play begins, there will only be three actors on the stage at once. They will wear very elaborate costumes, and a strange-looking wooden sole called a cothurnus or buskin, about six inches high, on their shoes, to make them look taller and more impressive, and over their faces a curious mask with a wide mouth, so that everyone in that vast audience will hear them. Scholars today do not believe that the masks worn in Greek drama were used as "megaphones. Rather, the exaggerated expressions on the masks were part of the stylized "look" of Greek theatre, a style that combined ritualized exaggeration with simplicity to better convey the sense of the drama to a large audience. When there is a pause in the action, the Chorus will fill up the time with their song. If it is a tragedy, we shall not see the final catastrophe on the stage, but a messenger will appear who will give us an account of what has happened. All this is very different from the way in which a modern play is given, but some of the greatest dramas the world possesses were written by Athenian dramatists and acted on this Athenian stage more than two thousand years ago. On this occasion the play we are to see is "Iphigenia in Tauris," written by Euripides, one of the greatest of the Athenian dramatists. The legends and traditions from which most of the Greek plays took their plots were, of course, well known to the Athenians. They were stories commemorating some great event, or explaining some religious observance, but naturally these legends were differently treated by different dramatists, each of whom brought out a different side of the story to enforce some particular lesson which he wished to bring home to the people, and this is especially true of legends like that of Iphigenia connected with the Fall of Troy. In the opening speech of this play, Iphigenia very briefly tells her story up to the moment when the play begins. Just as the Greeks had been ready to sail for Troy, they were wind-bound at Aulis. The wise men were consulted as to the meaning of this, and how the gods who must in some way have been offended, might be appeased, so that fair winds might send them on their way. Calchas, the seer, told them that Artemis demanded the sacrifice of Iphigenia, daughter of Agamemnon, King of Argos, the great leader of the host, and her father sent for her accordingly. The maiden was at home with her mother, and the messenger who was sent to Argos to bring her was charged to say that he father desired to wed her to the hero Achilles. She came and the sacrifice was offered, but at the supreme moment, Artemis carried Iphigenia away and placed her in the land of the Tauri, a wild and barbarous tribe, as their princess. These Tauri had an image of Artemis in a temple, to which they sacrificed all strangers who were cast on their shores, sacrificed all strangers who cast on their shores, and it was the duty of the priestess to consecrate each victim before he was slain. Here, performing this rite, Iphigenia lived for more than ten years, but never yet had a Greek come to this wild land. She knew, of course, nothing of what had happened at Troy or afterwards; she did not know that on his return home her father had been slain by Clytaemnestra his wife, or that Orestes, her brother, had avenged that death by slaughtering his own mother, after which deed he had wandered from place to place pursued by the relentless torment of the Furies. Bitter against the Greeks for having willed her sacrifice at Aulis, Iphigenia says of herself that she is "turned to stone, and has no pity left in her," and she half hopes that the day will come when a Greek will be brought to her to be offered in his turn to the goddess. In the meantime, Orestes, tormented beyond endurance by the Furies, had gone to the Oracle of Apollo, to ask how he might be purified from his sin, and Apollo had told him to go to the land of the Tauri and bring back to Attica the image of Artemis his sister, so that it might no longer be stained by the blood of the human sacrifices. And so it comes about that Orestes is the first Greek who will be brought to Iphigenia for sacrifice to Artemis. It is at this moment that the play opens. His father was called Euphorion, and was of noble descent. As a young man Aeschylus would have been influenced by two historic events: Aeschylus was a soldier in his youth, and took part in the Persian Wars. His epitaph

self-authored as an entry for a contest in BCE depicts him fighting at Marathon in BCE, a battle which is considered to be among the most important moments in Athenian history. At Marathon, the Athenians defeated the Persians and halted a Persian invasion. His brother, Cynegeirus, died fighting at Marathon. Aeschylus may also have fought at the battle of Salamis, a sea battle that defeated an even larger Persian invasion force. His first win at the drama festival City Dionysia came in BCE, although scholars do not know the name of the trilogy that won. We do, however, know the name of his winning trilogy for the festival in BCE -- *The Persians* -- sponsored by Pericles himself, then an aspiring politician. *The Persians* deserves mention because the play is about the Persian defeat at Salamis, and it was unusual for the plays at the festival to deal with topics other than the pantheon of Greek myth. Aeschylus left Athens in BCE to attend court at Syracuse, ruled by the tyrant Hieron, a famous patron of the arts. When he returned to Athens for the festival in BCE, a twenty-eight year old named Sophocles, competing for the first time, won first place over the great Aeschylus. Popular as he was, the Athenian dramatists often walked a fine line between innovation and irreverence. Aeschylus was prosecuted for revealing the mysteries of Eleusis in one of his plays. Although he was eventually proven innocent, this accusation remained a stain on his character. Driven from the city by growing social and political unrest, Aeschylus died far away from Athens, in Sicily, in BCE. Only seven of his plays have survived: Some scholars believe that *Prometheus Bound* may be wrongly attributed to Aeschylus. Most of his plays were written for the annual Athenian drama competition, the City Dionysia, which Aeschylus won thirteen times. At this festival, three chosen dramatists would perform three tragedies and a satyr play. The *Oresteia* is the only complete Greek tragic trilogy extant today. Sophocles was the son of a wealthy manufacturer. He grew up during the Persian Wars, and was chosen to participate in the victory celebrations for the Greek naval victory at Salamis in BCE, an honor that suggests that the young Sophocles was particularly talented and handsome. Indeed, he is thought to have performed some of the roles in his early plays, but was unable to continue as an actor due to problems with his voice. Sophocles was popular in Athens, and, perhaps as a result of the patriotism he developed as a young man, remained in Athens throughout his life despite multiple summons from local rulers to visit other cities and regions. A close friend of Pericles, he held several public offices throughout his life in addition to being a leading dramatist. Despite a reported aversion to politics, Sophocles did play a significant role in Athenian social and political life. In his old age he was honored with an important advisory position in the Athenian government to help deal with the aftermath of the disastrous military campaign at Syracuse. Under the command of Pericles, he participated in the military campaign against Samos. Sophocles was also a founder of the cult of the god Asclepius in BCE, an activity which may have been connected to the establishment of a public hospital. He was also the father of two sons, one of whom went on to become a playwright. Sophocles died in BCE. Revered by modern scholars for his treatment of the individual and for the complex issues that his plays address, Sophocles was also revered by his contemporaries: He wrote around one hundred and twenty-three plays for the Athenian theatre, and won twenty-four festivals -- he placed second in every festival that did not win. Only seven of his plays, however, have survived intact. They are in the order in which they are thought to have been written: From the fragments remaining, and from references to lost plays in other works, scholars have discovered that Sophocles wrote on an enormous variety of topics. He also introduced several key innovations, including ending the tradition of writing trilogies on connected topics at the City Dionysia, introducing painted background scenery, changing the number of speaking actors from two to three, and enlarging the chorus from twelve to fifteen men. His supporters also point to Euripides willingness to enter into the psychology of his characters.

Chapter 3 : Theatre of ancient Greece - Wikipedia

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The Illustration of Virtue in Greek Drama. In our ongoing study of the subject of Biblical virtue, we have now come to 2PE 1: Peter continues in 2PE 1: Every believer has been given the power and ability to receive blessings from God. The Greeks of that day and age excelled at the writing and performance of drama, and Peter is about to take us through a study of Greek drama in 2PE 1: The actors were called the choregeo chorus. Peter is going to list a chorus, or a choregeo, of seven principles in 2PE 1: The training of the chorus was the most important job in the production. The actors would sing the lines of the play and set the mood as the narrators of the story. They were trained to perfection, and they needed someone to pay for the yearly expenses. Doctrine is the only possession we have that can please God and glorify Him, and at the same time provide the capacity we need in every facet of life. Metabolized doctrine is the supplier of your very own drama. The Apostle Paul wrote in 1CO 4: We each have our very own drama. We have our very own epichoregeo, Bible doctrine, which will furnish and supply everything we need. Your life will either be a drama that glorifies God, 1CO 6: Loyalty was the key to being virtuous-loyalties to the family, to friends, etc. Virtue is the lead actor in your drama, and only the invisible power of filling of the Spirit EPH 5: Virtue is the visible manifestation of the invisible. All virtue must have an object toward which it is directed. Virtue is manifested by enforced humility directed toward authority and genuine humility directed toward God and man. Virtue is manifested by worship toward God and morality toward man. It is confidence toward God and courage toward man and circumstances. For the believer, virtue and integrity come from epignosis doctrine in the soul, not abstaining from sin. A principle that all Greek dramas followed was to produce unity- 1 unity of action, 2 unity of time, and 3 unity of place. These were the three important concepts of Greek drama. The action all took place at one time, just as your life takes place at the time ordained by God, and the action needed consistency and unity, just as your life must have consistency and unity to bring glory to God. Our lives must have virtue as our action, we must be in the right place the predesigned plan of God , and we must be under the right timing the timing of God. Virtue is the key to the Christian life-not morality, legalism, or social action. Virtue entails humility, while we live in a world of arrogance and subjectivity. Average Christians today do not want to be taught; they want to be in the drama, but they do not want to go through the training and practice. The action of the drama must demonstrate unity and flow consistently. We can all have a life of freedom and stability, Gal 5: As Paul said in PHI 3: Brethren [members of the Royal Family of God], I evaluate myself as not yet having attained the objective [ultra-supergrace, the ultimate objective in time, living in resurrection life]; but one thing I concentrate upon: The continuity of our action in the Christian way of life is derived from the implementation of our invisible assets and the problem-solving devices. The Greek drama of the 5th century B. The drama also had to occur in one locale; every scene took place in one setting. By analogy, one day at a time is the order for the Christian way of life, ROM We reveal all our priorities on a day-by-day basis. Every Church-age believer must live one day at a time; each day requires unity of action, time, and place. The effectiveness of the action in that one day is determined by whether the believer in fellowship, learning doctrine, and living in the predesigned plan of God, or out of fellowship in the cosmic system, and therefore whether he is functioning as a winner or a loser. In this analogy, there is no drama without an actor, and there is no service without virtue, and this requires humility and teachability. It is teaching that builds virtue. Virtue is far higher than morality; morality simply makes sense as far as having a good, stable life, but virtue goes beyond morals into self-sacrifice and the thinking of the Lord Jesus Christ, PHI 2: Virtue is the lead actor in your life, the key to the whole drama. The believer must choose virtue as his lead actor in his very own personal sense of destiny. The first virtue that you reveal is to assemble in church, because you must first be teachable. However, this is just the beginning, because teachability is just the means; real virtue leads to personal love for God. A believer who is ignorant of Bible doctrine does not love God. Without a relationship with God, there is no virtue. Your epichoregeo supplier of virtue in the spiritual realm is metabolized doctrine. The will of God for mankind is two fold; for the unbeliever it is salvation, and for the

believer it is metabolized doctrine, 1TI 2: Cosmic believers fail to metabolize doctrine, 2TI 3: They are often learning academic subjects, but it is all mere gnosis. Only metabolized doctrine can be useful for problem solving, EPH 1: All genuine fellowship with believers is based on metabolized doctrine and virtue, PHM 1: Only metabolized doctrine can fulfill the entire pre-designed plan of God, COL 1: Only metabolized doctrine can provide blessing under the pre-designed plan of God, 2PE 1: True wealth and prosperity come from metabolized doctrine, COL 2: The new man can only be renewed and energized through metabolized doctrine, COL 3: Christian activity has no meaning in without virtue. All action is useless without doctrine first. The Bible does say to do certain things, but these things by themselves are not the Christian way of life. They are the results of the virtue of the Christian way of life. It is easy to do something wonderful for someone you love; in fact, you generally do not even consider it a sacrifice. Motivation by love eliminates the strain and sacrifice of life, 2CO 5: The first command of the Christian life is to develop virtue, and that virtue is exercised in two directions-motivational virtue personal love toward God and functional virtue unconditional love toward mankind. You are commanded to have virtue first not love. We must keep in mind that the background to our passage is Greek drama. Greek drama was composed of a chorus that would dance and sing and reveal the drama in a poetic way. Our chorus line is made up of virtue, knowledge, self-control, perseverance, godliness, brotherly kindness, and love. In Greek drama, the dancing and the singing of the chorus was the basis for describing the action of the drama. Therefore, we must ask ourselves, what is our chorus line? What does your chorus line sing-what does it reveal and about your life? Is your chorus line singing out the qualities given in this passage, or is your chorus line singing out hypocrisy, ignorance, anxiety, deceitfulness, revenge, hatred, and loss of temper? As we can see, the analogies between Greek drama and the divine plan of God are fantastic. Virtue becomes the lead dancer and singer in the chorus line of the spiritual life. Everything else in our life hangs on the basis of virtue. It is a vital command for the spiritual life. To supply your virtue, and then knowledge gnosis there are two important decisions you must make. You must subject yourself to academic teaching, which requires positive volition toward doctrine staying up-to-date with the communication of every doctrine taught by your pastor. You must also combine faith with what you hear, Heb 4: For indeed we have had good news preached to us, just as they also; but the word they heard did not profit them, because it was not united by faith in those who heard.

Chapter 4 : Illustrations of Greek Drama | Trendall, A. D. - Webster T. B. L.

Illustrations of Greek Drama by Trendall, A. D & T.B.L. Webster. Phaidon Press Ltd. Good in Good dust jacket. Hardcover. pp; Ex-library, dust jacket flaps were glued down and when removed caused thinning of the pasedown, pocket in rear also thinned pasedown when removed, library discard stamp on library book plate on front end page.

Panoramic view of the ancient theatre at Epidaurus. The classical Greek valued the power of spoken word, and it was their main method of communication and storytelling. Bahn and Bahn write, "To Greeks the spoken word was a living thing and infinitely preferable to the dead symbols of a written language. For these reasons, among many others, oral storytelling flourished in Greece. Being a winner of the first theatrical contest held in Athens, he was the exarchon, or leader, [4] of the dithyrambs performed in and around Attica, especially at the rural Dionysia. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. This was organized possibly to foster loyalty among the tribes of Attica recently created by Cleisthenes. The festival was created roughly around BC. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field. More is known about Phrynichus. He won his first competition between BC and BC. He produced tragedies on themes and subjects later exploited in the golden age such as the Danaids, Phoenician Women and Alcestis. He was the first poet we know of to use a historical subject – his Fall of Miletus, produced in , chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: New inventions during the classical period[edit] Theater of Dionysus, Athens, Greece. This century is normally regarded as the Golden Age of Greek drama. The centre-piece of the annual Dionysia, which took place once in winter and once in spring, was a competition between three tragic playwrights at the Theatre of Dionysus. Each submitted three tragedies, plus a satyr play a comic, burlesque version of a mythological subject. Beginning in a first competition in BC each playwright submitted a comedy. Apparently the Greek playwrights never used more than three actors based on what is known about Greek theatre. Satyr plays dealt with the mythological subject matter of the tragedies, but in a purely comedic manner. From that time on, the theatre started performing old tragedies again. The only extant playwright from the period is Menander. The plays had a chorus from 12 to 15 [10] people, who performed the plays in verse accompanied by music, beginning in the morning and lasting until the evening. The performance space was a simple circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural theatron, literally "seeing place". The coryphaeus was the head chorus member who could enter the story as a character able to interact with the characters of a play. A drawing of an ancient theatre. Terms are in Greek language and Latin letters. The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. The first seats in Greek theatres other than just sitting on the ground were wooden, but around BCE the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens. In BCE, the playwrights began using a backdrop or scenic wall, which hung or stood behind the orchestra, which also served as an area where actors could change their costumes. A paraskenia was a long wall with projecting sides, which may have had doorways for entrances and exits. Just behind the paraskenia was the proskenion. The proskenion "in front of the scene" was beautiful, and was similar to the modern day proscenium. Greek theatres also had tall arched entrances called parodoi or eisodoi , through which actors and chorus members entered and exited the orchestra. The upper story was called the episkenion. Some theatres also had a raised speaking place on the orchestra called the logeion.

Chapter 5 : Ancient Greek Theatre: Facts and Information - Primary Facts

Greek tragedy was a popular and influential form of drama performed in theatres across ancient Greece from the late Ancient Greek Theatre Greek theatre began in the 6th century BCE in Athens with the performance of tragedy plays at religious festivals.

Theater played an important role in ancient Greece. History of the Greek theatre started with festivals held in honor of their gods honoring their gods. A god, Dionysus, was honored with a festival called by "City Dionysia". They were clad in goatskins, were smeared with the dregs of wine and danced and sang rude songs in honor of their god. The Ancient Theatre of Delphi. Leonid Tsvetkov These songs were called tragedies. It is interesting to note that tragedy means in Greek mean "goat song," because the goat was sacred to the god whom they thus worshiped. The people were greatly amused by the rude songs and dances. The birth of theater in ancient Greece Thespis of Icaria, a Greek poet and first Greek actor, noticed how popular these amusements were. To please the public taste he set up the first rude theater. In the beginning it was only a few boards raised on trestles to form a sort of stage in the open air. However, Thespis of Icaria soon built a booth, so that the actors, when not on the stage, could be hidden from public view. The first plays, were very simple, and consisted of popular songs rudely acted. Later, the plays became more and more elaborate, and the actors tried to represent some of the tales which the story-tellers had told. Some people disapproved of this kind of amusement. One of them was was Solon, who said that Thespis of Icaria was teaching the Athenians to love a lie, because they liked the plays, which, of course, were not true. Wikipedia However, the plays continued. New actors started playing and great poets wrote works for the stage. Soon, a huge amphitheater was built. It was so large that there were seats for thirty thousand spectators. Theatre buildings were called a theatron. The theaters were large, open-air structures constructed on the slopes of hills. They consisted of three main elements: Theater in ancient Greece became very popular. Tragedy, comedy, and satyr plays were the theatrical forms. Tragedy and comedy were viewed as completely separate genres. Three well-known Greek tragedy playwrights of the fifth century are Sophocles, Euripides and Aeschylus. Ancient Greek masks and costumes The Greek actors soon dressed in costume, and all wore masks expressing the various emotions they wished to represent. The Greek term for mask is persona and was a significant element in the worship of Dionysus at Athens. Unfortunately, there are no physical remains of ancient Greek masks as they were made of organic materials and not considered permanent objects.

Chapter 6 : The Glory that was Greece

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Chapter 7 : Ancient Theater

Illustrations of Greek Drama A. D. Trendall and T. B. L. Webster: Illustrations of Greek Drama. Pp. x+; figs. London: Phaidon, Cloth, £8.

Chapter 8 : Greek Theatre Mask Stock Photos & Greek Theatre Mask Stock Images - Alamy

Greek drama was composed of a chorus that would dance and sing and reveal the drama in a poetic way. In 2PE , Peter is using the chorus of a Greek drama to illustrate the principles we need in our life to be pleasing to God.

Chapter 9 : - Illustrations of Greek Drama by A. D; Webster, T.B.L. Trendall

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