

Dramatized Spaces Between History and Anthropology

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The starting point for this brief study (which is a summary of several others) is simple: it is not so much in the location of the theatrical site as in the whole of the constructed spaces in which it is situated, that we glean what few insights there are into the evolution of theatrical space.

In Greece, in Rome, then in the Western world of the late Middle Ages, the primary dramatic site has always been an urban one, so that we could assert, paradoxically, that the question of the origins of the theatrical space is less a matter for theatre studies than an aspect of town planning!

Thus if we are to analyse the theatre we must analyse the town. In any case, the two poles between which the destiny of dramatized spaces is played out can be seen in the morphological unit which dominates the history both of the forms of the urban environment and the individual habitat and of the evolution of the theatrical space itself. In effect there exists an original space, a sort of matrix at the heart of the lived space of the urban/residential area, within which human enterprise includes, from the outset, activity which is generally dramatic: the *hall-courtyard-square*,¹ a complex of spaces which are identical in morphological, functional and symbolic terms and which is differentiated only by the built environment within which it is inscribed, provides a framework within which are carried out all the collective activities connected with the habitat and the urban area. Here it is that the major part of the symbolic activities of social groups is enacted; in particular that activity which divides up and categorizes space, which superimposes onto the map of the real an invisible but effective grid which structures activity and behaviour.

Genesis, then, to begin with: because all the ingredients of theatre are immediately present, as well as the space within which the site is inscribed. The agora, the forum—in the ancient world—the market place—in medieval Europe —, in other words space defined by the urban environment: their existence announces that they were required, that the dramatic function is integral to the character of the town in the same way that the economic and political functions are; that the determinants of the theatrical space are a part of the definition of the town. The same is true of the streets and squares of contemporary towns inasmuch as they too are taken over by festivals, processions, theatrical events. The theatrical space is established first and foremost in those obligatory all-purpose blanks in which the life of social groupings manifests itself.

Alberti² wrote that the town was like a large house and the house resembled a small town. We might recall that the history of the theatrical space also has something of this double image about it. The theatre has varied, over the two thousand five hundred years or so during which we have charted its course, between the town and the house, between the square, the courtyard and the hall . . .

The context

The historical dimension of these remarks could perfectly well take in the whole of the history of the theatre: the subject lends itself to such a gesture. Throughout the various adjustments in the way the space is built, the principles governing its construction exhibit a fairly striking consistency.

If one sets aside, for the sake of the demonstration, the ingredients of the theatrical event (texts, acting skills, costumes, decors, and so on) in order to concentrate on the spatial foundation of the theatrical site, one finds oneself faced with deployments of space the universal nature of which derives simply from the environment which accommodates them: none other than the town, the individual dwelling place, ('*la demeure*').

Put simply, one could formulate the following principle: as long as no theory concerning the space of representation is in evidence, it is the traditional *customs* of social life in the built space which prevail. The axioms of every constructed space—enclosure, division, aperture—determine the emergence of representational space, just as they determine the emergence of any socialized space. And in the same way, if no art of the stage has yet been clearly formulated, it is customs and practices which occupy the available territory. The context, then, is what presents itself as the norm when these latter are lacking in a given activity. And where dramatic activity is concerned this means norms of acting, of space, but also norms governing the inscription of the theatrical scene within its urban matrix. By this token the context extends to the norms of constructed space, moderated by the distinctions between public and private, by the oppositions and convergences which express the relations between the social group and its living space.

In the system of thought that held sway in the West until well into the seventeenth century, space is a conjunction of oriented sites. The town, the parts of the town, the houses, the gardens and of course the site allocated to representation, are subject to rules qualifying space in which notions of lateralization, centre, top and bottom are fundamental exigencies. Similarly, this classification includes plants, animals and humans in accordance with a symbolic order also involving social hierarchies and functions. This type of thought furnishes an existential framework for the social body and guarantees its transparency, providing a common model to accommodate behaviour and individual mental representations.³

It will be appreciated that this analytical framework, characterized by general values and

customs, cannot lay claim to the specificity of a particular discourse appropriate to theatre alone.

Nonetheless examples must be given and the European theatre offers excellent ones: the theatre with religious themes (mystery plays, saints' plays or moralities) which is habitually placed at the end of the Middle Ages but which subsists in its specific modes of realization right up to the mid-seventeenth century, will here be used to illustrate formulations of space and representation, which, to repeat the point, have found and still find applications at other times and in other places.⁴

The sense of History and the sense of theatre

To reflect on the history of theatre is of course to reflect on its movement through time. Now this movement does not follow the ongoing axis of time, chronology is contrary to its spirit; rather it proceeds by reiteration, retraction, revival and stagnation. Indeed the history of the arts takes its place within a more general repudiation of philosophies of history and the concept of progress scarcely comes into play. It is also beyond dispute that the theatre is a complex creative form whose constituent elements—text, acting, space . . . —do not evolve, are not transformed, are not revived, in accordance with one identical pattern through time. The history of these elements consists in some cases of rapid developments which overturn artistic codes, in others sometimes of periods of extremely long duration, and in others still of cyclical revivals. Which indeed sums up the history of every art form except, perhaps, that the theatre is also an art of the moment, of the ephemeral.

The urban space, the theatrical site are at one and the same time productive of meaning for those who occupy them and intelligible for the social group as a whole. The values, taboos and customs of the group are thus mirrored between the social and the spacial. The essential condition of this state of affairs is the stability of the group through time; duration ensures the continuing intelligibility of the space and of the site. The theatrical enactment, like the other manipulations of the constructed space—economic, civic—reiterates the articulation of the space within history and, since I have chosen

the example of the Christian theatre with religious themes, in a history which, for its part, is emphatically structured, having a beginning and an end. Here we have an apparent paradox: a religious theatre which illustrates so perfectly the sense of a history of humanity in which Creation, Fall, Redemption and the Last Judgment follow each other in succession; the social group, literally immersed in this mystical flow of history; the locations themselves, imbued with meaning solely insofar as their permanence is unchallenged, all serve to produce in the final analysis the mere spirals and meanderings of an art of the ephemeral which is sailing against the current And ultimately it is the text, the primary bearer of any permanence, which restores to history what the art of the stage sometimes robs it of. It is true that in this instance we are dealing with an extreme case in the long history of the theatre, in which the text, by virtue of its religious referents, calls up a meaning which necessarily permeates the entire enactment.

The relationship between the site and history is also articulated when the relationship to the constructed space is founded upon a myth of origins or an ancestral figure. For the medieval theatrical space (as later, with greater inventiveness, for the Renaissance theatre) this role is, at times, played by the Roman theatre.⁵ This also signifies that the space of representation is experienced as a space of narration in itself, even aside from any enactment, by virtue simply of its construction. Thus the site is established as within a temporal duration and possessed of its own continuity. Whereas in fact it only acquires this continuity by being a site in a town, a fragment of the urban space located by definition within history.

Lived space, space of enactment

The medieval religious theatre, mystery plays, saints' plays or moralities, enacts the founding myths and the hagiographic legends of Roman Catholic Christianity. Do these performances thereby constitute rites? I do not think so. In fact, a religious dramatic text performed on a medieval stage, expresses at least two levels of acceptance/understanding of the theatrical phenomenon: on the one hand a global

understanding common to the entire society, encompassing the whole body of beliefs; and on the other hand an understanding mediated by the ideology particular to the social group which organizes and attends the performance. I should like to insist on these two points: religion is the cement of western medieval society, what religion transmits—even in theatricalized form—is understood and, in principle, accepted by the whole of the society; and the perception of the real as of the invisible manifests itself through religious expression. However, it is also through the common religion that the particular social groups express their hold on the world

In other words, religion is a vehicle, a *language* understood by the whole of the society and which constitutes a privileged form of expression for that society and the groups of which it is composed.

The fact that religion presents itself as a global referent for the order of the world and as the language of that world in medieval society, explains its use as at one and the same time a *model* and a *medium* by various social groups. But that in no way implies that the use of this medium or even the occasional representation of that which constitutes its basis as a model, automatically entails the ritualization of that representation.

The religious representation of the mystery or of the miracle by characters may well occupy the centre of a domain which appears ambiguous, where the religious themes seem to dictate an obvious attachment to the ritual. It is nonetheless the case, despite the common medium/model, that medieval society maintains a careful distinction between liturgical enactments, integrated into the church service, carried out by priests, in the architectural framework of the church whose strongly symbolized elements structure the proceedings, and the religiously-inspired theatre, which is *play-acting*, carried out by citizen-bourgeois amateurs, chosen as actors for social reasons, in the spatial framework of the private dwelling place (*la demeure*),⁶ or more generally the town, in front of spectators and not within a gathering of the faithful assembled for a service.

Certainly, and precisely because the interpretation of the world is a totalizing activity, the elements which make up the discourse of ritual

and theatre are, just like the words of a shared language, often common to the two modes of expression. But what they say differs: in particular because ecclesiastical space is closed in upon its symbolic organization whereas urban space, even when it is structured by a powerful qualitative partitioning, is by definition open to the modulations of life however severely codified. These urban performances, under the aegis of the town dignitaries, which in general exclude a part of the urban population—one pays to go in⁷—are indeed acts of faith, but they are also concerned with prestige, they are festivals linked to the economic life of the province, to the local fairs and markets . . . Moreover, the repetitive dimension, which reactualizes in accordance with the calendar and is the cornerstone of the rite, is lacking in the majority of cases of plays with religious themes: their periodicity is generally linked to contingent events in the life of the town and in any case is very infrequent and unpredictable, the cost of such performances at the end of the Middle Ages calling for financial and human resources in quantities too great to permit regular revivals.⁸

Thus, in considering their spatial symbolism and their attribution of physical space, one can fairly clearly separate out what is common to the spheres of ritual and theatre from that which, deriving solely from the urban sphere, appears through the features it shares with the spatial dimension of socio-cultural divisions in custom and practice, in the categorization of private and public, in the motivation and circumstances of performance. I believe it is important to underline the fact that the classification of the ingredients of the urban sphere, articulated both in lived space and in theatricalized space, demonstrates a mode of engagement with the real which relates not only (and often not at all) to the ritual, but more generally to a logical undertaking of the universe.

The somewhat ill-considered use of the terms 'rite' and 'ritual', their application to social phenomena of a general kind, muddies these phenomena and moreover has given rise to one of the great myths of this second half of the twentieth century, that of the Feast, an all-dancing conception of the social being as such, which, put simply, according to this interpreta-

tion finds the origin and essence of its spontaneity in the festive liturgies of the Middle Ages and the following periods. Of course, to demonstrate the truth of this view, it was enough to be unaware of the intrinsically coercive character of these rites (rites of inversion, *charivaris*, and so on) which were in any case repressed by force when they went beyond their religious and political bounds and their symbolic dimension.⁹ Such festivities as these were self-contained; their unbridled features were initially canonical, their function conservative. In any case they were not theatrical performances and above all not play-acting: the hold these rites had over the lives of individuals and social groups was much more oppressive and any dancing was done to a very strict tune!

At the same time, this relation to the religious, through a particular common language (insofar as it was the language of expression of a specific social stratum and ideology), serves to remind us that space is manipulated or more simply used to the full only by those who have mastery over it, that is those who have political and economic power. Which prompts us to do away with another cliché given wide circulation, that of the social consensus in these varied representations of the medieval world, as if the simple fact of projecting our desires and fantasies into the past were enough to abolish social reality and the divisions it involves. Naturally, we must face the facts: the ideal society, long promised for sometime in the misty future, has never functioned in the past either . . . The *totality*, in this case, is that of a dominant, strongly-structured social group, and not the whole of the society.

Over and above the opposition or the conjunction of ritual and theatre, the obvious unifying dimension of these performances stems from the way in which space is conceptualized and manipulated. In the first place, it is quite plainly at the level of the manipulation of urban space or of that of the habitat that the hold of the citizen-bourgeois over the theatrical creation is manifest. We witness a manipulation of the space of the action, that is of the world and its parts, in keeping with a qualitative system of binary oppositions which replicates both the traditional divisions between town and country (or the shadowy hinterlands of the forest, the

desert) or lateralization/directionality (East-West and right-left as formulations of beneficial or injurious regions) and the divisions within lived space between public and private. The same therefore applies to activities and behaviour inside the dramatized space. For this theatrical site which is inscribed within it, which finds there both its slot and its substance, emanates in the first instance from those who bring this particular space into existence, a group which to begin with is unified, then is divided within the theatrical site, but remains always conjoined: actors, spectators. They are the manufacturers of the dramatized space. So how do they conceive of this space?

The group unity between actors and spectators, then the splitting of this whole, requires to be examined—in a historical perspective—simultaneously with the unity then the separating out of the dramatized spaces. The spectators and actors are at first the town, its human and social reality. The performances of the Mysteries in their fundamental spatial form, in the town square, bear witness to this state of affairs, since the actors, who are all amateurs and are chosen initially on the basis of qualifications connected with their social status in the town, are simply delegates of the spectators (i.e. the town) in the acting area. Moreover their position around this area, often just in front of the spectators, indicates their affiliation and the unity of the group constituted by the actors and the spectators.

Furthermore, the division of the space between the private and public domains shows clearly the location of the margins and spatial and social frontiers. The town and its spaces are often only public for a particular group, specifically that which attends and performs, that which also stands around the acting area; the square in this case is generally no more than an extension of the private domain of the homes, functioning as a courtyard for semi-private use.

In these performances, two spatial systems are superimposed and complement each other: on the one hand there is that defined by the texts and by the theatrical adaptation of the symbolic spatial system developed in the Carolingian ecclesiastical edifice¹⁰ and inherited by the urban performances of the Mysteries (essentially the

directionality and the qualitative horizontal and vertical division of spaces); on the other hand there is the spatial system generated by the symbolic reconstitution of the features of the home¹¹ and the town. We find two systems which, in essence, encompass the symbolic space and the lived space of a society, assembled and fused in the context of an acting space, a theatrical site.

This double system enables us to define a general model of dramatized space which takes account of the various manifestations of the theatrical site throughout history and far beyond what it is customary to call 'medieval theatre'. The reason for this is simple: it stems from the very principle of artistic activities: they present themselves armed generically from head to toe, with all their potentialities. The history of the theatre, viewed within the passage of time, is first and foremost the history of variations upon an initial model. And it seems to me that it would be a mistake to confuse, for example, the variations in the model of dramatized space with the transformations in the architecture of the theatrical site. The well-known example by analogy based on typology, that is to say on variable spaces in which only the relations between points are significant, broadly illustrates the relationship between the model of dramatized space and its variations offered by the history of societies.

The hypothesis of a generic space in which we would find the functions which define the town by contrast with the simple urban area—and among the various functions such as the economic and political appears a theatrical function—is borne out in the ancient world as well as in the Middle Ages or even later, in the societies which built the great theatrical monuments of the eighteenth century. The urban space—but prior to or simultaneously with that, the space of the home which is its initial cell—is perceived and experienced as a space which is dramatized or dramatizable by the same token and at the same time as it is organized and experienced as a space for exchange.

The image of the body and the space of the town

The very principle of a dramatized space emerges from the manner in which the con-

structured space is symbolically circumscribed and ordered. But the theatrical site presupposes yet another basis: the initial presence of a body in movement or a body being manipulated. The acting space arises from the intersection of a space and a body.

In the medieval theatre of religious inspiration, the locations for the action, within the performance perimeter, are often defined by the simple presence of a character, but the presence of the body equally defines any space, concretizes the implicit dramatic function of the con-

structured space. The use of the town square for theatre and for public executions is a good illustration of this feature. It is the body on display, acting or suffering, which indicates that the space taken over by the performance answers to the dual principle of identity and relationship which founds the social group. This body represents me, presents me in the performance, the amateur actor, of the same rank as myself, is my delegate in the space of the representation. But equally, this tortured body which is foreign to me demonstrates that I

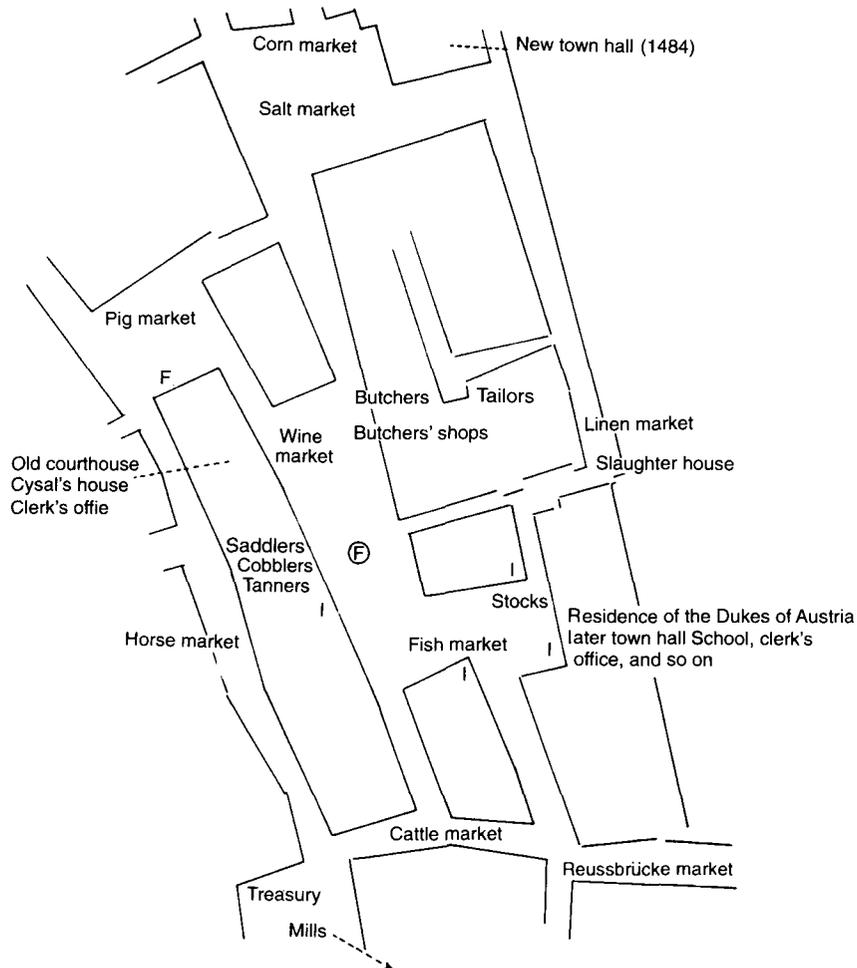


Fig. 1: The Weinmarkt, Lucerne (14th–16th centuries). F: fountains; I: Inns.

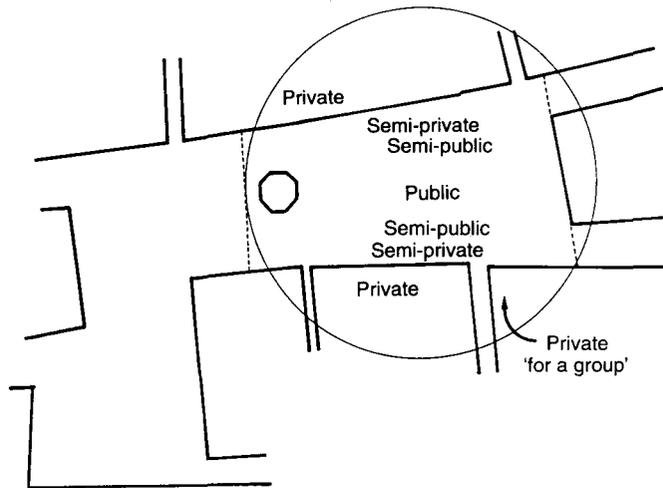


Fig. 2: The enclosure of the Weinmarkt showing the division between private and public spaces.

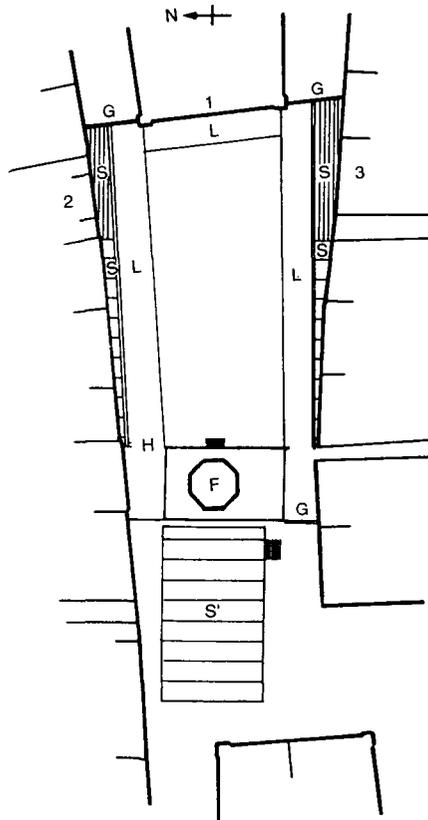


Fig. 3: The theatrical space during the Passion Play on the Weinmarkt. The space reserved for spectators along the houses becomes more and more restricted from east to west. Vertical shadings indicate spaces reserved for priests, officials and honoured guests. Horizontal shadings show further seating along the houses. H: Hell, north-west limit. F: Fountain, transformed into stocks. L: Performers, grouped according to dramaturgical spaces. S: Spectators in front of houses. S': Raised seating outside the theatrical space. G: Gates. 1. Haus Zur Sonne. 2. Gerichthus und Brotschol. 3. Jörg Krämershus.

belong to the group, to that active totality, by its exclusion, but its execution, by its dismemberment.

Most Saints plays performed in Europe during the fifteenth and sixteenth centuries,¹² as well as the pre-seventeenth-century Spanish and English theatre, show at length and in great detail of tortures and executions, illustrated, of course, with fake bodies. The glorious death of the saint corresponds to the same principle as the ingnomious death of the condemned man on the scaffold: it shows the cohesion of the group, either by the exclusion of the victim or through the association with his martyrdom. And at the same time the effect is to found and consecrate the performance space of the group, here by means of the execution, there through the enactment of death. The metaphor, particularly active at the time, of the body as image of the society, further reinforces the demonstration: the body present on the stage, acting space or scaffold, is the symbolic centre of the town, the site in which its being is affirmed. One could further illustrate the parallel by insisting on the similarities in spatial arrangements for theatrical performances and execution, both being 'staged' in the town square.

History or anthropology of the dramatized space?

These sets of information, though presented in brief here, indicate clearly the prevalence in the constitution of theatrical spatial systems (the religious theatre of the Middle Ages serving here as an example which can be fairly easily grasped at the generic level) of systems symbolizing the home and the urban area or going still further, the permanence, in its very variations, of an initial spatial model of theatre contrasting with the multiform models of texts and the other ingredients of a performance. On this basis it is possible to formulate the premises of a new approach in theatre studies.

This approach has in any case been adumbrated by the big sisters of the social and human sciences: urban Geography, cultural and social Anthropology, and of course History. We have so to speak readapted them to this particular object of study, diverting them perhaps from their primary condition: but this is a venial sin,

since they remain in the service of defining and investigating a new field of study.

But it would be understandable, in this perspective, if the sciences we have assembled here, sometimes barely recognizing their offspring, should rise up against this abuse of their descentance.

It is therefore under their collective if prickly guidance, that a few methodological remarks are nevertheless in order. The very constitution or formulation of the theatrical space and the theatrical site presuppose generic links with a milieu and a form. This form, from sixth-century Greece to the medieval theatre which interests us here, is initially the square, as an exemplary extension of the spaces for exchange represented by the hall, the courtyard, the crossroads, at the heart of the habitat-agglomeration, then of the town. We must not forget the fundamental moment of the constitution of the theatrical site merely because it exiled itself subsequently to a specific location, albeit still closely linked to the urban environment, sometimes outside the narrow limits of the city, sometime on the contrary in a particular monument grafting itself onto the urban space. In the fundamental moment is contained the key to its transformations as well as to its continuity.

Transferences operate, so to speak, between History, urban Geography and Anthropology. This latter discipline plays host to the hidden part of performance, the psychic and cultural backstage which bind together the joint activities of the organizers, the actors and the spectators. The town is at one and the same time the context and the creator of theatrical activity. Of course, an improper extension of the concept of 'dramatization' would lead us into the pathways of the 'staging of everyday life' dear to Erving Goffman.¹³ While these are of course justified premises of all collective activity and thus of dramatization as a constitutive function of the town, they are nonetheless far removed from the symbolic and aesthetic elaboration of theatrical activity. It seems to me that if we go so far back into the sources of collective behaviour we risk drowning the problems of theatrical creation rather than resolving them. The dramatization of space through the elaboration, whether conscious or not, of a

lifestyle that evolves with the transformations in society, the movement from a generalized dramatization to a localized dramatization, that is to say the transferring of an activity which has become specific to an appropriate site recognized both in terms of its function and in terms of the use to which it is put, constitute more limited objects of study but more essential ones. If they seem to privilege History, or at least the axis of the transformations which affect the theatrical site, they nevertheless retain their sense only when set against the long time scale of the modes of occupation of the spaces constructed by individuals and social groups. The surreptitious invocation here of the history of mentalities in the face of the axis of events, is of course not fortuitous. The history of the theatre and in particular that of the theatrical space and the theatrical site, is doubtless one of the best examples of that type of fusion between History and Anthropology, favoured by the Annals School, even if its upholders failed to notice it.

The following table, though extremely schematic, offers a résumé of the fundamental spatial categories which form the basis of my approach to the town and the theatrical site as illustrated in the practice of the religious theatre from the fourteenth to the seventeenth century.¹⁴

TOWN	Private	Semi-private	Semi-public	Public
	Dwellings	Threshold Courtyard Square	Hall Courtyard Square	Courtyard
THEATRE	Positive area	Intermediate area	Intermediate area	Negative area
lateralization	Right	/	/	Left
orientation	East (Paradise)	(South) /	(North) /	West (Hell)
verticality	High	centre	centre	Low

Notes

1. Camillo Sitte was the first to draw attention to the relationship between the squares of Antiquity and the Middle Ages and the theatre auditorium. See a) *L'Art de bâtir les villes*, Paris, Éditions L'Équerre, 1980 (translated from the German: first published in Vienna, 1869); b) *Les Voies de la création théâtrales*, Volume 15, Paris, CNRS, 1987: 'Le

Théâtre dans la ville', presented and edited by Elie Konigson; c) Elie Konigson, *L'Espace théâtral médiéval*, Paris, CNRS, 1975: 'La place urbaine est souvent close comme une cour, on y accède par des ruelles et parfois des portes placées aux angles. La distinction entre cours et places n'est d'ailleurs pas nette. L'évolution des structures urbaines transformera parfois d'anciens espaces privés en places publiques.' But, there are also cases where a public place can become private, as happened, for example, for the Lucerne Weinmarkt (see Elie Konigson, 'La place du Weinmarkt à Lucerne: Remarques sur l'organisation d'un espace dramatisé', in *Les Voies de la création théâtrale*, Volume VIII, Paris, CNRS, 1980, pp. 45-90).

2. L. B. Alberti, *De re aedificatoria*, Rome, 1452; Florence, 1485; French translation, Paris, 1553.

3. For the correspondences between the different levels of mediaeval symbolism and the classification of individuals, see, in particular, Elie Konigson, 'Le Masque du démon; phantasmes et métamorphoses sur la scène médiévale', in *Le Masque, du rite au théâtre*, Paris, CNRS, 1985, pp. 103-17.

4. For the principal points covered in this study, consult Elie Konigson, *L'Espace théâtral médiéval*.

5. See, in particular, Elie Konigson, *L'Espace théâtral médiéval*, p. 109: 'Quelques riches bourgeois d'Issoudun entreprirent de jouer la Passion [en 1535]; à cet effet ils construisirent un vrai théâtre en bois tel que les Romains en ont édifié avant le grand théâtre de Pompée.' (Chronique de Zimmern) The chronicler tells us that in Bourges, in 1536, 'la grandeur du théâtre approchait tout à fait celle du Colisée romain'. In Paris, in 1541, the theatre was set out 'à l'antique manière des Romains.' In all these examples, we are, of course, dealing with a cultural metaphor and not a concrete description of a theatre.

6. By *demeure* we mean principally a private or semi-private space (as defined above). But in its symbolic relationship to the living space, the *demeure* first comprises highly structured spaces, like performing spaces, gardens, and so on. See, for example, Elie Konigson, 'La Place du Weinmarkt', pp. 82-3. Cf. the diagonally structured East-European kitchen with its two focal points, the devotional icon and the hearth, the men's fixed bench and the women's movable bench, the father/son relationship to the icon, the women's to the hearth and so on.

7. Konigson, *L'Espace théâtral*, pp. 57-75.

8. Ibid.

9. 'C'est pourquoi l'inversion carnavalesque n'a que l'apparence du chaos social: cette inversion joue elle-même sur un code connu et reconnu dans l'ordre social. Le temps festif n'abolit l'idéologie de la chaîne des êtres et des états que sur le plan fantasmagorique. On joue l'inversion, on ne la réalise que rarement. Cela arrive pourtant parfois, la fête se transforme en révolte, comme à Berne en 1513, ou à Cambrai lors de la révolte contre les Pays-Bas ou, encore, à Romans lors du carnaval de 1580 étudié par E. Leroy-Ladurie. Mais dans ce cas on passe à un autre niveau où le code de la transgression est lui-même aboli et le corps social réagit avec violence. Si l'inversion n'est plus jouée comme *simulacre* et que des groupes sociaux passent du plan phantasmé à la réalité, ils sont aussitôt réprimés par la force.' Konigson, 'Le Masque du démon . . .', p. 105.

10. see Konigson, 'L'Espace théâtral médiéval', pp. 13-21. The ecclesiastical symbolism of Carolingian architecture is not restricted to the principles of orientation which divide the space into positive and negative areas, but also by accumulation of symbolic elements.

11. See, in particular, Konigson, 'La place du Weinmarkt', pp. 82-5.

12. See *Les Tragédies de Sénèque et le théâtre de la Renaissance*, edited by Jean Jacquot, Paris, CNRS, 1964, par-

ticularly, J. L. Fleckniakoska, 'L'Horreur morale et l'horreur matérielles dans quelques tragédies espagnoles du XVI^e siècle', pp. 61-72; see, also, R. Lebègue, 'Le Théâtre de démesure et d'horreur en Europe occidentale aux XVI^e et XVII^e siècles', in *Forschungsprobleme der Vergleichenden Literaturgeschichte*, Tübingen, 1951.

13. *The Presentation of Self in Everday Life*, 1973.

14. cf. 'La Place du Weinmarkt à Lucerne. Remarques sur l'organisation d'un espace dramatisé'. See above, n. 1.