

## **Musical and Dramatic Training of Minstrels, Spielmen, and Jugglers in the Classical Middle Ages**

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**Abstract:** *The purpose of the article is to analyze the genesis of music-dramatic education using the example of the training of minstrels, spielmen, and jugglers during the classical Middle Ages. The article discusses the musical and theatrical training of minstrels, spielmen, and jugglers in the classical Middle Ages, who were to become actors and musicians. Medieval theaters were represented by jugglers settled in cities, who gradually became guild masters, spielmen of Germany, and jugglers of the Spanish kingdoms of Castile and Aragon. Relying primarily on foreign scientific literature, the authors of the article argue that the education of children in medieval theaters and their preparation for public performances laid the foundation for the professional education system for actors in the 19th century in Western Europe.*

**Keywords:** musical and dramatic training, medieval theater, the Middle Ages, principles of education and training, jugglers, showman, minstrel, troubadour, mentor, stage director.

The musical and dramatic training of minstrels, spielmen, and jugglers during the classical Middle Ages served as a foundation for the future professional training of actors in Western Europe. It is traditionally believed that professional music and theater education dates back to the turn of the 18th century to the 19th century. However, in practice, this was not the case. There was a long genesis of theatrical art and the training of the next generation, from the medieval city theater stages to the truly artistic professional education of the 19th century. The main change during the period under study was the settlement of traveling theaters in the large cities of Western Europe and the emergence of guilds of actors and musicians. To

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understand the educational guidelines of modern European theater education, it is necessary to return to its origins.

In the domestic scientific literature, the musical and dramatic training of minstrels, spielmen, and jugglers during the classical Middle Ages has not been sufficiently studied. The process of jugglers settling in medieval cities and their connection with guild production is analyzed in the work of the Czech scientist Piotr Vandych, “The History of Central-Eastern Europe from the Middle Ages to the Present” (2004). City theaters as a medieval phenomenon are presented in the collective manual by domestic scholars “Western European Middle Ages: History of Culture” (Gavryushenko, Sheyko, Tyshevskaya, 2004). Similar processes in the Ukrainian lands were the subject of a study by I. Krypyakevich (1994). The genesis of theater and theater education is covered in depth in the works of foreign scientists such as Peta Zhulvil (1997) and Robles Caredo (1975). The works of Iryna Tsebrii also address this problem: “History of Music of Traditional Society from the Neolithic to the Middle of the 18th Century” (2016), “Ethical and Pedagogical Ideas in the Formation of Professional Primary and Higher Education during the Middle Ages and the Renaissance” (2003), and “Imagination of the Harmony of Human Life and Cosmological Dimensions in the Work of Antonio Ferrabosco” (2019). However, there were no comprehensive works on similar issues.

At the end of the 12th and the beginning of the 13th centuries, there was social stratification among jugglers: some of them became minstrels in knightly and manorial castles, while others became urban actors and musicians who settled in guilds.

Let's consider the social functions and pedagogical and theatrical work of minstrels. The most professional of them (jugglers), whose art was known throughout the country, were invited by the feudal magnates to work for them. The itinerant actor and singer who settled in the palace of the feudal lord automatically received the title of minstrel. This meant he got a permanent roof over his head and a steady salary. But this constancy was also relative. His seigneur could easily expel the minstrel if he did not like something about his behavior or work. Usually, a minstrel was hired by a gentleman who himself was engaged in artistic creation – that is, a troubadour.

Upon arriving at the troubadour's palace, the minstrel worked exclusively on his orders. From then on, all the minstrel's creativity was subordinated to the tastes of his master. Personal creative freedom came to an end. The troubadour determined the genre, form, and content direction of the future work for the minstrel. Sometimes the troubadour required the minstrel to remake a piece several times if even the smallest detail did not suit him. Sometimes the seigneur passed off the minstrel's works as his own, and the latter had to remain silent and patient.

The duties of the minstrel included teaching the seigneur's children. These lessons were individual in nature. They had nothing to do with the advice given by the bards to the children of the palace owners, where they were allowed to live for a certain time. Whether the apprentice had musical and poetic abilities or not, the minstrel was still obliged to teach him his art. The student could also be arrogant and denounce his teacher to his father, who was possibly the owner of the estate and patron of the minstrel.

Therefore, there could be no question of any authoritarian pedagogy in this case. The minstrel was obliged to plan his individual training system for each student so that the student would be interested in it and his father would be satisfied with the final (and sometimes intermediate) result. And it was not easy. To interest a student who had neither desire nor ability, one had to be a truly talented teacher. Such minstrels existed. The great French troubadour Guillaume de Machaut (14th century) remembered his teacher with great warmth. He noted not only the great love of his minstrel, the Italian Antonio, for children, but also his patience. When Guillaume and his brothers sometimes arranged an "ambush" or "little unpleasant surprises" for him, Antonio always managed to handle the situation with dignity and jokes, earning even more respect and trust from the children than before. No one could comfort them when Antonio died.

Guillaume de Machaut showed outstanding artistic abilities from a young age. From the age of seven, he played the lute and organ fluently, and from the age of nine, he composed sonnets and ballads. It was easy to teach him due to his natural abilities, but his discipline suffered because he was influenced by his older brother Francois. In his work "Pastoral Times," Guillaume de Machaut mentioned that the minstrel Antonio was always kindly dissatisfied with his works. He encouraged the work of the future troubadour:

If someone else wrote such a sonnet, I would be proud of his success, but you are capable of more. People seeing a target and hitting it with an arrow is great. But real talent hits an arrow at a target that is beyond the reach of the ordinary eye. You should aim at that.<sup>1</sup>

However, as Guillaume de Machaut recalled, he brought his first polyphonic motet to his teacher, Antonio, who studied it very carefully, then crossed himself and wept. "I always knew you were a very talented boy," he told Guillaume, "but I never thought it was this much. I have nothing more to teach you; on the contrary, I need to learn from you." It was the highest and most valuable praise that, according to his conviction, Guillaume de Machaut had heard in his life. Guillaume had no higher authority than his first teacher.

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<sup>1</sup> P'otr Vandych, *Istoriya Tsentral'no-Skhidnoyi Yevropy: vid Sereďn'ovichchya do s'ohodennya* [History of Central-Eastern Europe from the Middle Ages to the present]. K.: Krytyka, 2004.

Guillaume's brother, François, had mediocre musical abilities and did not want to study the arts at all, as he was a natural born soldier. But the minstrel found an approach to his soul. He always told him:

Look at your younger brother. He's as skilled with a weapon as you are.

But more attention will be paid to him because he is also a poet and a musician. He will always be invited to the brightest society because educated people are loved there. And you are his older brother! You should be an example for him in everything! Prove it to him and not only to him but also to your father!<sup>2</sup>

This educational system almost always worked. François also achieved some success. But, unfortunately, he died very young, not having had time to establish himself in the "brightest" society.

Guillaume de Machaut, whose name entered the history of world art as the founder of the early Renaissance direction "Ars nova," in his work "Pastoral Times," from time to time returns to his teacher and solemnly states: "My achievements in art are his achievements. Everything I know and do is thanks to Antonio. He wanted to see me like that, that's why I became like that."<sup>3</sup> Thus, the methods of individual training of minstrels varied. During the late Middle Ages, minstrels either turned into court musicians and poets or teachers.

One of these court musicians and teachers was V. A. Mozart's father, Leopold. Teachers at the courts of princes and dukes occupied the following place: they sat at the table before the servants but after the cooks. The fate of minstrels was not much better at the time.

Since the 11th century, the art of itinerant actors, or spielmen, flourished in Germany. The spielmen's theater was very similar to the German version of the jugglers' theater. But it was not a theater-circus; it was a musical-dramatic theater. The plays of spielmen were more reminiscent of early small mysteries than the multifaceted spectacles of jugglers. There is also a difference in the direction of the art itself. While the jugglers sharply criticized the feudal lords, were persecuted by the Catholic Church, and often ended their lives in prison (because in any society you can be free personally, but you cannot be free from the laws of the state through which you travel), German spielmen often performed at the courts of feudal lords and sometimes on the parvise. Spielmen also gave performances at fairs in villages and on city holidays.

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<sup>2</sup> Alina Havryushenko, Vasyl' Sheyko, Lyubov Tyshevs'ka. *Zakhidnoyevropeys'ke Seredn'ovichchya* [Western European Middle Ages]. Istoriya kul'tury: posibnyk K.: Kondor, 2004.

<sup>3</sup> Ivan Kryp'yakevych, *Osvita y nauka. Istoriya ukrayins'koyi kul'tury* [Education and science. History of Ukrainian Culture]. K.: Lybid', 1994.

The art of spielmen was characterized more by lyrical and courtly tones than by sarcasm. But they were very popular among the masses. Their plots were taken from life and were close to the audience. Theatrical personnel in the theater was hereditary. Parents took care of their children's education but also took talented young people to the theater, who joined them on the road and were ready for a nomadic lifestyle.

In theaters, children were taught four subjects: singing, dancing, playing musical instruments (most often the lyre), and poetry. If the child was unable to study, he still remained in the theater and helped with the technical staging of the plays. Classes were held both during stops and on the road itself. According to the sources, the spielmen, for the most part, were literate, even had transcribed literature with them, and their children learned to write with wax and chalk on blackboards.

An actor or actress who, during the journey, was engaged in teaching and raising children, rode on the same wagon with a group of young actors of about the same age. During the journey, most of them sang and composed poems, and during the stops they learned to write, play musical instruments, and wrote on blackboards. The covering of the carts of the spielmen was double – the outer layer was made of leather, and the inner layer was made of strong silk. Thus, an air space was formed between the first and second covering, making the wagons much warmer in winter than city houses, which were often unheated. Infant mortality in traveling theaters was much lower than in France and England.

As mentioned above, children necessarily studied four subjects. This was because being an actor in a German traveling musical-dramatic mini-theater meant being able to sing, act, compose poems, and dance. The training process was a group one – a single child was taught individually only in cases where they either showed great promise or were completely talentless, and there was no one to replace them in the performance.

The spielmen themselves made musical instruments not only for their own use but also for sale. Every child in their theater was provided with such instruments, as evidenced by medieval sources. So after classes, when there was a need or desire to teach a lesson on their own, there were no problems with this. The spielmen used clumsy (non-linear) notation and knew how to record musical works. Apparently, children were also taught musical literacy at the same time as selecting melodies by ear. On the boards, they learned to write not only words but also neumes (notes).

The production and sale of musical instruments provided an opportunity for artists to have additional income. This greatly eased the life of spielmen. Children also helped adults to make instruments, thus obtaining a supporting occupation. Later, this led to the emergence of professional instrument makers, who were united in separate workshops. Students learned to record their own poems, but these records were fragmentary. One text was

erased, another appeared, so that most of the texts were still kept in memory. Memory developed from generation to generation, so an excellent innate memory became a hereditary phenomenon. Of course, as with any rule, there were exceptions.

During the journey, the children were offered rhymes, and each of them could use them in their first attempts at poetry. Poetry classes took place in a creative atmosphere of competition, where everyone defended his version of the poem at the proposed end of the lines. The winner was always celebrated. The atmosphere of the competition always raised the creative spirit. Leopold of Regensburg, a famous German *spielmen*, wrote in the “Testament” for his children:

I want you to teach your children the way I taught you. Not the boring sciences that are taught to schoolchildren in the parishes, but the cheerful piety that is born in the competition, from which the children’s eyes sparkle with joy and the heart freezes in the chest from the success they are counting on.<sup>4</sup>

A child started dancing in the theater as soon as he could walk. There were so many musical instruments in the theater and everyone was playing, so they simply could not avoid dancing. *Spielmen* very often took part in folk festivals, where after the performance they joined the town or village society, which began with a feast and ended with cheerful rhythmic folk dances and round dances. It was great practice for beginning actors. They absorbed truly folk origins. In the same “Testament” of Leopold of Regensburg, it is discussed as follows:

Do not forget that rehearsals should take place not only when all the actors have gathered and are ready to work, but when you are in the crowd of the people, happy that they are drunk and hide nothing from your eyes. Watch and learn from them – how they dance, crouch, circle, stomp their feet. Watch them more closely. Because they are our strength.

When we are away from villages for a long time, our dances and songs lose their nature. They become similar to the dances of dukes and barons. Watch more carefully how these rich people dance. It seems that now their eyes will close by themselves, they will fall asleep or die in their dance. Don’t try to be like them. This is not our strength. Here we lose it.<sup>5</sup>

*Spielmen* often visited the estates of feudal lords. Sometimes some of them were invited there, sometimes the whole theater. In the second case, the

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<sup>4</sup> Iryna Tsebriy, *Istoriya muzyky tradytsiynoho suspil'stva vid neolitu do seređyny XVIII stolittya (narysy)*: Knyha 1. [History of ancient and medieval music]. Poltava, 2016.

<sup>5</sup> Iryna Tsebriy, *Etyko-pedahohichni ideyi u stanovlenni profesiyanoi pochatkovoyi ta vyshchoyi osvity chasiv Seređn'ovichchya i epokhy Vidrodzhennya* [Ethical and pedagogical ideas in the formation of professional primary and higher education during the Middle Ages and the Renaissance]. K., 2003.

spielmen had to entertain the gentlemen all night until dawn. Then they remembered all the performances that were given recently and earlier. Sometimes they were paid generously for such work; sometimes they were simply fed. The performances of children who sang to their own accompaniment or staged small funny skits were especially popular in the castles. Some of them were offered to stay in the castle.

On major holidays in the villages, spielmen could also perform on the porch. Here, they usually gave performances of religious content or close to religious content.

Provincial churches did not object to such actions because almost all parishioners gathered in the church at that time. For actors, it was an additional income. At the end of the 13th century, there was also a stratification among the spielmen. Among them, minstrels stood out, and most became meistersinger. Thus, we can conclude that the German mini-theater was the most efficiently organized. The material support of the theater was much better than in France, England, and Spain. This is explained by a number of reasons:

- 1) From the very beginning, the theater was musical and dramatic, with origins in German folk culture;
- 2) The theater had auxiliary earnings from the sale of musical instruments;
- 3) The theater did not conflict with secular and spiritual authorities and therefore was not persecuted;
- 4) In comparison with other mini-theaters, spielmen provided children with a more profound and well-thought-out education that met the demands of the time;
- 5) On the basis of mutual relations within the theater, the laws of actor coexistence were born, which would later form the basis of the meistersinger' guild statutes.

In contrast to the folk mini-theater, an aristocratic mini-theater emerged in France and Germany. Its members were not a traveling troupe but were quite often knights-errant. We include French troubadours and German minnesingers as part of such an aristocratic theater.

A group of German poets of the 12th and early 13th centuries brought courtly poetry of French origin to their country. Dietmar von Aist (second half of the twelfth century), Wolfram von Eschenbach (around 1170-1220), and Walter von der Vogelweide (around 1170-1230), better known as an epic poet, were central to their circle. Their works sang of great love (in Old German Minne – love), which they understood in the sense of respect and loyalty to the lady of their memories. The ideals of chivalry and courtly love were thus codified in the form of a true ceremonial.

But the minnesingers had a great command of other poetic genres, such as the folk-poetic song and poems about the Crusades, which differed from the French troubadours.

Researchers distinguish between “spring” (second half of the 12th century), “summer” (beginning of the 13th century), and “autumn” of the minnesingers, when realistic tendencies are increasingly evident in their work. Autumn minnesingers are characterized by didactic and satirical trends (gnomic trends). One of the main representatives of the “peasant” (rural) direction in Minnesang is Neidhart von Reuental (1190-around 1240), who was concerned with both peasant passions and the nature of the village.

In the twelfth century, another direction of Minnesang stands out – peasant-palace poetry (höfische Dorfpoesie), which later returned to the poetry of gluttony (Fresslieder). The most famous minnesinger manuscript of the early 14th century is in Heidelberg: it contains the works of 139 poets and 138 miniatures showing the minnesingers and their coats of arms.

What gives us the right to consider the minnesingers’ work professional? They had inherited possessions and funds; they did not earn a living with their creativity. The minnesinger mini-theater did not consist of the repertoire of a traveling troupe but of professional competitions organized by aristocratic poets and playwrights when they were invited to the palaces of feudal magnates. Sometimes minstrels were also invited to such competitions, which meant a challenge of elegant chivalric poetry to the city’s theatrical creativity. But mainly these were closed aristocratic competitions, the victory in which was considered not only a personal victory but also an affirmation of the highest status of the beauty of the lady chosen by the winner.

Of course, the minnesingers were not personally involved in education and never taught other people’s children. However, as a rule, they did not send their own children to study at universities but specially invited a minstrel to educate them. In the study of the “seven liberal arts of chivalry,” the emphasis was on poetry and music. Minnesang competitions were so widespread in Germany in the 12th-14th centuries that it was not known who took part in them more – spielmen, meistersinger, or minnesingers.<sup>6</sup>

Thus, the palace competitions of troubadours and minnesingers led to the formation of a special theater in the Middle Ages – the theater of aristocrats, who contrasted their refined and noble art with that of the common people.

The Spanish mini-theater of the Middle Ages demonstrated uniquely national achievements to Europe, formed on the basis of ancient Basque culture and the intertwining of Spanish and Arab cultures with their unique colors. In Catalonia of the 13th-14th centuries, the art of troubadours reached a high level. They were the founders of the lyrical genre of poetry in their

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<sup>6</sup> Iryna Tsebriy, *Uyavlennya pro harmoniyu lyuds'koho zhyttya i kosmologichni vymiry v tvorchosti Antonio Ferrabosko* [Ideas about the harmony of human life and cosmological dimensions in the works of Antonio Ferrabosco]. Filosofof'ki obriyi. 2019.



native language in Spain. While in Aquitaine and Provence the troubadours were mostly representatives of the nobility, in Spain, anyone who took part in the liberating Reconquista with weapons in hand and who also knew how to compose poems and play the lute could consider themselves a troubadour.

In their works, troubadours praised the values of chivalry and popularized the main motifs of courtly love: its poetic idealization, the cult of the Lady, and the joy that comes only in complete obedience to her will. The creativity of the troubadours, as an expression of the sophisticated community of medieval society, with its purely pagan accents, emphasizes the gap between ethics and aesthetics that was formed in the palaces of the south.

The question of the influence of Arabic poetry on the work of the troubadours of Aquitaine and Provence remains debatable. As for the Spanish troubadours, it is obvious. The development of the high genre of heroic-epic theater is connected with the Spanish troubadours. Their creativity is not limited to lyrics but also reaches epics. The epic ballads of the Catalan troubadours were usually performed by a quartet or a quintet. There were fragments of polyphonic singing, and there were also fragments of ballad performance by roles. It gave the impression of a real theatrical performance. Lyrical ballads were most often performed under the windows of the beautiful Lady in the same ensembles and according to the form indicated above, while epic ballads were performed in palaces on major holidays. Over time, this acquired features of traditional culture.

Education in the families of Spanish troubadours was also interesting. According to Osama Ibn Munqiz,

... their children (of the troubadours) do not study in Salamanca, and from the very childhood they hardly leave the saddle. From morning until dark they throw spears and rattle swords. In the evening, when the candles are lit, the whole family gathers in the hall, and during or after dinner, the father shows his sons how to play the lute, write poems, or sing. If the son wrote a successful poem, it is a great happiness for the father. They discuss it with the whole family... Not every rich family knows how to read and write. Reading, writing, and thinking are not as important for them as throwing spears or singing after dinner...<sup>7</sup>

Thus, the high art of troubadours was learned at home instead of through formal education, or great battles inspired the Spaniards to epic poetry, making it familiar to everyday life. But Osama Ibn Munqiz, having different thoughts about elite Spanish culture, calls troubadour art a highly professional genre:

King Alfonso IX invited the best troubadours, whose performances he really liked. Troubadours from the Order of the Knights of Alcantara

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<sup>7</sup> Petit Julleville, *Les musteries*. p.: Belles Lettres, 1997, 572 p.

appeared, they sang about the victory on the Tagus River, sometimes all together, sometimes individually, but no one stopped playing... I was in Provence, I saw comedians in the squares of Paris, but I have never seen such a serious spectacle anywhere. Everyone listened very attentively. King Alfonso did not even touch the food during the singing, no one touched it...<sup>8</sup>

The mini-theater of the troubadours was loved at the royal court, which is probably why the education of the nobility was more focused on art than on philosophy and other serious sciences. This was the national feature of the culture.

Generally appreciating the art of the Spanish troubadours, Usam ibn Munqiz speaks disparagingly of European chivalry, which destroyed Arab and Byzantine culture during the Crusades:

Rough, uncouth warriors, crusader knights in colorful helmets, captured Constantinople.

During its siege, they burned more castles than were then in the three largest cities of the French kingdom. They defiled the proud Byzantium, which did not recognize the authority of the Pope, with violence and robbery. They were not noble paladins with the name of their beloved lady on their shields and lips, but bloodthirsty savages who not only crushed the living and the dead, but also destroyed great sacred palaces...<sup>9</sup>

Thus, serving high art and teaching it to your children did not mean being a civilized person in the Middle Ages. It is here that the gap between ethics and aesthetics in the aristocratic education of those times is most felt.

The representatives of the low genre of the heroic-epic mini-theater were performed by the jugglers. The very division of art into high and low genres between troubadours and jugglers in Spain seemed to pave the way for the development here in the future of such ideological and artistic trends as Baroque and Renaissance realism.

The free development of the Jugglers' theater was closely connected with previous historical events. The centuries-long rule of Muslim-Arabs over the Christian population of the Iberian Peninsula did not lead to unanimity and ethnic assimilation. Jugglers moved freely in the kingdom of Aragon and Catalonia. A characteristic feature of their traveling theaters was the presence of a large number of gypsies and, as a result, bilingualism and dual rites. The gypsies were fluent in Spanish, but the Spaniards did not speak Gypsy. Heroic-epic pathos dedicated to the Reconquista was characteristic of the Spanish jugglers. Songs and heroic plays were dedicated to the victory on the Tagus River (1085) and the heroic struggle of the

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<sup>8</sup> Robles Carcedo, *La cultura religiosa de la España visigótica* [Ideas about the harmony of human life and cosmological dimensions in the works of Antonio Ferrabosco]. *Escritos del Vedat*, 1975. N 5. P

<sup>9</sup> Ibidem.

Castilian aristocrat El Cid with the Moors (poems about El Cid). Gypsies simply presented their national art to the public with songs, dances, riddles, etc.

There was one more peculiarity, characteristic only of the Catalan traveling theater — Christian religiosity. Their writings were directed against Islam and renegades, but not against the foundations of the Catholic faith and the Universal Church. All the actors wore crosses around their necks to emphasize their faith.

The Spanish jugglers were contemporaries of many liberation battles. This could only be reflected in their creativity. Catalan troubadours, coming from the middle strata of the population, often traveled alongside them, which also brought heroic-epic elements to the work of the jugglers.

The jugglers' theater was not closed. Those who wanted to flee from Spanish villages and were looking for freedom joined it on the way. But basically, theater art was hereditary. Most of the jugglers were illiterate, but fluent in the art of poetry. The actors did not know clumsy notation, but created and performed melodies by ear.

To teach their own children, jugglers used two teaching methods — the method of verbal explanation and the method of visual demonstration. Despite all the poverty of the technique, many poet-improvisers and brilliant virtuoso musicians emerged from the circle of jugglers. This was also due to the fact that the actors were constantly training on the road, from a young age to old age. They did not know any other work than their chosen acting specialty. On the road and at stops for rehearsals, when the educational process was taking place, they used an individual form of organizing classes and a group one. Special attention was paid to talented children, whose performances were associated with the main earnings of the theater.

From the end of the 14th to the beginning of the 15th century, the instrumental music of the jugglers was separated into a distinct genre. Performances by virtuoso players on the *vielle* and duets of lute players became extremely popular. They brought the biggest profits. Since then, theaters have their own “maestros”, who began to select the most talented students for lessons and teach them individually. Since the beginning of the 15th century, noematic notation has been widespread among jugglers. Classes became really professional.

Having analyzed the development of theater and theater education during the early and classical Middle Ages, we can state that their system was quite extensive and complex.

The general didactics of training in traveling theaters developed in the middle of the classical Middle Ages (12th-13th centuries) in the folk traveling theater and were based on similar principles, methods, and forms of training. The theoretical foundations of the secular direction of theater

education of those times are especially important for us, because they are what significantly distinguish it from the education of the spiritual direction.

The principle of secularity was characterized by directing the educational process towards its final goal: the content of theatrical works and their performance should prove that the material world is the primary focus; that this world, with all its flaws and imperfections, is beautiful; especially one should enjoy life in one's youth; it is necessary to be independent of the conventions of the world and superstitions.

The principle of consistency in teaching didactics consisted of a rational (and sometimes subconscious) increase in the load on the subject of the educational process in connection with his individual capabilities and inclinations. Traveling troupes that did not adhere to this principle had a short existence – one or two generations of actors, and then disappeared from the theater stage.

The principle of accessibility consisted of setting such tasks that could be realistically embodied in the nearest theatrical practice. In the majority of theaters, in the training of young personnel, they tried to see the nearest prospects and predicted the material productivity of this or that idea. In the case of the lack of foresight of the older generation of actors, the theater was also doomed to disappear.

The principle of urgency in education and training was determined by the orientation to the audience's request regarding the theatrical material itself and the ways of its implementation in performance. The theater had to focus on the demand of the market and its requirements for the skills of young actors, directing their training and upbringing in the appropriate direction.

The principle of heredity was the main one in the system of professional theater education: actors had to pass on all knowledge, skills, and abilities to their children. They connected the birth of each child with the prospects of their own theater. It was not necessary to mechanically teach the child his own art but to reveal his talent and develop the future actor according to his capabilities and abilities. Sensitive trained actors of the second generation were always more professional than the first.

Thus, theatrical education in the theaters of the early and classical Middle Ages looked highly professional. In the system of education and upbringing that the theater defined for itself, parents directed their own children to their profession – the status of a free and traveling comedian, the income from which was supposed to ensure the existence of him and his children. The practical foundations of theater education were formed over several generations, turning into a professional system of training the young generation for theatrical activity. In the medieval theater, group and individual learning methods developed, due to the importance of one or another personality of the student for the further role of the theater. Thanks to

the interest of the magistrates of large European cities, the medieval theater existed for eight centuries, and some of its remains could be traced in the countries of Western Europe almost until the end of the 19th century.

This problem is complex and cannot be exhausted by the research available today. We consider the research of the interaction of city magistrates with the well-established work of shops and guilds of medieval actors and musicians to be a priority.

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