classic acts

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MARY STUART

friedrich schiller

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Contents

introduction

The contents of **classic acts** fall into five broad categories:

1. Information and background on Friedrich Schiller.

2. Information and background on Mary Stuart and Elizabeth I.

3. Background information on the play, including the character breakdown, synopsis and comprehensive glossary

4. The Play in Production: an insight into the play's transition into a piece of theatre, focusing on Court Theatre's production and the work of the director, the designers and the technical director.

5. Suggested activities.

Categories 1-3 support the study of the play as literature, as well as being the essential dramaturgical information which the director, designers and actors drew upon when preparing for the production you are to see.

The Play in Production gives insight into the process by which a literary text becomes a performance text, the process by which an original and imaginative work of one artist is re-authored—re-imagined—by another artist, the Director, together with her or his collaborators, the dramaturg, the designers and the actors.

Included in **classic acts** are video interviews with Court Technical Director Theresa Salus, talking about her job and showing the set for ***Mary Stuart*** under construction, and Court Resident Dramaturg and Production Dramaturg for ***Mary Stuart***, Celise Kalke, giving some background on Schiller and the events surrounding the play.

Suggested activities invite exploration of the themes of the play and create opportunities for discussion and writing. There are other activities which can be conducted as discussions or role play exercises, these encourage the development of a further understanding of the work of the artists involved in a theatrical production and of the creative process.

The Blairs memorial portrait of Mary, Queen of Scots probably comssioned by Elizabeth Curle and Jane Kennedy

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celise kalke talking about mary stuart

Celise Kalke is the resident dramaturg for Court Theatre and the production dramaturg for ***Mary Stuart***.

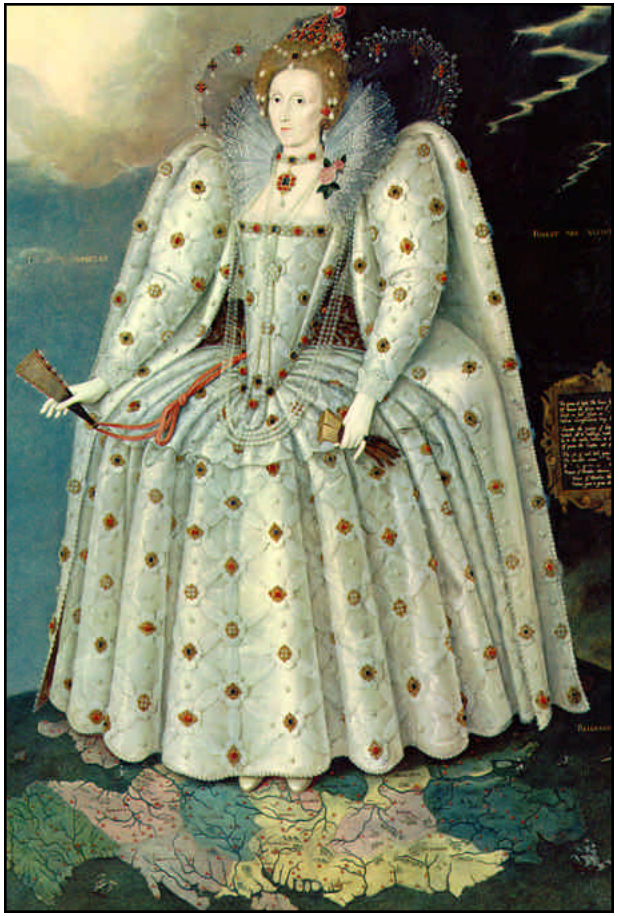
Click on the links below to view video clips of Celise introducing Friedrich Schiller and giving some historical background to the play ***Mary Stuart***.

Friedrich Schiller

Mary Stuart's childhood

Mary and Elizabeth and their familial ties

The conflict between Protestants and Catholics



a contemporary portrait of Elizabeth I showing her standing in a domineering position somewhere in central Europe.

Celise Kalke, Court Theatre Dramaturg

the life of schiller

Compiled and written by Chris Swanson

1759, **November 10**
Johann Christoph Friedrich Schiller is born in Marbach, Germany. His father is a military officer who at various times fills various functions, including surgeon and recruiting officer.

1766
The family moves to the garrison at Ludwigsburg. It is just one of countless displacements in Schiller's life.

1767
Schiller enters grammar school in Ludwigsburg. His pious parents intend that he eventually enter the clergy.

1772
Schiller is confirmed. He writes his first tragedies, now lost, one of which is entitled ***The Christians***.

1773
Duke Karl Eugene of Württemberg forces Schiller to attend a military academy (later known as the Karlsschuhle). He is particularly ill-suited to the strict environment. Eventually he will study law, then medicine. Though possessing or reading aesthetical works is banned, he reads works of Shakespeare, Rousseau, Lessing, and German "Sturm und Drang" ("storm and stress") authors.

1775
The academy moves to Stuttgart.

1777
Schiller begins work on his play ***The Robbers***, gleefully disregarding "the rules" of dramatic construction.

1779
Meanwhile, German drama is becoming more about the rules and less about breaking them. Lessing writes his last and greatest play ***Nathan the Wise***, establishing iambic pentameter as the standard German verse form. Goethe writes ***Iphigenia in Tauris***, the most perfect example of "Weimar Classicism."

1780
Schiller graduates, and becomes a regiment doctor.

1781
The Robbers is published anonymously, with a phony place of publication.

1782, January 13
The Robbers is performed in Mannheim at the Court Theater. Rebellious, violent, and hair-raising, the audience eats it up. Schiller goes absent without leave from the army to attend the premiere.

1782, July
He is sentenced to fourteen days imprisonment after a subsequent journey without leave.

1782, August
The Duke forbids Schiller from writing any new plays.

1782, September
Schiller goes into exile, fleeing to Mannheim, then on to Darmstadt, Frankfurt, Mainz, Worms... For a time he lives under an assumed name.

Uprootedness is a fact of Schiller's life. The exile from his homeland and constant displacement leave a deep impression. Nearly all of his plays deal with characters driven (in one sense or another) from their homes.

1783 September - 1784 August
Schiller is very ill. Sickness dogs him much of his life.

1784
First performances of ***The Conspiracy of Fiesco*** at Genoa, and ***Cabal and Love*** (sometimes translated ***Passion and Politics*** or ***Love and Intrigue***). His subsequent plays are in verse.

1785
"Ode to Joy"

1787
Completion of ***Don Carlos***

1788
Schiller completes his ***History of the Fall of the United Netherlands from the Spanish Government***. History permeates his plays.

1788, September 7
He meets Goethe for the first time. They aren't close until years later.

1788, December 15
Schiller gets an unsalaried history professorship at the University of Jena.

1790, February 22
He marries Charlotte von Lengefeld.

1790, September
Publication of ***The History of the Thirty Years War***.

1791
First bouts of pneumonia and pleurisy. Rumors of his death.

1793
He write several of his well known essays, among them "On the Sublime" and "On the Aesthetic Education of Men." Travels in Swabia. The Schillers arrive in Ludwigsburg on September 8, where Schiller's first child is born on September 14.

1794
The friendship between Schiller and Goethe begins in earnest. Goethe is ten years older, and will outlive Schiller by 27 years.

1799
Schiller completes ***Wallenstein***, his massive three-part drama of the Thirty Years War. He begins work on ***Mary Stuart***. The family moves to Weimar.

1800
Schiller completes ***Mary Stuart***. It is his most fiercely classical work, though the preoccupation with historical minutiae recalls his earlier histories and historical dramas. Schiller falls ill again.

1801
Completion of ***The Maid of Orleans***.

1803
Completion of ***The Bride of Messina***.

1804
Completion of ***William Tell***. In July he is seriously ill.

1805
Renewed illness. Schiller dies of acute pneumonia on May 9.

More information on Schiller:

http://www.studiocleo.com/librarie/schiller/schiller-page.html

http://www.imagi-nation.com/moonstruck/clsc36.html

about mary stuart

Biographical excerpt from:
http://www.encyclopedia.com/printable/08144.html

Mary Stuart, 1542-87, only child of James V of Scotland and Mary of Guise. Through her grandmother Margaret Tudor, Mary had the strongest claim to the throne of England after the children of Henry VIII. This claim (and her Roman Catholicism) made Mary a threat to Elizabeth I of England, who finally had her executed. However, Mary's son, James VI of Scotland, succeeded Elizabeth to the English throne as James I. Mary's reported beauty and charm and her undoubted courage have made her a particularly romantic figure in history. She is the subject of Schiller's great drama ***Maria Stuart***, of an opera by Donizetti, and of plays by Vittorio Alfieri, A. C. Swinburne, and Maxwell Anderson.

Early Life

Born at Linlithgow in Dec., 1542, Mary became queen of Scotland on the death of her father only 6 days later. Mary of Guise betrothed her daughter to the French dauphin (later Francis II) and sent the girl to France in 1548 to be brought up by her powerful relatives the Guise family. In 1558, Mary and Francis were married under an agreement that would unite the crowns of Scotland and France if the union produced male issue. At the same time Mary signed a secret contract that bequeathed Scotland to France should she die without issue. The young couple was crowned in 1559, but Francis died the following year. The accession of Charles IX in France led to the fall of Mary's Guise uncles. This situation, together with the recent death of her own mother, prompted Mary to return to Scotland in 1561.

As a Frenchwoman and a Catholic, Mary faced a nation of hostile subjects, but her charm and beauty quickly won over many lords and commoners. She took as her principal counselors her illegitimate half brother James Stuart (later earl of Murray) and William Maitland, both friends of England, thus dispelling fears of a return of French interference in Scottish affairs. She also accepted the establishment of the Presbyterian Church and, under pressure from John Knox and his associates, consented to certain laws against Catholics. She refused, however, to abandon the Mass in her own chapel or to approve a law for compulsory attendance at Protestant services.

I am myself a Queen, the daughter of a King, a stranger, and the true kinswoman of the Queen of England. I came to England on my cousin' promise of assistance against my enemies and rebel subjects and was at once imprisoned. . . . I am alone, without counsel, or anyone to speak on my behalf. My papers and notes have been taken from me, so that I am destitute of all aid, taken at a disadvantage.

Mary Stuart in response to the pre-trial disputation

Darnley and Bothwell

Mary's chief diplomatic project was to secure recognition as successor to the English throne, and she sought a marriage that would reinforce her claim. In 1565 she married her English Catholic cousin, Henry Stuart, Lord Darnley, whose descent from Margaret Tudor gave him a claim to the English throne almost as close as Mary's. Murray and some other Protestant nobles opposed the marriage and tried to raise a revolt, but they were defeated and fled to England.

Though infatuated with him at first, Mary soon came to dislike her husband and consistently refused his demands for the crown matrimonial (i.e., parliamentary assurance of power during her lifetime and after). Chagrined at his own lack of power and jealous of David Rizzio, an Italian musician who had become Mary's most trusted friend, Darnley joined a plot against Rizzio. In Mar., 1566, a band of nobles led by Darnley and the earl of Morton broke into Mary's apartment and murdered Rizzio, perhaps hoping that the shock would prove fatal to the pregnant queen. Mary talked Darnley over to her side, escaped to Dunbar to be joined by the earl of Bothwell and other loyal nobles, and so defeated the coup.

In June, 1566, Mary bore her son, James. According to tradition, about this time she fell in love with Bothwell, who had been consistently loyal to her. Darnley, meanwhile, had succeeded in making himself ever more unpopular, and all the royal counselors urged Mary to get rid of him. On the night of Feb. 9, 1567, the house in which Darnley was staying was blown up, and Darnley was found strangled outside. Bothwell was universally suspected of the murder, but was acquitted by a packed court. On Apr. 24, Mary was intercepted by Bothwell on her way to

Lord Darnley

Edinburgh and carried off to Dunbar Castle. In the ensuing two weeks Bothwell secured a divorce from his wife, and on May 15 he and Mary were married by Protestant rites.

Aroused by outraged Protestant preachers, the Scots rebelled. Mary had lost the support of the people and the lords, first by her failure to punish the man believed to be her husband's murderer and then by the flagrant act of marrying him. She was forced to surrender to the rebels at Carberry Hill on June 15. Bothwell escaped, only to die insane in a Danish prison. Imprisoned at the castle of Lochleven, Mary abdicated in favor of her son and named Murray regent. In May, 1568, she escaped and soon accumulated a considerable force of men. However, she was defeated by Murray at Langside, near Glasgow, and she immediately fled to the north of England.

I thank you for such welcome news. You will do me great good in withdrawing me from this world out of which I am very glad to go.

Mary Stuart on being show her death warrant

Elizabeth's Prisoner

Elizabeth welcomed Mary to England and refused to turn her over to the Scottish government. She then persuaded both parties to present their cases before an English tribunal, first at York and then at Westminster (1568-69). At the inquiry Murray presented the famous Casket Letters, poems and letters allegedly written by Mary to Bothwell that supposedly proved her share in the plot against Darnley. Mary insisted that parts of the letters were forgeries, and the available evidence suggests that this was the case. In any event, the judgment was that the abdication and Murray's regency were legal, but that Mary's complicity in Darnley's murder was unproven (as it remains).

Mary became a prisoner of the English government, living for the next 16 years in the lenient custody of the earl of Shrewsbury and then under the stricter surveillance of Sir Amias Paulet. She schemed ceaselessly to regain her liberty and was party to a succession of plots that would have raised her to the English throne with the help of a Catholic uprising and a Spanish invasion. The uncovering of such plots, real and alleged, some involving important English nobles in schemes to murder Elizabeth, led Parliament to clamor for Mary's execution.

Elizabeth refused to take action until the discovery by Sir Francis Walsingham of a plot led by Anthony Babington. The evidence implicated Mary, and she was arrested and taken to Fotheringay Castle. At her trial Mary defended herself with eloquence and dignity, but there was no doubt of her complicity. Elizabeth hesitated to sign the death warrant, but after assurance from James in Scotland that he would not interfere, and under great pressure from her counselors, she reluctantly consented. Mary was beheaded at Fotheringay on Feb. 8, 1587.

Bibliography

See biographies by T. F. Henderson (1905, repr. 1969) and A. Fraser (1969, repr. 1984); studies by G. M. Thomson (1967) and I. B. Cowan, comp. (1971).

Other interesting web-sites relating to Mary Stuart:

http://www.royal-stuarts.org/mary_1.htm

http://www.aboutscotland.com/mqsh1.html

http://www.geocities.com/Athens/Thebes/4260/fotheringay.html

about elizabeth I, queen of england

from an article by Alice Jagger to be found at:
http://cyberschool.4j.lane.edu/about/history/1995-1996/globalhistory/globalhistorymaterials/cyber-texts/eliz.html

Elizabeth was born September 7, 1533 and died on March 24, 1603. She was the monarch of England from 1558 to her death. In her lifetime she made herself a powerful image of female authority, regal magnificence and national pride. This image has endured down to the present day. Elizabeth both created her image through embellishment and through the concrete policies that she urged her nation to follow. The latter half of the 16th century in England is called the Elizabethan Age, and perhaps this is justified, because Elizabeth did give the age a personal stamp.

Elizabeth had a tough childhood. She was the daughter of Henry VIII and Anne Boleyn. Henry had married Anne because his first wife, Catherine had not borne him a male heir after 20 years of marriage. Henry and Catherine had a daughter named Mary. Henry had become involved in a serious controversy with the Church over his divorcing Catherine, and eventually Henry himself became the head of the Church of England. When Elizabeth was 3, her mother, Anne Boleyn, was beheaded for adultery and treason. He also had Parliament make his marriage with Anne Boleyn invalid from the beginning, which made Elizabeth illegitimate. What effect all this had on Elizabeth is hard to say since she was not reared by her natural parents. It was observed that at the age of 6, she had as much gravity as a person who was 40.


Queen Elizabeth
The "Darnley Portrait" c. 1575

In 1537, Henry's 3rd wife gave birth to a son named Edward. Elizabeth faded even more into the background, but she was not neglected. Henry VIII may have been hard on his wives, but he was affectionate by the standards of the day with his children. Elizabeth was present at state ceremonies and was regarded as third in line to the Throne. She spent a great deal of time with her half-brother Edward. Catherine Parr, Henry's 6th and final wife, gave Elizabeth loving attention. Elizabeth was given a rigorous education in languages, history, rhetoric, and moral philosophy. Her outstanding tutor, Roger Ascham, said "her mind has no womanly weakness". He also said that her perseverance and memory were equal to that of a man. (The sexism exhibited here is inherent in the 16th century, not in the writers of this biography.) She was fluent in Greek, Latin, French, and Italian. She studied theology and became a strong Protestant. These values and beliefs helped shape the future course of England.

Her father died in 1547 when she was 14. Edward became king as a boy of 10. Catherine Parr married Thomas Seymour. When Catherine died in 1549, Seymour was accused of wishing to marry Elizabeth in order to rule England. Seymour was beheaded for treason. Elizabeth's life was temporarily in danger as she and her servants were questioned about the degree to which she had been intimate with Seymour. Elizabeth was circumspect and poised throughout this episode.

Edward, a Protestant, died in 1553 and was replaced by his older half-sister, Mary. Mary was a Catholic, and married to the leading Catholic in Europe -Philip II of Spain. Mary was determined to restore Catholicism to England even if took violence. Elizabeth was again in danger. Elizabeth conformed outwardly to Catholicism, but she became the focus and beneficiary of plots to overthrow the government and restore Protestantism. Elizabeth was briefly locked up in the Tower of London and just barely missed the fate that happened to her mother.

Mary's brief reign from 1553 to 1558 was characterized by the burning of Protestants and military confrontations. Elizabeth continually had to protest her innocence, her unswerving loyalty, and proclaim her pious distaste for heresy. Both Protestants and Catholics thought Elizabeth misrepresented her religious views. (In truth, Elizabeth died without anyone knowing her private views on life in general.)

Mary died on November 17, 1558, and Elizabeth took the throne amid great public rejoicing. There were bells, bonfires, patriotic demonstrations and other signs of popular acceptance. In the first few weeks of her reign, the Queen formed her government and issued proclamations. She reduced the size of the Privy Council from 39 to 19, partly to get rid of Catholic councilors, and partly to make the body more efficient. She appointed a number of talented advisors, the most skillful of which was William Cecil (Lord Burghley). He served Elizabeth for 40 years as secretary of state and lord treasurer. She reformed the currency by removing the debased currency that had been put into circulation by her father. She decreed that all able-bodied men, not engaged in other types of work should work the land. She did this to increase the agricultural labor force. She negotiated treaties with France and Scotland to end a state of hostilities.

The mood of the times made it difficult for people to accept a female in power. John Knox, the Calvinist preacher, had just written The First Blast of the Trumpet Against the Monstrous Regiment of Women. In this book, Knox claimed that "God hath revealed to some in this age that it is more than a monster in nature that a woman

should reign and bear empire above man." It was generally acknowledged that women were temperamentally, intellectually, and morally unfit to govern. Elizabeth's rule was rationalized by claiming that when she came to power her "body natural" was mysteriously joined (by God) to the immortal "body politic".

Mary's reign had been something of a disaster and Elizabeth found it necessary to develop a new model for rule. The English state was deliberately weak and poor. It had no standing army, no efficient police force, and a weak and inefficient bureaucracy; to obtain revenue to govern the Crown had to go to Parliament, which was often reluctant to levy subsidies and taxes. Elizabeth and her advisors developed a strategy of cultivating, over the years, the image of the Virgin Queen. This was a very complicated concept in the sense that a marriage ("the right marriage") would give England a Protestant heir and strengthen England's position in foreign affairs. Without a marriage the Tudor line would come to an end and Mary, Queen of Scots could possibly get the throne of England.

Mary was a Catholic, and therefore unacceptable. Elizabeth had many suitors: Philip II of Spain, Archduke Charles of Austria, Eric XIV of Sweden, the Duke d' Anjou, the Duke of Alencon, and many others including some Englishmen. Scholars believe that Elizabeth intended to marry none of them. She probably was in love with the controversial Robert Dudley (Earl of Leicester), but she refused to marry him saying on one occasion, "I will have here but one mistress and no master." John Stubbs and William Page once produced a pamphlet that denounced her supposed marriage to the Duke of Alencon. They went so far as to say, "the Duke was the old serpent himself, in the form of a man, come a second time to seduce the English Eve and to ruin the English paradise." Elizabeth had their right hands chopped off. Unsolicited advice could sometimes be dangerous.

One of the basic problems of Elizabeth's reign was the religious question. She was harassed by militant Protestants who desired a swing toward Calvinism, and residual Catholics who preferred the status quo. It seems likely that the fairest judgment is that Elizabeth took a middle ground. She supported the Church of England, and did not really care what her subjects believed as long as they kept controversial views to themselves. In 1559, Elizabeth officially restored Protestantism by having Parliament pass the Act of Supremacy which declared the Queen the supreme governor of the Church.

Eventually religious tension in the kingdom became a major problem. Rumors had been rife that Catholics were going to attempt to assassinate Elizabeth just as they had assassinated the other major Protestant leader in Europe, William of Orange. Protestants in Parliament, after the Babington Plot of 1586 to murder Elizabeth had been discovered, insisted that Mary Queen of Scots be executed immediately after being implicated in the plot. Elizabeth waited 3 months, but finally signed the death warrant. Mary was beheaded in 1587.

Other web-sites with information on Elizabeth I:

http://encarta.msn.com/find/Concise.asp?ti=00FB3000

http://www.luminarium.org/renlit/eliza.htm

http://royalhistory.com/england/monarchs/elizabethi/index.html

schiller and mary stuart

Each play of Schiller's classical period has its own distinctive merit, but as a piece of dramatic craftsmanship ***Maria Stuart*** surpasses the rest. The action of the play is compressed into the last three days in Mary's life, before her execution at Fotheringhay; all the antecedents—her French marriage, her brief and troubled Scottish reign, her long imprisonment in England—emerge by means of retrospective analysis. Although Schiller repeatedly diverged from the recorded facts in his treatment of the subject, he displays in his play a profound grasp of the historical situation.
Schiller offers a disturbing analysis of the problems that arise whenever political expediency masquerades as justice and judges are subjected to the pressures of power politics or ideological conflict. Mary turns outward disaster into inward triumph by accepting the verdict of the English tribunal—which she regards as unjust—in expiation of her sins committed in former days. By giving to the decree of her judges a meaning that they had not intended, she rises superior to their jurisdiction, a sinner redeemed and transfigured. This conforms to Schiller's theory of tragedy, which turns on the hero's moral rebirth through an act of voluntary self-abnegation.

Encyclopedia Britannica

If ever we have hopes of
a German Shakespeare,
this is he!
Timme, German novelist

The thing with [Mary Stuart] is that people might mistakenly think that it's an Elizabethan play. [But] it's a post-revolutionary play. American Revolution. French Revolution. It has nothing to do with the questions Shakespeare was asking. This is set in a time of incredible excess and asking questions about personal liberty. Personal liberty wasn't even a question when Shakespeare was writing. In Schiller's time, it's the individual versus the state, religion versus the state, individual sexual freedom. Schiller doesn't allow you to decide whose side you're on. He was a lawyer and a historian who created this deliberately dialectical play where both arguments are strong.

Carey Perloff

Conflicts [in Schiller's drama] reveal whether or not characters are genuinely committed to the ideals they profess. . . . .Like Elizabeth of England in Maria Stuart, Demetrius and Wallenstein would prefer to live with truth and honor. But forced to decide between truth and honor or power, they choose power and become the persons they essentially were.

Wolfgang Wittkowski
Friedrich von Schiller And the Drama of Human Existence
edited by Alexej Ugrinsky

According to Schiller. . . .. nobody can [lose their freedom of choice.] According to Schiller, they never could. Nobody can. The question is whether they muster the strength to make the right decision despite their difficult situations. Such difficulties always depend on two sides: the individual and the challenge they must meet. Elizabeth falls victim to her strongest instincts. . . . . Schiller considers such a decision against the moral imperative to be just as free as the opposite choice, but only if it is a true choice. And choices—decisions—are at the core of Schiller's dramas.

Wolfgang Wittkowski
Friedrich von Schiller And the Drama of Human Existence

The greater concern [in Schiller's play's] seems to have been with the inner self of the perpetrator, not the least because of the humble awareness that guilt can catch up with anyone.

Wolfgang Wittkowski
Friedrich von Schiller And the Drama of Human Existence
edited by Alexej Ugrinsky

Are these people doing the right thing? Schiller is, I believe, exactly of that opinion. The characters are not fanatics, driven by universal ideologies. Instead, they try to avoid guilt and act only in defense, from total selflessness and out of a deeply felt obligation to act out their conviction even if they risk their own well-being. They are motivated neither by success nor loss but by moral values, by moral idealism.

Wolfgang Wittkowski
Friedrich von Schiller And the Drama of Human Existence
edited by Alexej Ugrinsky

The Crown used for the coronation of the nine month old Mary, Queen of Scots

Schiller did not intend to juxtapose sensuality and spirituality as symbolized by the queens or by the actresses who portray them. On the contrary, Schiller was not interested in showing the victory of mind (Elisabeth) over matter (Maria). Both are thoroughly mixed characters. How much Schiller was interested in balancing the heterogeneous powers is shown by his ingenious idea to have the actresses perform their parts in turn.

Schiller did not want to have his Queen Elisabeth be the cold puritanical intellectual, and certainly not an old virginal hag, secretly lustful, hypocritical, and vain, as presented in a famous Cologne production. This would be Elisabeth as seen through Maria's eyes. Schiller changed history deliberately because he was interested in a different constellation of figures. He made both queens younger, Elisabeth much more so. Elisabeth is not only Maria's chronological and social peer, but she is also supposed to be sexually appealing. In a letter to Iffland [Schiller] explained his concept beyond doubt:

If one cannot feel pity for Elisabeth, the balance of the play is destroyed. This balance is, of course, not merely a formal balance of scenes and acts: it includes the entire ethical, political, and religious set of struggles for which the structure is but one formal symbol. Once the reader loses genuine interest in the moral and sensual struggle of Elisabeth, the actions lose significance altogether. They become trivialized into the story of the hypocritical, power-hungry, and vain fairy-tale queen who has her poor powerless and innocent "sister" killed. That would be the old sad story of the fight between "Edelsinn and Tiranie" but tragic it would not be.

Andreas Mielke,
"Maria Stuart:" Hermeneutical Problems of "One" Tragedy with "Two " Queens"
Friedrich von Schiller And the Drama of Human Existence
edited by Alexej Ugrinsky

synopsis

By Christopher Swanson edited by Celise Kalke

Background

Mary, Queen of Scots, fled Scotland for England in 1568. A combination of political factors provoked her departure, including accusations of complicity in her husband's murder.

Although Mary originally asked Elizabeth I for aid in gaining her Scottish throne back, she was quickly imprisoned under house-arrest. Once in England, Mary presented a threat to Elizabeth I since as Elizabeth's cousin Mary was the Catholic heir to the English throne as well as the Scottish Queen. Mary was the subject of numerous conspiracies, and was implicated in an attempt by a young English noble, Babington and his co-conspirators to murder Queen Elizabeth and place Mary on the English throne.

Schiller's play begins in 1587, in Fotheringhay Castle (near London), where Mary is held prisoner.

Act One

Scene One

Mary's nurse Jane **Kennedy** is arguing fiercely with Sir Amyas **Paulet**, Mary's jailer. Rummaging through Mary's belongings he finds incriminating items, such as letters written in French. (Mary, a Catholic, was politically aligned with France and had spent her childhood there.) He bemoans that he is her keeper.

Scene Two

Cool and composed, **Mary** joins them and explains that amongst the documents Paulet has seized is a letter to Elizabeth, which she asks him to deliver. She inquires into the proceedings against her; Paulet's answer suggests that she is likely condemned to die.

Scene Three

Mary notes to Paulet her distaste for his apparently aloof nephew Mortimer, who has come to fetch Paulet away.

Scene Four

Mary grows introspective about the murder of her second husband Darnley while she was Queen of Scotland, and her marriage with the murderer, Bothwell.

Scenes Five and Six

Mary discovers that **Mortimer** secretly converted to Catholicism while in Europe, and has had contact with her French relatives (Mary's mother was a French noble, and Mary herself was married to a French King as a teenager until the King's untimely death). Mortimer confirms that Mary has been found guilty. He is now intent on freeing her, though she tries to dissuade him.

Mortimer is an invented character but there were indeed conspiracies on Mary's behalf; William Parry, who schemed to murder Elizabeth, had converted to Catholicism while on the continent.

Scene Seven

Lord **Burleigh** comes with official notice of the death sentence, but he and Mary are quickly quarreling about the authority of the court to judge her. She voices many objections to the proceedings.

Scene Eight

Paulet and Burleigh consider the political quandary Mary poses for Elizabeth. Burleigh hints that it would be appreciated if Paulet could quietly arrange Mary's death, which Paulet, conscientious about his office, flatly refuses.

Act Two

The setting is now Westminster.

Scene One
Davison and **Kent** discuss the likelihood of Elizabeth accepting the marriage proposal of a French suitor.

Scene Two
French emissaries **Aubespine** and **Bellièvre** press Elizabeth to accept a marriage proposal; she keeps her distance from the idea of marriage.

Scene Three
Burleigh, Shrewsbury, and Leicester offer Elizabeth their several opinions on executing Mary. Burleigh considers it expedient; Shrewsbury finds that the law has not been fairly applied; Leicester feels the sentence should stand, but that there is no need for her to die immediately.

Scene Four
Paulet presents his nephew Mortimer to Queen Elizabeth. Mortimer dissembles, telling the Queen that he spied on England's behalf while abroad. Paulet delivers Mary's letter to Elizabeth, in which Mary requests an audience.

Scene Five
Elizabeth speaks privately with Mortimer and asks him to murder Mary.

Scene Six and Seven
Mortimer indicates that he will deceive Elizabeth. He speaks with Paulet, who has figured out that Elizabeth wants to use his nephew to kill Mary privately. They are interrupted by Leicester, who brings news that Elizabeth is granting the custody of Mary Stuart to Mortimer.

Scene Eight
Mortimer delivers Mary's letter to Leicester, which he receives joyously. The two men overcome their suspicions of each other. Mortimer reveals his conspiracy to forcibly free Mary, about which Leicester has deep reservations. He hopes instead to convince Elizabeth to meet Mary. Although Mary has been in England for eighteen years, the two queen have never met.

Scene Nine
Leicester urges Elizabeth to meet with Mary, which she consents to do.

Act Three
Scene One
Mary and Kennedy are in a park at Fotheringhay. Mary rejoices at being outside and having been granted this extra freedom. Sounds of a hunt can be heard in the distance.

Scene Two
Paulet tells Mary that he delivered her letter, and that Elizabeth will shortly arrive. When she hears this news, Mary loses her composure.

Scene Three
Shrewsbury calms and reassures Mary, and urges her to show deference and humility to Elizabeth.

Scene Four
Elizabeth "accidentally" arrives at the park, and the two Queens are face to face for the first time. At first Mary is restrained, but as the encounter progresses she grows fierce and calls Elizabeth a bastard who has defiled the throne. Elizabeth and her lords retreat without reply.

Scene Five
Kennedy scolds Mary, but Mary is exhilarated by her own performance.

Scene Six
Mortimer reports to Mary that Leicester is too cowardly to come to her aid. Mortimer spells out his plan to set her free that night. He then tries to embrace her. She finds his romantic ardor for her, however, alarming.

Scenes Seven and Eight
There's news that Queen Elizabeth has been assassinated en route to London, but then news arrives that she has survived the attempt.

Act Four

Scenes One and Two
The setting is now an antechamber. Burleigh orders the French Ambassador out of the country for having granted a passport to the assassin who made the attempt on Elizabeth's life reported in scenes seven and eight.

Scene Three
Burleigh accuses Leicester of having gone around his back to arrange the encounter between Mary and Elizabeth, and of aligning himself with Mary Stuart.

Scene Four
Leicester, alone, realizes that his allegiance to Mary has been discovered. Mortimer joins him, and reports that Burleigh had found incriminating evidence against Leicester: a draft of a letter by Mary to Leicester, asking aid and promising love. To reestablish his own reputation, Leicester has Mortimer seized as a traitor. To avoid incriminating Mary, Mortimer kills himself in the arms of the guards.

Scene Five
The setting switches to Elizabeth's apartments. Burleigh has shown her the letter incriminating Leicester and she is furious and hurt. She thinks herself deceived, but wonders if the letter was one of Mary's tricks.

Scene Six
Leicester forces his way in. He cleverly puts Burleigh in his place and reasserts his position: Burleigh, for all his watchfulness, was unaware that Elizabeth had engaged Mortimer to murder Mary, and was unaware that he was a traitorous papist. Leicester now professes that Mary should die. However, at Burleigh's suggestion, Elizabeth instructs Leicester to carry out the execution—to clear away any lingering doubts concerning his allegiance.

Scenes Seven and Eight
A mob is in the street clamoring for the execution of Mary Stuart. Burleigh and Davison bring Elizabeth the death warrant to sign, about which she is apprehensive.

Scene Nine
Burleigh and Shrewsbury argue for and against Mary's execution.

Scene Ten
Elizabeth, alone, considers the pressures on her from her people to execute Mary, from France and Spain to spare Mary's life, and from the Pope as the head of Catholic Europe. She decides she can only be free when Mary is dead, and signs the warrant.

Scene Eleven
Elizabeth returns the death warrant to Davison, but is ambiguous about whether he is to hold the document or whether the execution is to be carried out.

Scene Twelve
Davison asks Burleigh what to do, and Burleigh takes the warrant to have it carried out.

Act Five

Scenes One through Five
The setting is the same as in Act One.
Preparations are being made for Mary's execution; Mary's belongings are being returned. Kennedy as well as Mary's ladies-in-waiting are distraught.

Scene Six
Mary appears, dressed in white, composed and regal. She says goodbye to her faithful followers.

Scene Seven
Mary meets with Melville, her former chief steward, and laments that she is without a priest. We discover that Melville has become a priest. He urges her to confess her sins—she denies any part in the Babington conspiracy. She receives communion, with a host blessed by the Pope himself.

Scene Eight
Mary makes her final requests.

Scenes Nine and Ten
Mary scornfully takes leave of Leicester, and is led away to her execution. He is horrified and paralyzed as he listens to the execution, and finally, overcome by emotion, he faints.

Scenes Eleven and Twelve
The setting switches to Elizabeth's chambers. As she waits for the news, she exalts to think that Mary is dead.

Scene Thirteen
Shrewsbury reports that a witness against Mary in her treason trial has recanted his testimony. Shrewsbury urges Elizabeth to reopen the investigation.

Scene Fourteen
Elizabeth cagily asks Davison for the warrant she had given him, so that a fresh investigation can occur. (Burleigh, of course, took the warrant). Elizabeth places responsibility for any consequences on Davison.

Final Scene
Burleigh arrives. Elizabeth questions him about the warrant, and banishes him from her presence for not conferring with her about it; she has Davison sent to the Tower. Shrewsbury resigns his office. Elizabeth learns that Mary is dead, and that Leicester has left for France. In short, Elizabeth is victorious and secure, but now utterly alone.

The Director

"The most important thing a director can do for an actor is to awaken the actor's intuition and assure the intuition that it is going to be witnessed and used."

"Essentially an actor says, 'I will trust the director to function in the capacity of my critical brain while I give my intuitive brain full opportunity to express. I will rely on the director to keep me from looking foolish.'"

William Ball

The Director is similar to the captain or coach of a team of talented individuals, all of whom contribute a great deal to a production, and without whom it could never take place. Like a coach, the Director's job is to get the best out of every individual. She or he will decide on the general game plan and then work with the team to make this vision a reality.

> ! For one of the most insightful and easily read books on directing read William Ball's ***A Sense of Direction: Some Observations of the Art of Directing***. Published by Drama Book Publishers, New York. ISBN 0-89676-082-0

Directors differ widely in their styles as do coaches, but the Director has the ultimate responsibility for determining what happens on stage. Some directors, such as Robert Wilson or Julie Taymor (***The Lion King*** or the movie ***Titus***), are more particularly visually oriented and have a strong sense of what the production is to look like. They then work with their designers to bring those ideas to the stage. Other directors tend to focus more exclusively on the script and the actors; they will give their designers more general guidance by talking about a mood or tone for each scene and then rely on their designers to originate a larger part of the design ideas.

The Scenic Designer

The scenic designer is responsible for envisioning the set, the setting, the place where the action of the play takes place. They may re-create a realistic world, such as a 7-Eleven convenience store, as for Eric Bogosian's ***SubUrbia***, or it may be a very abstract unreal world.

The Scenic designer often begins her or his design process by looking at photographs or paintings. He or she will then produce a series of sketches using pencil or water colors for example. More and more designers are turning to computers and create their sketches in applications such as Photoshop.

In most cases scenic designers will then build a scale model of the set.

Scenic designs then have to draw up plans similar to those created by architects. These plans give the ***precise*** dimensions for the set, from which the set builders work.

The Costume Designer

The Costume Designer creates the designs for the clothes the actors wear. The designer considers the period of the play, the time in history that the events take place, the character and role in society (Queen, servant, doctor etc.) of the person and whether or not the design team's vision of the production is literal—trying to make everything in the production look as close to the real world as he or she can—or more abstract, metaphorical.

It is possible to mount a production of ***Hamlet***, of course, with all the actors in period dress, or with everyone in black polo neck shirts, black pants and black shoes.

The Costume Designer may decide to choose to make subtle choices about the costume design, such as placing people from a specific group in clothes whose colors are drawn from the same color pallette.

The Costume Designer will begin by doing a good deal of historical research if the play is not a contemporary one, and will then produce a series of preliminary sketches. These will be shown to the Director and the rest of the design team and discussed. From this point on the Costume Designer will produce color renderings and will find samples of actual fabric for each costume.

The Sound Designer

The Sound Designer is responsible for what can be the most subtle yet powerful element of the design of a production. As an audience we can be very aware of sound effects such as thunder or a gun shot, but much of the Sound Designer's work goes almost, if not completely, unnoticed. Sound effects and music which help establish a location or a mood can affect us on an almost subliminal level. Even without a set at all, the right soundscape can help our imaginations create a clear sense of where the action is set. Some sound cues are required by the script, while others are decided upon by the sound designer and the Director where they want to add to what is suggested in the written script.

Sounds can range from the wholly naturalistic to effects that are abstract. The music used may be taken from the period of the play, or from another period—sometimes written especially for the production—but which is intended to create an atmosphere or convey a mood.

The Dramaturg

The Dramaturg is the person responsible for helping the director interpret the play, and for coordinating and doing the research needed to understand the play. The Dramaturg is a member of the Creative team, and also sometimes works closely with the designers as they do their research. The Dramaturg is also responsible for editing the text of the play - comparing different editions and/or deciding on different translations. Finally, the Dramaturg is responsible for writing the program notes and any other articles about the play (including magazine articles) that will be distributed to the audience.

scenic design

Theresa Salus is the Technical Director for Court Theatre. It is her job to take the drawings of the scenic designer and see that the carpenters, technicians and painters build the set to look the way the designer intended.

The job is a complex and technically demanding one. The Technical Director also has to make sure that the set is safe so that no actors are injured.

Click on the links below to view video clips of Theresa talking about her job as Technical Director and the building of the ***Mary Stuart*** set.

You can then go to the next page and see the set for ***Mary Stuart*** under construction.

Theresa Salus, Court Theatre's Technical Director,

Teresa explains scenic designer Gordana Svilar's design drawings

Behind the scenes: the shop where the set is built

Teresa talks about how she became a Technical Director

Teresa shows us Court's stage as the set building begins

Teresa concludes by explaining some of the skills you need to be a Technical Director

The set for Mary Stuart ***designed by Gordana Svilar under construction***

classroom activities

1. Watch an episode of the TV drama series ***West Wing***, then compare some of the events and the people in the TV series and the play. What conclusions can you draw?

2. Do women continue to face challenges when occupying leadership roles in society today? If so, what do you feel those problems are? Do you see any similarities with those faced by Elizabeth and Mary?

3. You are the Director of a production of ***Mary Stuart***. Using magazines, or photocopies from books, find pictures of people who represent either the entire personality of the main characters in the play, or several pictures which represent aspects of each character's personality.

   If you were to cast a production of the play using well known film and TV actors, who would you cast in each role?

4. To what degree do you feel conflict between countries are really conflicts between the leaders of those countries?

5. Think about the set for ***Mary Stuart.*** Is the set wholly realistic, or is it a more symbolic or stylized version of reality?

   From your watching of the play, do you think this is a good setting for the play or not? Think in detail about your reasons.

   Using photographs from color magazines, collect images that you think would form the basis of an effective set for the play. If you were the Scenic Designer how would you explain your choice of images to a Director?

6. Consider the conflict in Ireland. How does the history of this conflict relate to that of ***Mary Stuart***?

Mary Stuart was accused of being part of a conspiracy to assassinate Elizabeth I. Although a much younger nation than England, America itself has an extensive history of assasination attempts, succesful and unsuccesful. Can you match the following figures with those that killed, or tried to kill them:

1.	Abraham Lincoln	A.	Lee Harvey Oswald
2.	James Garfield	B.	Squeaky Fromme
3.	William McKinley	C.	John Hinkley
4.	John F. Kennedy	D.	Charles Guiteau
5.	Robert Kennedy	E.	James Earl Ray
6.	Martin Luther King	F.	Sara Jane Moore
7.	Malcolm X	G.	Sirhan Sirhan
8.	Gerald Ford	H.	Unknown assassin
9.	Ronald Reagan	I.	John Wilkes Booth
		J.	Leon Czolgosz

Click here to find the answers

What was each assassin's reason for taking the action he or she did?

Is assassination a legitimate method of achieving political or religious ends?

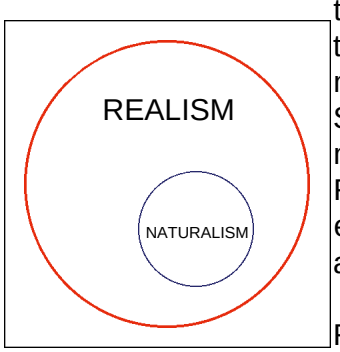
Is there a difference between an assassin and a murderer?

Realism, Naturalism and beyond.

The concepts of REALISM and NATURALISM have specific meanings when related to the theatre, but over the years they have tended to become virtually synonymous and are often used interchangeably. They tend to be linked together in opposition to the notions of expressionism or symbolism.

Realism

Realism is generally considered a broad umberella of which Naturalism is part. Although Shakepseare talks of "holding a mirror up to nature", and there are many elements of Shakespeare's writing that may be said to be realistic, REALISM as a movement emerged between 1830 and 1880.



Realism aims to present an objective view of human psychology and social reality. It does not aim to give us a photographic reproduction of reality—to put reality itself onstage. It aims to give the audience the ***illusion*** of reality.

Its dialogues, what the characters say to each other, "are drawn from the speech patterns of a period or of a social or occupational group. The acting makes the text (what the actors say) appear natural, downplaying the literary or poetical effects by stressing the spontaneous and psychological aspects of the interaction between the characters." ***(Dictionary of the Theatre: Terms, Concepts and Analysis)***

In other words, even though the playwright will have spent many hours carefully writing the actors speeches and may have consciously included rhetorical devices such as rythm, alliteration, parrallelism or repitition, the actors' job is to downplay these attempts to make the language engaging and to emphasis the ***apparent*** REALISM of the scene.

Well known realistic playwrights are Ibsen, Shaw or in the modern era, David Mamet. Realism was the basis of the work of the great acting teacher Stanislavsky.

Naturalism

"Historically, NATURALISM is an artistic movement that, around 1880-1890, advocated a total reproduction of…reality, stressing the material aspects of human existence." ***(Dictionary of the Theatre: Terms, Concepts and Analysis)*** NATURALISM aimed to use the rigorous methodology of scientific research to observe and analyse society.

The first notable exponant of NATURALISM in literature was French novelist and playwright Emille Zola. His novel ***Therese Raquin***, which he himself then adapted into a play, is one of the best known examples is one of the best known examples of NATURAlLISM in literature. Zola believed that nothing should be on stage that did not appear in nature. In the 1880's at the Théâtre Libre in Paris, Antonin Antoine used bloody quarters of beef and live chickens onstage.

NATURALISM aimed to shatter the world of illusion onstage.

As an artistic movment it was short lived, because short of observing real people in 'real' situations all that is placed onstage and watched by an audience is to a degree artificial and relies on creating a believeable illusion.

back · forward
previous · EXIT

In Roman times sea-battles were staged on lakes or in flooded amphitheatres . It was thought to be slaves who manned the boats and who fought in these 'mock' sea battles, know as ***naumachia***. The participants actually died fighting for the entertainment of others. In 52 AD 19,000 men fought on Fucine Lake, east of Rome. Many perished. Clearly such naturalism is not widely accepted these days, though we are still fascinated by extreme drama in life. We watch "real" court cases on TV; we follow "real" police officers as they chase and engage with "real" villains; we watch people on remote islands; and there is an underground industry which markets so called "snuff movies" in which those who are disposed to do so can watch the all too real deaths of others.

Symbolism

Most artistic movements begin as a reaction against what has gone before. This seems to be true in every age. SYMBOLISM began as an opposition to naturalism. It began in Paris in the early 1890's. "The essential of symbolism was the abandonment of the appearances of life in favor of its spirit, symbolically represented and in favor of a more ***poetic*** form of drama." (***The Penguin Dictionary of the Theatre)***

Symbol

"A symbol is something which represents something else (often an idea or a quality) by analogy or association. Thus 'white', 'lion', and 'rose' commonly symbolise or represent innocence, courage or beauty. Such symbols exist by convention and tradition. A serpent may stand for evil or wisdom according to different conventions. Writers use these conventional symbols, but also invent and create symbols of their own." ***(A Dictionary of Literary Terms)***

In literature and thus in drama, symbols may take the form of similes and metaphors. The theatrical production of a play adds the possibility for visual and auditory symbols.

Mary being led to her execution

Expressionism

"Expressionism originally dominated German theatre for some time during the 1920's. It too was a reaction against theatrical realism, it sought to mirror inner psychological realities rather than physical appearances." (***The Penguin Dictionary of the Theatre)***

Expressionism at this time tended to focus on extreme psychological states and explore them "in a bold use of symbolic settings [scenery] and costumes. Expressionism was in many ways primarily a designer's theatre."

Stylization

A way of presenting a play or theatrical production that "represents reality in a simplified way, stripped to its essential features, eliminating excess detail." ***(Dictionary of the Theatre: Terms, Concepts and Analysis)***

Onstage actors don't die or (usually) eat a full meal. The

Teacher and Student Evaluations

The feedback you give us on your visit to Court Theater and Classic acts! will help us to improve both.

You can follow these links to Adobe Acrobat versions of the evaluation forms:

Teacher Evaluation Form (.pdf)

Student Evaluation Form (.pdf)

These forms can be printed out and returned by mail to:

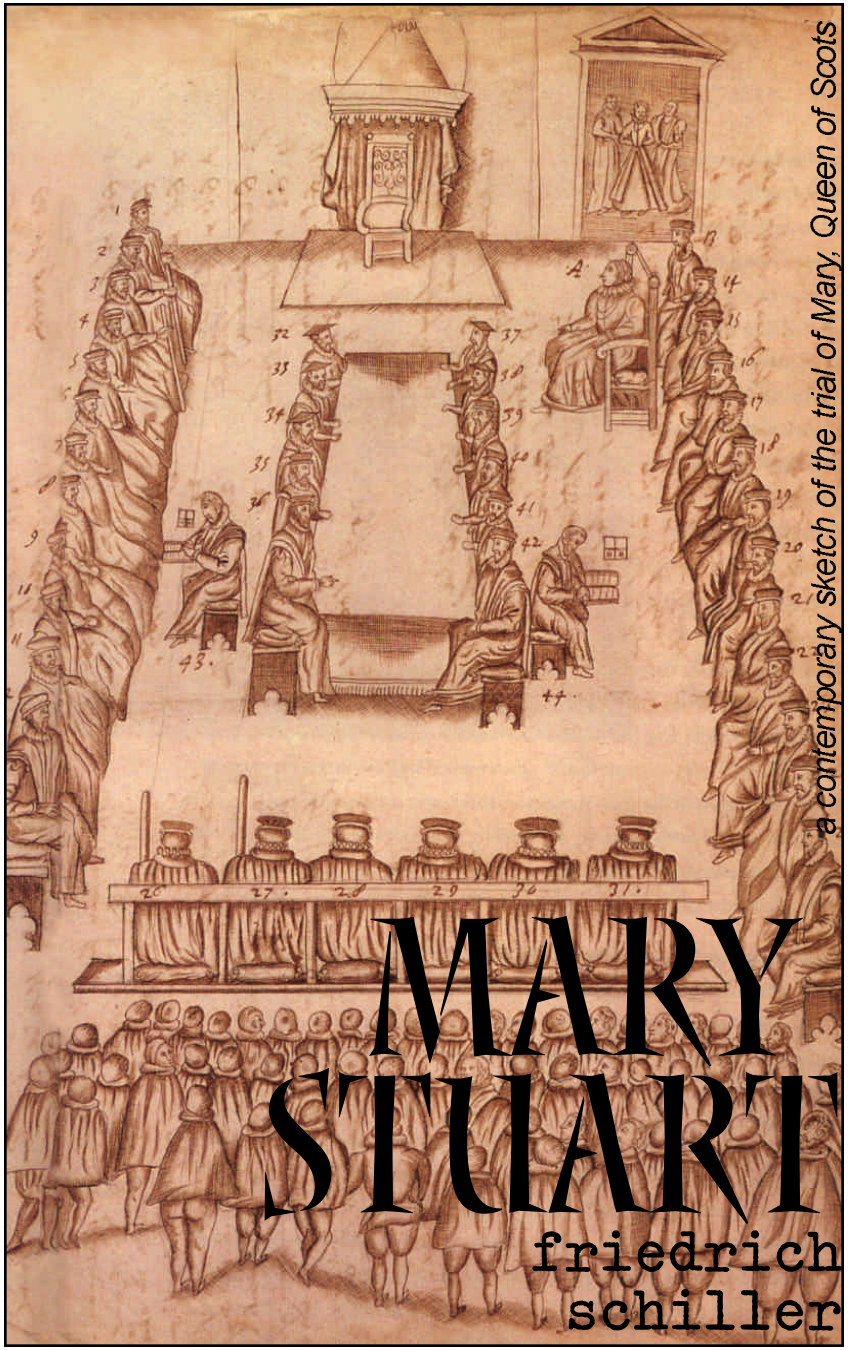
Court Theatre
5535 South Ellis Avenue
Chicago, IL 60637

FAX: (773) 834-1897

You will also find **Microsoft Word** versions of these files in the folder named EVALUATIONS, included on the CD.

These can be filled out on the computer and e-mailed as attachments to:

education@courttheatre.org



a contemporary sketch of the trial of Mary, Queen of Scots

classic acts

from court theatre's CAST partnership

classic acts was designed & edited by Roger Smart
with extensive dramaturgical information
compiled and edited by Celise Kalke.
Additional assistance from Diane Claussen,
Bill O'Connor and Adero Flemming

click here to quit

For technical assistance in the use of this CD-ROM please call 773.702.8874 or e-mail education@courttheatre.org

Multi-media presentation created using QuarkXpress, Adobe Acrobat, Adobe Photoshop, Felt Tip Sound Studio & SoundApp

Made with Macintosh

CLASSICS!
ACTORS!
STUDENTS!
TEACHERS!

Court Theatre High School Matinee Program
Teacher Evaluation

Name_____

School_____

Department/Subject_____

School Address _____

_____

School Phone_____ Fax_____

Home Address_____

_____

Home Phone_____ e-mail_____

Production_____

Date Attended_____

# of Students Participating_____ Grade level _____

Subject of class_____

---

1. Did you enjoy the performance? Yes___ No___
2. Did your students indicate that they had enjoyed the performance? Yes___ No___
3. Did you feel the performance was educationally relevant? Yes___ No___
4. If so, please give some reasons.

_____

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5. If not, why not?

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6. Did you use the Study Guide that was provided? Yes___ No___

7. If so, what parts did you find useful?

_____

_____

_____

_____

8. If not, why not?

_____

_____

_____

_____

9. What recommendations would you make for improving/updating the Study Guide format?

_____

_____

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_____

_____***(please continue of back of sheet)***

10. Did the experience of seeing this live performance stimulate or motivate your students to:

____Discuss the play in class ____Write critical essays

____Act out scenes from the play

____Act out original skits ____Write original poetry, plays etc.

____Draw or create any type of artwork ____Other

(specify)_____

_____

_____

_____

_____

_____***(please continue of back of sheet)***

Please rate the following:

Study Guide:

	Poor				Excellent
Thoroughness	1	2	3	4	5
Easy to use	1	2	3	4	5
Connected to curricula	1	2	3	4	5
Relevant to students	1	2	3	4	5
Fun	1	2	3	4	5
Prepared Teacher	1	2	3	4	5
Prepared Student	1	2	3	4	5

Post-Show Discussion:

Helped clarify ambiguities	1	2	3	4	5
Gave students voice	1	2	3	4	5
Encouraged varied opinions	1	2	3	4	5
Was educationally relevant	1	2	3	4	5

Overall, how would you describe your experience at Court?

_____

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_____***(please continue of back of sheet)***

What suggestions would you have for improving the Court experience?

_____

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_____***(please continue of back of sheet)***

Did you attend the teacher workshop and free preview for this production?
Yes___ No ___

If not, would you like information on the An Audience at Court program? Yes___ No ___

Would you be interested in classroom workshops at your school with Court artists?
Yes___ No ___

Court Theatre High School Matinee Program

Student Evaluation

Name _____ Age _____ Grade _____

School _____ Teacher _____

Name of Show _____

Did you enjoy the performance or not? Please give your reasons.

_____

_____

_____

_____

_____

What did you think about the production values?
(set design, lights, costumes, sound and props)

_____

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What did you think about the acting? Were there any actors you particularly liked or disliked, and why?

_____

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_____

If you could talk to the playwright, the director or the designers of this play or both, what sort of things would you like to say to them?

Did you use the multi-media CD ***Classic Acts?*** Did you find it interesting, informative and easy to use?

Suggest any improvements you would like to see made to the multi-media CD ***Classic Acts***