

## THE GREEK THEATRE

A PILGRIM to the shrines of Europe or America would hardly include the theatre or the ball-room among them. He would not look for an altar in the centre of the ball-room and would not expect performances to begin with an ascription to God. The estrangement between Puritanism and the theatre, and between Puritanism and the dance, has separated worship and the drama so widely that it scarcely seems to one of Puritan training that they could ever have been very close together. In early Greek times, on the other hand, they were never, either physically or religiously, far apart. Modern reactions have reduced the gap to such an extent that by unexpected atavism the church and the theatre, of an amateur sort, are now frequently united in the same edifice, — the church in the foreground, and the “parish house” or “parlor,” with its stage and small stock of scenery, in the background. The preacher who thunders against such “innovations” forgets perhaps that the pulpit from which he speaks derives its name from the actor’s rostrum, the *pulpitum* of the Roman theatre. When the church architect has had to face the problem of how to get the largest number of people into the smallest space for comfortably hearing and seeing some dramatic preacher, he has frequently and consistently adopted the amphitheatrical form; he has built a Greek theatre with a Roman stage. The