

# A Noise Within Study Guide



# Man of La Mancha



# A Noise Within

## Table of Contents

About this Study Guide	3
About the Play Cast & Musical Numbers	4
About the Play Synopsis	5
Don Quixote the Novel	8
La Mancha	9
The Spanish Inquisition	10
Spain's Monarchs	15
The Making of <i>Man of La Mancha</i>	17
In-Class Activities	19
Useful Websites	20
About Theatre Arts	21
About A Noise Within	23



# About this Study Guide



Thank you for your commitment to sharing great literature with your students. It is a commitment that A Noise Within has shared with you since its founding in 1991, with the staging of its first play, William Shakespeare's *Hamlet*.

Classical works are an important part of our collective culture and history, and unless students are given the opportunity to read historical texts and to experience them live, as they were meant to be experienced, many will think of those written treasures as outdated words in a textbook anthology. With the goal of increasing student's lifelong understanding and enjoyment of classic works and theatre going, A Noise Within is honored to partner with you in the effort to preserve our literary heritage.

This study guide has been prepared as a prelude to A Noise Within's production of *Man of La Mancha*. Please use it as a reference or as a teaching aid as you prepare your students to enter the classical world.

If your high school students are attending A Noise Within's performance of *Man of La Mancha* and are participating in the post-performance discussion, they are fulfilling the following of California's Theatre Standards, as set forth by the State Board of Education:

Theatre Standards grades 9 – 12  
Artistic Perception – 1.1 and 1.2  
Creative Expression – 2.1  
Historical and Cultural Context – 3.2 and 3.3  
Aesthetic Valuing – 4.1 and 4.2

All of the information and activities outlined in this guide were designed to meet the 9th and 10th grade English language arts standards set forth by the state of California. Together, the activities fulfill the content standards as follows:

English Language Arts  
Reading – 1.1, 1.3, 3.1, 3.2, 3.4, 3.5, 3.11 and 3.12  
Writing – 1.1, 1.4, 1.9 and 2.2  
Listening and Speaking – 1.1 and 1.11

Although these activities are designed specifically with the 9th and 10th grade standards in mind, they can be adapted to serve students in other grades as well.

# About the Play **Cast & Musical Numbers**

## Cast of Characters

Cervantes/Don Quixote  
Captain of the Inquisition  
Sancho Panza, squire to Don Quixote  
Housekeeper  
Maria, the Innkeeper's Wife  
Barber  
Governo /Innkeeper  
Aldonza, the inn's serving wench  
Fermina, a slavey and Moorish Dancer  
Antonia, niece to Don Quixote  
The Padre  
Dr Carrasco, physician and fiancé of Antonia

Guards and Men of the Inquisition  
Muleteers  
Moorish Dancers



## Musical Numbers

"Man of La Mancha" ("I, Don Quixote")	Don Quixote & Sancho
"It's All the Same"	Aldonza and Muleteers
"Dulcinea"	Don Quixote, Muleteers
"I'm Only Thinking of Him"	Antonia, Padre, Housekeeper
"We're Only Thinking of Him"	Carrasco, Padre, Antonia, Housekeeper
"I Really Like Him"	Sancho
"What Does He Want of Me"	Aldonza
"Little Bird, Little Bird"	Don Quixote, Muleteers
"Barber's Song"	Barber
"Golden Helmet of Mambrino"	Don Quixote, Sancho, Barber, Ensemble
"To Each His Dulcinea"	Padre
"The Impossible Dream" ("The Quest")	Don Quixote
"Knight of the Woeful Countenance"	Innkeeper, Sancho, Aldonza, Don Quixote
"The Impossible Dream" (reprise)	Don Quixote
"Man of La Mancha" (reprise)	Don Quixote
"Moorish Dance"	Ensemble
"Aldonza"	Aldonza
"A Little Gossip"	Sancho
"Dulcinea" (reprise)	Aldonza
"The Impossible Dream" (reprise)	Aldonza and Don Quixote
"Man of La Mancha" (reprise)	Don Quixote, Aldonza, Sancho
"The Psalm"	The Padre
"Finale"	Company

# About the Play *Synopsis*

The action takes place at the end of the 16th century in a prison in the city of Seville and various other places in the imagination of Miguel de Cervantes.

Miguel de Cervantes, playwright, poet and government tax collector has been thrown into prison (along with his manservant and all of their worldly goods) and is awaiting trial by the Inquisition for an offense against the Church. They are attacked by their fellow prisoners who set up a mock trial. If Cervantes is found guilty, he will have to hand over all his possessions. Cervantes agrees to do so, with the exception of a manuscript which the prisoners are eager to burn. He asks to be allowed to offer a defense, and the defense will be a play, acted out by him and all the prisoners.

Cervantes transforms himself into Alonso Quijana, an old gentleman who has read so many books on chivalry and thought so much about injustice that he has lost his mind and believes that it is his mission to go forth as a knight errant. Quijana renames himself Don Quixote de la Mancha and sets out to find adventure with his “squire” Sancho Panza.

His first adventure involves a windmill. Quixote mistakes it for a giant and attacks it, receiving a beating in the bargain. In a roadside inn (which Quixote thinks is castle) Aldonza, the inn’s serving wench, is being harassed by a group of muleteers. When Quixote sees Aldonza, he believes her to be the lady Dulcinea to whom he swears eternal fealty. Aldonza is confused and angry at Quixote’s refusal to see her as she really is.

Antonia, Don Quixote’s niece has gone with Quixote’s housekeeper to seek advice from the local priest. The priest soon realizes that the two women are more concerned with the embarrassment that the knight’s madness may bring than to his welfare. The equally self-centered Dr Carrasco, Antonia’s fiancé, is upset at the idea of a madman in the family

and sets out (along with the priest) to cure Don Quixote.

Back at the inn, Don Quixote orders his squire to go to Aldonza and court her favor asking for a token. Aldonza gives Sancho an old dishrag which appears to Quixote to be a silken scarf.

The priest and Dr Carrasco arrive and vainly try to reason with Quixote, who suddenly sees a barber wearing his shaving basin on his head to ward off the heat of the sun. Quixote snatches the basin believing it to be famous Golden Helmet of Mambrino which will make him invulnerable.

Quixote asks the Innkeeper to dub him knight. The Innkeeper agrees but only if Quixote stands vigil in the courtyard. Aldonza, on her way to a tryst with the muleteer Pedro, sees Quixote and confronts him. Quixote explains why he behaves the way that he does. Pedro enters and hits Aldonza. Enraged, Quixote takes him and all the other Muleteers on in a huge fight. With the help of Aldonza and Sancho, the muleteers are all knocked out, but the noise of the scuffle has awakened the Innkeeper who throws Quixote out. Before he leaves the Innkeeper dubs him “Knight of the Woeful Countenance”.

Quixote announces that he must try to help the muleteers. Aldonza, whom Quixote still calls Dulcinea, is shocked but agrees to help him after the knight explains to her the laws of chivalry. She is subsequently beaten and carried off by the muleteers.

The Don Quixote play is interrupted when the Inquisition enters and drags off an unwilling prisoner.

The play resumes with Quixote and Sancho encountering a band of gypsies who proceed

to steal everything they own, including Quixote's horse and Sancho's donkey. The two are forced to return to the inn, where the innkeeper relents and lets them in out of pity. Aldonza enters with bruises. Quixote swears to avenge her, but she begs him to leave her alone. Suddenly, another 'knight' enters. He calls himself the "Knight of the Mirrors" and insults Aldonza. He is promptly challenged to combat by Don Quixote. The Knight of the Mirrors and his attendants carry shields with huge mirrors on them, forcing him to see himself as he really is. Quixote collapses in a faint. The Knight of the Mirrors removes his helmet—he is Dr Carrasco and this is his latest plan to cure Quixote.



Cervantes announces that this is the end of the story, but the prisoners are dissatisfied. They prepare to burn his manuscript. Cervantes asks for a chance to present one final scene.

Don Quixote has fallen into a coma. Antonia, Sancho, the housekeeper, the priest and Carrasco are all there. Quixote eventually awakens and reveals that he is now sane, remembering his life as Quixote as a dream. He is dying and asks the priest to help him make out his will. Aldonza enters—she can now not bear to be anyone other than Dulcinea. Don Quixote rises from his bed and calls for his armor so that he may set out again on another adventure. He collapses and dies.



The Inquisition enters to take Cervantes to trial and the prisoners return his manuscript to him. ■

# About the Author



## Miguel de Cervantes Saavedra

(Sept 29, 1547 – April 23, 1616)

Miguel de Cervantes was born at Alcalá de Henares, Spain. His father was an impoverished apothecary-surgeon who moved his family from town to town while seeking work.

Miguel lived an unsettled life full of adventure. He studied in Madrid and then went to Rome where he began to familiarize himself with Italian literature. In 1570 he became a soldier and fought in the Battle of Lepanto during which he was shot through the left hand in such a way that he never had full use of it during his lifetime. He participated in the naval engagement against the Muslims of Navarino in 1572 as well as the capture of Tunis in 1573. On the voyage back to Spain in 1575 his ship was captured by the Turks and he and his brother Rodrigo were taken to Algiers as slaves. He was held captive for five years as his family could not afford the demanded ransom. After four unsuccessful escape attempts he was returned to his family in 1580.

In 1584 he married Catalina de Salazar y Palacios, 22 years his junior. They had no children.

During the next 20 years he led a nomadic existence, working as a purchasing agent for the Spanish Armada and as a tax collector. He was temporarily excommunicated for confiscating supplies which belonged to the Dean of the cathedral of Seville. He suffered bankruptcy and was imprisoned at least twice because of irregularities in his accounts.

In 1585 he published his first work, a pastoral romance—*La Galatea*, which received little acclaim. At the same time, his plays, *El trato de Argel* and *El cerco de Numancia*, were playing on the Madrid stage. Aside from his plays, his most ambitious work in verse was *Viaje del Parnaso*. The appearance of *Don Quixote* in 1605 did not make Cervantes rich, but did bring him international acclaim as a man of letters. The second part of *Don Quixote* was published in 1615. He also wrote some plays during this period as well as short novels.

Cervantes died in Madrid on April 23, 1616.



# Don Quixote The Novel

*Don Quixote (El Ingenioso hidalgo Don Quijote de la Mancha)* was first published in Madrid in 1605 when Cervantes was 57. The book was an immediate best-seller, but despite its success, Cervantes received very little money from the book as he had sold the rights to his publisher. Six editions were printed in the first year of its release. Part II was published in 1615. A single edition containing both parts was published in 1617.

It is considered to be one of the greatest works of fiction ever written and is the most published and translated book after the Bible. Seven years after the first part appeared, it was translated into French, German, Italian and English. It was subsequently translated into English more than 19 times, and several abridged versions appear.

*Don Quixote* is a humorous novel filled with satire and what made it such a landmark work of literature was that it was written in the *picaresco* style of the 16th century. The first half of the novel is farcical and the second half is serious and philosophical. The novel also helped cement the modern Spanish language, because it was so influential. At the time of its writing, literature was in between the medieval chivalric romance and the modern novel and *Don Quixote* successfully straddled the two.

The character of Don Quixote was so popular that the word *quixotic* meaning “extravagantly chivalrous or romantic, visionary, impractical, impulsive and rashly unpredictable” (Dictionary.com) was incorporated into many languages.

In addition to *Man of La Mancha*, there have been other renditions of *Don Quixote*:

*Don Quichotte*, by Georg Philipp Telemann, Orchestral Suite

*Don Quichotte auf der Hochzeit des Camacho*, by George Philipp Telemann, Opera

*Die Hochzeit des Camacho*, by Felix Mendelssohn, 1827 opera

*Don Quichotte*, by Jules Massenet, 1910 opera

*Master Peter's Puppet Show*, by Manuel de Falla, puppet opera written in 1923

*Don Quixote*, by Richard Strauss, tone poem

*Don Quixote*, by Leon Minkus, ballet written in 1869



ENGRAVING BY HOGARTH

# La Mancha



La Mancha is an area of both historical and agricultural significance. Castile – La Mancha is located south of Madrid and is made up of the provinces of Ciudad Real, Albacete, Cuenca and Toledo.

The name ‘La Mancha’ comes from the old Arabian word *ma-ansha* (no water).

La Mancha is the largest plain in the Iberian Peninsula and is made up of plateaus averaging 500 – 600 meters in altitude. The region is hydrated by the Guadiana, Javalón, Záncara, Cigüela and Júcar rivers.

Until the 16th century, the easternmost part was called *Mancha de Monte-Aragón* because of the name of the mountains that were the old border between La Mancha and the Valencia. La Mancha was also divided into *Mancha Alta* and *Mancha Baja* due to the level and flow of its rivers.

La Mancha has always been an important agricultural area. Vineyards abound in Valdepeñas, Manzanares, Ciudad Real and Villarrobledo in Albacete. Other crops are cereals and saffron. Sheep are also raised in this region providing the famous Manchego cheese.

There are two national parks in La Mancha: Las Tablas de Daimiel and Cabañeros; along with one national park: Las Lagunas de Ruidera.

Some people believe that through his work *Don Quixote*, Cervantes was making fun of the region. The word ‘mancha’ can also mean a stain on one’s honor and Cervantes could have been making a pun as this would have been a totally inappropriate homeland for a dignified knight. Others think La Mancha is the perfect place for an idealist to originate as it is a very harsh area. The fictional Don Quixote started his adventures in the Campo de Montiel in the south part of the area.

Famous sons of the region include movie director Pedro Almadóvar, painters Antonio López and Antonio López Torres. ■

# The Spanish Inquisition



The coat of arms of the Inquisition

The Spanish Inquisition is not to be confused with the Medieval Inquisition which was instituted by Pope Innocent III (1198 – 1216) in Rome. A later pope established the Inquisition in 1233 to combat the heresy of the Abilgenses, a religious sect in France. By 1255 the Inquisition had spread throughout Europe but was never instituted in England or Scandinavia.

The Spanish Inquisition was established by Ferdinand and Isabella in 1478 to guarantee political and religious unity, to weaken local political opposition to the monarchy, to eliminate the *converso* minority and to strengthen economic support. The Inquisition was under direct control of the monarchy and was abolished in 1834 during the reign of Isabel II.

As a tribunal dealing with discovery and punishment of religious heresy, the Inquisition had jurisdiction only over baptized Christians. Jews and Muslim Moors had been banished from Spain and during its 350-year history the Inquisition's job was to ensure the orthodoxy of recent converts or *conversos*.

During the majority of the Dark Ages (476 – 1000 AD), Spain was under Moorish, or Muslim rule. The Berber Muslims of North Africa had invaded the Iberian peninsula in 711 AD and it took 700 years for the native Europeans to reclaim their land. This was known as the "re-conquest". During the Moorish reign, rulers tolerated Christians and Jews but with the re-conquest, things changed.

At the time of Ferdinand and Isabella, Spain was a mixture of Christian, Jewish and Muslim cultures that had generally lived a peaceful co-existence. Granada in the south was very Moorish and the cities of Seville and Barcelona had large Jewish populations. The Jews were very loyal subjects and occupied many impor-

tant religious and political quotes. The kingdom of Castile even had an unofficial rabbi.

## What started the Spanish Inquisition?

Towards the end of the 14th century there was a growing feeling of anti-semitism. In Seville hundreds of Jews were killed and the synagogue was completely destroyed. Similar incidences happened in the cities of Cordoba, Valencia and Barcelona. Following these disturbances, there was a huge conversion of Jews leading to a new social group in the 15th century: New Christians or *conversos*. By going through the long and difficult process of converting, Jews could escape persecution and hold many offices and posts that were earlier closed to them. *Conversos* were not trusted by either Jews or Christians.

Alonso de Hojeda, a Dominican priest from Seville convinced the queen in 1477 that Andalusian *conversos* were secretly practicing their old religion. This is sometimes referred to as "Crypto-Judaism". This was confirmed by a report produced by the Archbishop of Seville and another Dominican priest. The king and queen then requested the Pope's assistance in the matter and in November 1478, Pope Sixtus IV published *Exigit Sinceras Devotionis Affectus* and the Inquisition was established in Seville. The authority to name inquisitors was in the hands of the monarchs.

Initially, the activity of the Inquisition was limited to the dioceses of Seville and Córdoba. At the first *Auto de Fé* on February 6, 1481 six people were burned alive. From there the Inquisition spread. By 1492 tribunals existed in eight Castilian cities. Establishing the Inquisition in other areas of Spain proved more difficult. Aragón was vehemently opposed to the Inquisition and even revolted against the measure.

Between 1480 and 1530 there were approximately 2,000 executions, of which a large majority were Jewish *conversos*.

Jews who continued to practice their faith were not a direct object of persecution; however, they were a target of suspicion because it was thought that they influenced *conversos* to return to their former faith. On March 31st of 1492 a decree was issued that all Jews had to accept baptism into the Catholic faith or leave the country by July 31st. They were allowed to take all their possessions with them, but were forced to sell their land. Gold, silver and coined money were forfeited to the Inquisition. A large delegation of Jews offered a huge sum of money to the monarchs to rescind this measure, but the monarchs rejected this under pressure of the Inquisitor General. It is said that the Inquisitor General burst into the room and threw thirty pieces of silver on the table asking, "What would be the price this time to sell Jesus to the Jews?" It is thought that of a population of 80,000 Jews, about one-half of them chose emigration. The Spanish Jews emigrated primarily to Portugal (they were expelled from there in 1497) and then on to Morocco.

Jews remaining behind enlarged the group of *conversos*. It can be assumed that many of them converted merely to avoid the expulsion decree. The most intense period of persecution of *conversos* lasted through 1530. From 1531 to 1560 the percentage of *conversos* among Inquisition trials greatly decreased. At the beginning of the 17th century, some *conversos* who had fled to Portugal tried to return to Spain as the Portuguese Inquisition, which was founded in 1532, had begun persecutions in earnest.

With the reign of King Charles I in 1516, *conversos* were hopeful of an end to the Inquisition; however, the new king left the system in place. The last trial of a crypto-Jew was in 1818 in Cordoba

During the 16th century, most trials were not focused on *conversos*, but set its eye on the beginnings of Protestantism. Ironically, a large

percentage of these Protestants were of Jewish origin.

The first trials directed at Protestants were against a sect of mystics or *Alumbrados* in Guadalajara and Valladolid. None were executed, but the trials were long and ended with prison sentences. The subject of the *Alumbrados* opened up the Inquisition to many intellectuals and clerics interested in the ideas of Erasmus. Ironically both Charles I and Philip II of Spain were admirers of this philosopher and theologian.

Trials against Lutherans took place between 1558 and 1562 at the beginning of the reign of Philip II. A number of large *Autos de Fé* were held and sometimes presided over by members of the royal family. These *Autos de Fé* pretty much put an end to Spanish Protestantism.

The third group to suffer under the Inquisition were *moriscos*, or Muslims who had converted from Islam. The highest population of *moriscos* lived in the areas of Granada and Valencia. Officially, all Muslims in Castile had converted to Christianity in 1502. Those in Aragón and Valencia were forced to convert in 1526.

Many *moriscos* maintained their religion in secret. Initial policy toward them was more of a peaceful evangelization than intense persecution. In the kingdoms of Valencia and Aragon, a large majority of *moriscos* were under the jurisdiction of the nobility and persecution would have been viewed as an assault on the economic interests of this social class. The area of Granada was a vulnerable region at a time with the Ottoman Turks ruled the Mediterranean and Spain did not wish to fuel an uprising or attack.

Although the Inquisition was created to halt the advance of heresy, it occupied itself with a variety of offences that were only indirectly related to religious issues. During the period of 1560 – 1700, at a total of 49,092 trials the following appeared: 5,007 *Judaizantes*, 11,311 *moriscos*, 3,499 Lutherans, 149

*alumbrados*, 3,750 witchcraft cases, 14,319 verbal blasphemous offenses, 2,790 cases of bigamy, 1,241 cases of solicitation, 3,954 offences against the Holy Office of the Inquisition and 2,575 miscellaneous cases.

### Censorship during the Inquisition

The Inquisition worked to quash the spread of heretical ideas in Spain by producing lists of prohibited books or “Indexes”. This was nothing new. Lists of prohibited books were already common in Europe years before lists were published by the Inquisition. Included in the indexes published by the Inquisition were many of the great works of Spanish Literature as well as a number of works by religious writers now considered saints by the Catholic Church.

Books faced pre-publication licensing and approval by both the state and religious authorities. Once approved and published, the text also could be denounced by the Inquisition sometimes years later. Initially inclusion in the Index meant total prohibition of the text – even if only one line was questionable. This was impractical and contrary to the goals of having a literate and well-educated clergy. A compromise was reached in which Inquisition officials blotted out words, lines or passages of otherwise acceptable texts. With the Age of Enlightenment in the 18th century, more licenses to read prohibited texts were granted.

Despite the publication of these lists, the flowering of Spanish literature’s Golden Age was not impeded. Almost all of Spain’s major authors had issues with the Holy Office at one time or another: Gil Vicente, Bartolomé Terres Naharro, Juan del Enzina, Jorge de Montemayor, Juan de Valdés, Lope de Vega, Ovid, Dante, Rabelais, Machiavelli, Erasmus. Fray Luis de Leon, humanist and religious writer (and *converso*) was put in prison for four years for having translated the Song of Songs directly from Hebrew.

During the Age of Enlightenment, the Inquisition lost some of its censorship influence. Charles III had secularized censorship procedures and as the Inquisition was an arm of

the state, civil censorship, not ecclesiastical prevailed in many cases.

Foreign texts began entering the country through members of the nobility or government, in other words, people who had a lot of influence with the king. An example of this is the Encyclopedia which entered Spain under a special license granted by the monarch.

When the French Revolution broke out in 1789, it was feared that revolutionary ideas would spread to Spain. As a result, the Holy Office dealing with the persecution of French works was reactivated.

### How was the Inquisition Organized?

The Inquisition was at the service of the monarchy, and at times, its activities depended on approval from the Holy See in Rome. The position of Inquisitor General was designated by the crown, but selection had to be approved by the Pope. The office of Inquisitor General was the only public office whose authority stretched to all the kingdoms of Spain (with the exception of a short period from 1507 – 1518 where there were Inquisitor Generals in Castile and Aragón).

The Inquisitor General presided over the Counsel of the Supreme and General Inquisition created in 1488 (sometimes called the Counsel of the Suprema). This counsel was made up of approximately six members. The Suprema met every morning (except holidays) and for two hours on Tuesday, Thursday and Saturday afternoons. The morning sessions were devoted to discussions of faith, and the afternoon sessions dealt with other moral issues.

The different tribunals of the Inquisition were under the Suprema and were geographically placed in those areas in which it was though necessary to combat heresy. Later, permanent locations were established. After 1495 these tribunals were centralized. The Kingdom of Castile had permanent tribunals in Seville, Cordoba, Toledo, Llerena, Valladolid, Murcia, Cuenca, The Canary Islands, Logrono, Granada, Santiago de Compostela. The kingdom of

Aragon had tribunals in Zaragoza, Valencia, Barcelona, and Mallorca. Ferdinand also established the Inquisition in Sicily (Palermo) and Sardinia, Peru (Lima), Mexico and Cartagena de Indias (present day Columbia).

Each of the tribunals had two inquisitors, a *calificador*, an *alguacil* (Bailiff) and a *fiscal* (prosecutor). Although most of the inquisitors were members of the secular clergy and had a university education, they were jurists more than theologians and in 1608, Philip II required all inquisitors to have a legal background. The average term for an inquisitor was two years. Pay was 60,000 maravedies at the end of the 15th century, but by the end of the 17th century this had grown to 250,000 maravedies.

The *fiscal* was in charge of presenting the accusation, investigating the denunciations and interrogating the witnesses. The *calificadores* were theologians. They determined if the crime was indeed heretical. Legal experts advised the court on procedure. In addition, there were three secretaries: the *notario de secuestros* (Notary of Property), who registered the goods of the accused at the moment of his detention; the *notario del secreto* (Notary of the Secreto), who recorded testimonies of the defendant and witnesses and the *escribano general* (General Notary), secretary of the court.

The executive arm of the tribunal was the *alguacil* who was responsible for detaining and jailing the defendant. The *nuncio* were other civil employees ordered to spread official notices of the court and the *alcalde* was the jailer in charge of feeding the prisoners.

There were also two other figures that collaborated with the Holy Office: the *familiares* (lay collaborators of the Inquisition permanently at the service of the Holy Office) and the *comisarios* (members of religious orders who collaborated with the Holy Office).

The Inquisition depended solely on the confiscations of goods for its financing and it is not surprising that many of those detained were rich men.

The operations of the Inquisition were not arbitrary—they worked with the Canon Law of the Roman Catholic Church. When the Inquisition arrived in a city, the first step was the Edict of Grace. At the end of Sunday mass, the Inquisitor would read the edict which explained possible heresies and encouraged the congregation to come to the tribunals to “relieve their consciences”. All the self-incriminated who presented themselves within a period of grace of one month were offered the possibility of reconciliation with the Church without severe punishment. Self-incrimination was not in and of itself the saving grace for many people, one also had to accuse all accomplices.

Every Catholic citizen was charged with the responsibility to report suspicious behavior. Accusers were anonymous—the defendant had no way of knowing who had accused him. False denunciations were common resulting from personal vendettas. Many denunciations were totally false. The Inquisition stimulated fear and distrust among neighbors and even family members.

Following a denunciation, the case was examined by *calificadores*, followed by detention. Many people were detained for long periods of time (sometimes up to two years) before the *calificadores* got round to their case. Property of the accused was immediately sequestered by the Inquisition. The property was used to pay for procedural expenses as well as the accused’s maintenance and costs. This often subjected the relatives of the defendant to poverty.

Generally, the process up to this point was done in secret. The accused was not informed about the accusations made against him. Prisoners were isolated and were not allowed to attend mass or receive communion. The jails were not worse than regular ones—sometimes they were better. At any rate, many prisoners died.

The process then went to a series of hearings where both denouncer and defendant gave testimony. The defendant was assigned a counsel

who was there in an advisory capacity and to encourage the defendant to speak the truth. Prosecution was directed by the fiscal and interrogation was done in the presence of the Notary of the Secreto. The accused, in order to defend himself could find favorable witnesses (*abonos*) or demonstrate that the witnesses of the accusers were not reliable (*tachas*).

To interrogate criminals, the Inquisition used methods of torture. This was mainly done in cases of against those suspected of practicing Judaism or Protestantism. Torture was a means of obtaining a confession, not the punishment itself. The use of torture was not limited to adults or any particular sex.

The most popular methods of torture by the Inquisition were *garrucha*, *toca* and the *potro*. The *garrucha* consisted of hanging the criminal from the ceiling by a pulley with weights tied to the ankles, with a series of lifts and drops during which arms and legs were pulled and often dislocated. The *toca* forced a cloth into the mouth of the victim forcing them to drink water spilled from a jar so that they had the impression of drowning. The *potro*, or the rack, was the most popular instrument of torture.

When the victim confessed, the torture was ended. The Inquisitors would then meet with a representative of the bishop and experts in theological law. The case was voted on and the sentence pronounced. The court had to be unanimous. The Suprema would have the final say if there was a discrepancy.

Minor infractions were punished by having to wear the *sanbenito*, a gown on which was painted a sign of the crime committed. Following the period of punishment, these were hung in the local church to remind citizens not to have anything to do with the guilty party's family. Other possible results of the trial would be: **acquittal** (very rare); **suspension** (The defendant would go free although under suspicion and could be recalled to go through the process again.); the defendant could be **penanced** (he would publicly pay for his crimes by a fine, exile or sentence to the

galleys); **reconciliation** (The defendant would go through a public ceremony in which he would be reconciled with the Catholic Church, or he would serve a long period in jail or the galleys and property would be confiscated. He could also be publicly whipped.) The most serious punishment was **relaxation** to the secular arm (burning at the stake in a public execution. If he repented, his body was garroted before being burned, if not he was burned alive.) If the accused died before his trial finished, he would be burned in effigy.

If the condemned had to participate in an *auto de fé* or public ceremony to either return to the church or for punishment, this would be held in a large public space on a holiday. It would attract a crowd and have the air of a festival. The last public *auto de fé* took place in 1691.

An instrument of torture used to make the accused confess

### The Decline of the Inquisition

During the reign of Charles IV a series of events took place that set the wheels moving in the other direction. The state stopped being a social organizer and became concerned about the well-being of the public. The struggle between the power of the Throne and the power of the church lent more towards the crown.

The Inquisition was abolished during the Napoleonic Empire (1808 – 1812) but was reinstated when Ferdinand VII recovered the throne in 1814. It was abolished again during the three-year Trienio Liberal. During the period known as the Ominous Decade, it was not formally re-established although it did exist in the form of "Meetings of Faith" which executed the last heretic in 1826.

The Inquisition was finally abolished in 1834 by Royal Decree during the reign of Isabel II.

The total number processed by the Inquisition was approximately 150,000. Between 3,000 and 5,000 were put to death. ■

# Spain's Monarchs

## The life of Cervantes straddled the reigns of three Spanish monarchs.



**Charles V, Holy Roman Emperor**  
(1500 – 1558)

Charles ruled three Burgundian territories (1506 – 1555), Spain (1516 – 1556), Naples and Sicily (1516 – 1554), Austria (1519 – 1521), German King (1519 – 1556) and was the Holy Roman Emperor from 1530 – 1556. In Spain he is referred to as Charles I of Spain.

Charles was the son of Philip the Handsome and Joanna the Mad of Castile. His maternal grandparents were Ferdinand II of Aragon and Isabella I of Castile whose marriage united Spain. His paternal grandparents were Emperor Maximilian I and Mary of Burgundy. His aunt was Catherine of Aragon, Queen of England and first wife of Henry VIII, his cousin was Mary I of England who married his son Philip.

Charles was born in Ghent. He was brought up to speak French and Flemish as well as Spanish and German. Although Spain was the center of his kingdom, he was viewed as a foreign prince. In 1526 he married his first cousin, Isabella of Portugal. They had three children: Philip II of Spain, Maria of Spain who married Maximilian II, Holy Roman Emperor, and Joan of Hapsburg.

During Charles' reign conquistadores Cortes and Pizarro brought the Aztec and Incan empires to their knees. Much of his reign was taken up with wars with France. Charles allied himself with England and the Pope against the French and the Venetians and was very successful in this. Charles was also occupied with wars against the Ottoman Empire.

In 1556 Charles abdicated his titles, giving his personal empire to his son Philip II and the Holy Empire to his brother, Ferdinand. Charles retired to the monastery of Yuste in Extremadura where he died in 1558.



**Philip II of Spain**  
(1527 – 1598)

Philip was King of Spain from 1556 – 1598, King of Naples and Sicily from 1554 – 1598, King of England (consort to Mary I) from 1554 – 1558, King of Portugal and the Algarves from 1580 – 1598 and King of Chile from 1554 – 1556.

Philip had far too much power for his own good. Spain was subject to separate assemblies in Castile, Navarre and Aragon. Each had their own laws and rights which made Spain cumbersome to rule. Unlike France with its Estates-General, central power was concentrated in Philip's hands.

Philip drained state revenues for failed overseas adventurism. His domestic policies did nothing

to boost the economy. Philip neglected farming in favor of sheep ranching forcing Spain to import grains and other foods. The church and upper classes were exempt from taxation and the tax burden fell on those in trade, commerce and industry.

Although inflation was rife in Europe, the flood of bullion from the Americas was the main cause of a fivefold increase in prices in Spain. Industry was over-taxed and the country's riches were frittered away on the imported goods and wars. Spain's first bankruptcy in 1557 was due to the costs of Philip's wars. Philip secured loans from foreign banks and by the end of his reign the interest payments alone accounted for 40% of the state revenue.

Philip was married four times. His first marriage in 1543 was to his cousin, Princess Maria of Portugal. From this marriage he had a son, Don Carlos of Spain (1545 – 1568). Maria died in 1545.

Seeking an alliance with England, Philip married Mary I of England in 1554. When he married, he was created King of Chile and received the Kingdom of Naples and the title of King of Jerusalem. In 1556, upon the abdication of his father, Philip became King of Spain, but remained in England until Mary's death in 1558. He then showed an interest in marrying England's new queen Elizabeth I, but this plan never materialized.

In 1559, Philip married Princess Elisabeth of Valois, daughter of Henry II of France who had been originally promised to his son Don Carlos. When Philip suspected his son of conspiring against him, he had him imprisoned in his rooms. Don Carlos died shortly afterwards from starving himself in protest. Elisabeth gave Philip two daughters: Isabella and Catalina.

Philip's fourth marriage was to his niece Anna, daughter of the emperor Maximilian II. She provided him with an heir, Philip III in 1578.



**Philip III of Spain**  
(1578 – 1621)

Philip was the King of Spain and Portugal and the Algarves. He was born in Madrid and although he shared the beliefs of his father, he was not as industrious.

Philip enjoyed the perks of being king more than actually running the country. He spent most of his time at court festivities or in the practice of extreme piety. He put the control of his government into the hands of his favorite, the duke of Lerma and when he fell out of favor, Lerma's son, the duke of Uceda.

Philip married Margaret of Austria and had five children. When Philip died in Madrid in 1621, his son, Philip IV succeeded him. ■

# The Making of **Man of La Mancha**



## Dale Wasserman and The Making of **Man of La Mancha**

Dale Wasserman, playwright said of himself:

“I was born. That seems fairly certain, but where or when less so, since I could not boast a birth certificate. By profession I’d describe myself as a Showbiz Hobo, having made the jump from riding the rails to theatre pro at the age of 19. I’ve been a stage manager, lighting designer, producer and director. At the age 33, in the midst of directing an unspeakable Broadway musical, I walked, feeling that I couldn’t possibly write worse than the stuff I was directing. Writing was difficult due to an almost total lack of education. In my years of jumping freights, though, I did a heap of reading, ‘borrowing’ two books at a time from small town libraries, returning them to another library in a town further down the line, and hooking two more. (It’s possible that single-handed I brought the Dewey Decimal System to its knees.)

I succeeded as a writer by lucking into the Golden Age of television, and thereafter, segued into stage plays and movies. I have written around fifty works for TV, some two dozen stage plays and musicals and fifteen feature films. For a time I occupied

an executive suite at MGM as a producer-writer. Upon being sprung I wrote the stage adaptation of *One Flew Over the Cuckoo’s Nest* which flies lustily to this very day...

As to awards, I have received the usual quota of Emmys, Tonys, Ellys and Robbys and, for all I know, Kaspars and Hausers. I’m unsure of the number because I don’t attend awards ceremonies and so receive the knick-knacks by mail if at all. Ah, yes, one exception: when the University of Wisconsin offered an Honorary Doctorate I did appear in cap and gown to address the audience in the football stadium at Madison, because a scant quarter-mile from where I was being Doctored I had hopped my first freight at the age of 12. Irony should not be wasted.”

(from *The Impossible Musical*, by Dale Wasserman)

## **Man of La Mancha**

*Man of La Mancha* by Dale Wasserman began life as a non-musical television play *I, Don Quixote*, for CBS’s Dupont Show of the Month program and starred Lee J. Cobb as Cervantes, Colleen Dewhurst as Aldonza and Eli Wallach as Sancho Panza. Upon its telecast, the play was well received by both the public and the critics alike and Wasserman received an award from the Writers Guild of America.

The television play was then adapted for the stage. Albert Marre, who was directing the stage production, asked Wasserman to turn it into a musical. Mitch Leigh was selected as composer and the original lyricist was W.H. Auden, but his lyrics were thrown out as they were overly satirical. Joe Darion stepped in and wrote the lyrics for the musical which we know and love today.

*I, Don Quixote* has an almost identical plot to what would become *Man of La Mancha*. The opening lines to the most famous song in the show, "The Impossible Dream", were written by Wasserman as part of a monologue. In the musical, the character of Cervantes proposes to improvise the story of Don Quixote inside the prison and invites the other prisoners to take part. In the play, Cervantes describes the character of Don Quixote and the play segues into the story of the knight. The play also includes many adventurous episodes from the novel which were omitted from the musical due to time constraints.

*Man of La Mancha* first opened at the Goodspeed Opera House in 1964. Rex Harrison was to be the star of this production, but when he found out that he actually had to sing the songs, he lost interest. Michael Redgrave was also a candidate for the role of Cervantes / Don Quixote.

On November 22, 1965 the musical opened on Broadway and ran for 2,328 performances. Richard Kiley was the original Cervantes / Don Quixote. Other actors playing the role during this run were John Cullum, Jose Ferrer, Hal Holbrook and Lloyd Bridges. Subsequent revivals in 1972 and 1977 starred Kiley. The 1992 revival starred Raul Julia and Sheena Easton and the most recent revival in 2002 starred Brian Stokes Mitchell and Mary Elizabeth Mastrantonio.

When the play was made into a film in 1972, Peter O'Toole played Cervantes / Quixote. Everyone else in the cast with the exception of O'Toole, who was dubbed by Simon Gilbert, sang their own songs. Some material from the original television play, which was omitted from the stage musical, was included in the film version. ■

# In-Class Activities

## Questions for before the performance

- 1.) How does the life of Cervantes compare to that of the fictional Don Quixote?
- 2.) Give an example of how we see things as we wish to see them, not as they really are.
- 3.) Is Don Quixote really insane, or is he just an idealist, wanting to see good in all things?

## Questions for after the performance

- 1.) How did the setting affect the play? Were you constantly aware of being inside the prison or were you, like the characters in the play, transported to the places in Cervantes' imagination?
- 2.) Which character could you relate to the most?
- 3.) Which was more important to you, the songs or the story?
- 4.) What do you think will happen next to the characters in the play?

## Classroom Activities

- 1.) Show students another version of the Don Quixote story, (perhaps the ballet or the opera widely available on DVD). How does that compare to A Noise Within's production of *Man of La Mancha*? What similarities or differences are apparent to students?
- 2.) The action of the musical takes place in a prison cell where a collection of people are incarcerated for their beliefs. Using this premise, have the students develop a play within the classroom, using their colleagues for characters and classroom materials for props and set pieces. The theme of the play should be one that is totally outside the walls of the school and deals with freedom of thought and expression or idealism.
- 3.) The character of Cervantes is forced to defend himself in a mock trial organized by his fellow prisoners. Have students write a letter to the "judge" or "governor" defending themselves from being incarcerated for their beliefs and making a case for their release.

# Useful Websites



For more information check out these websites:

400th Anniversary of Don Quixote  
[www.donquijotedelamancha2005.com](http://www.donquijotedelamancha2005.com)

Animated Don Quixote  
[www.quixote.tv](http://www.quixote.tv)

The Story of Don Quixote de la Mancha  
[www.donquixote.com](http://www.donquixote.com)

El Quixote  
[www.elquijote.com](http://www.elquijote.com)

## Sources

The compiler would like to acknowledge the following sources in preparing this study guide:

Wikipedia, the free Encyclopedia

Don Quixote.com

The British Library Resource Center

# About Theatre Arts



## Being an Audience Member

Today, movies and television take audiences away from what was once the number one form of entertainment: going to the theatre. But attending a live performance is still one of the most thrilling and active forms of spending time. In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd. Although in the past playhouses could sometimes be rowdy, today participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance. Shouting out or even whispering can be heard throughout the auditorium, as can rustling paper or ringing phones.

After *A Noise Within*'s performance of *Phaedra*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

## Theatre Vocabulary

These terms will be included in pre- and post-performance discussions at *A Noise Within*.

**blocking:** The instructions a director gives his actors that tell them how and where to move in relation to each other or to the set in a particular scene.

**character:** The personality or part portrayed by an actor on stage.

**conflict:** The opposition of people or forces which causes the play's rising action.

**dramatic irony:** A dramatic technique used by a writer in which a character is unaware of something the audience knows.

**genre:** Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

**motivation:** The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

**props:** Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

**proscenium stage:** There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

**set:** The physical world created on stage in which the action of the play takes place.

**setting:** The environment in which a play takes place. It may include the historical period as well as the physical space.

**stage areas:** The stage is divided into areas to help the director to note where action will take place. Upstage is the area furthest from the audience. Downstage is the area closest to the audience. Center stage defines the middle of the playing space. Stage left is the actor's left as he faces the audience. Stage right is the actor's right as he faces the audience.

**theme:** The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

**thrust stage:** A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. *A Noise Within* features a thrust stage.

## Theatre Lore

### *Why do actors say “break a leg”?*

Perhaps the saying comes—in a complicated way—from the use of “leg.” In theatre, a “leg” is a part of the mechanics that open and close the curtain. To break a leg is to earn so many curtain calls that opening and closing the curtain over and over during final applause causes the curtain mechanics to break.

At the outset of theatre tradition, players acted outdoors, where there were no stages or curtains. Applause came in the form of foot stomping, which could indicate another origin of this phrase.

### *Why is it bad luck to say “Macbeth” inside the theatre?*

There are many origins for this superstition. Old actors believe the witches’ song in *Macbeth* to possess the uncanny power of casting evil spells. The reasons for this fear usually bring tales of accidents and ill-fortunes that have plagued productions of the play throughout the world.

An alternative is that the superstition began in the days of stock companies, which would struggle to remain in business. Frequently, near the end of a season, a company would realize it was not going to break even, and, in an attempt to boost ticket sales, would announce the production of a crowd favorite: *Macbeth*. If times were particularly bad, the play would frequently be a portent of the company’s demise.

### *What is a ghost light?*

There is a superstition that if an emptied theater is ever left completely dark, a ghost will take up residence. In other versions of the same superstition the ghosts of past performances return to the stage to live out their glory moments. To prevent this, a single light called a ghost light is left burning at center stage after the audience and all of the actors and musicians have gone.

Now, those in the world of theatre know that a “dark” theatre is one without a play. There is nothing sadder to a dramatic artist than an empty house and a playless stage. Therefore, a light is left burning center stage so that the theatre is never “dark;” it is simply awaiting the next production.

### *What is a raked stage? Where do the terms upstage and downstage originate?*

Historically, stages were built on inclines, with the backs of the stages slightly higher than the fronts. The incline was called a rake and helped those in the back of the audience see the action onstage. Eventually, theatres started placing seats on inclines instead of stages, but the terminology stuck. Downstage is the front of the stage, closest to the audience, and upstage is the back of the stage. Some theatres, like A Noise Within, still participate in the tradition of using raked stages.

### *Why are actors called thespians?*

In the sixth century B.C., a Greek chorus performer named Thespis was the first person in history to step away from the chorus and speak by himself, exchanging dialogue with the group and impersonating a character instead of simply reciting a story as the chorus had done before then.

# About *A Noise Within*



*A Noise Within's* mission is to produce the great works of world drama in rotating repertory, with a company of professional, classically- trained actors. *A Noise Within* educates the public through comprehensive outreach efforts and conservatory training programs that foster a deeper understanding and appreciation of history's greatest plays and playwrights.

As the only company in southern California working in the repertory tradition (rotating productions using a resident ensemble of professional, trained artists), *A Noise Within* is dedicated solely to producing classical literature from authors such as Shakespeare, Molière, Ibsen, Shaw, and Euripedes.

The company was formed in 1991 by founders Geoff Elliott and Julia Rodriguez-Elliott, both of whom were classically trained at the acclaimed American Conservatory Theatre in San Francisco. They envisioned *A Noise Within* after recognizing a lack of professional, classical productions and education in Southern California and sought out and assembled their own company of actors to meet the need. All of *A Noise Within's* resident artists have been classically

trained, and many hold Master of Fine Arts degrees from some of the nation's most respected institutions, such as Juilliard, Yale, and the American Conservatory Theatre. In its fourteen-year history, *A Noise Within* has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

In 2004, *A Noise Within* accepted an invitation to collaborate with the Los Angeles Philharmonic for a tandem performance of *A Midsummer Night's Dream* at the Hollywood Bowl.

More than 25,000 individuals attend productions at *A Noise Within*, annually, and between performances at the theatre and touring productions, the company draws 13,000 student participants to its arts education programs every year. Students benefit from in-school workshops, conservatory training, and an internship program, as well as subsidized tickets to matinee and evening performances, discussions with artists, and state standards-compliant study guides.



**A Noise Within**  
California's Classical Theatre Company

Geoff Elliott & Julia Rodriguez-Elliott, Artistic Directors  
Administrative Office: 234 S. Brand Blvd., Glendale, CA 91204  
Administration: Tel (818) 240-0910 / FAX (818) 240-0826  
Website: [www.anoisewithin.org](http://www.anoisewithin.org)  
Box Office: (818) 240-0910 ext.1

**A Noise Within Study Guide**

Written by Dawn Kellogg  
Production Photography by Craig Schwartz  
Graphic Design by Christopher Komuro

**ADDITIONAL FUNDING FOR A NOISE WITHIN'S EDUCATIONAL PROGRAMS IS PROVIDED IN PART BY:**

The Ahmanson Foundation, Alliance for the Advancement of Arts and Education, Supervisor Michael D Antonovich, Boeing Employees Community Foundation, The Capital Group Companies, Citigroup Foundation, Disney Worldwide Outreach, The Herb Alpert Foundation, Kiwanis Club of Glendale, Lockheed Federal Credit Union, Metropolitan Associates, The Kenneth T. and Eileen L. Norris Foundation, The Steinmetz Foundation, Waterman Foundation, Weingart Foundation

