



eleos und compassio: Mitleid im antiken und mittelalterlichen Theater (German Edition)

Ulrich Barton

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Die Intention, bei den Zuschauern Mitleid zu erregen, verbindet zwei wichtige, voneinander unabhängige Theaterformen des vormodernen Europas: die antike Tragödie und das mittelalterliche Passionsspiel. Inwiefern unterscheidet sich das mittelalterliche vom antiken Mitleid und dementsprechend das Passionsspiel von der Tragödie? Ein Vergleich von Tragödie und Passionsspiel wurde bislang kaum je unternommen, weil die Unterschiede als zu groß gelten: Das Christentum markiere eine Zäsur in der Geschichte des Mitleids, und in einem christlichen Kontext seien tragische Wirkungen unmöglich. Ein genauerer, komparatistischer Blick vermag neben den Differenzen die kaum beachteten Ähnlichkeiten aufzudecken und an beiden Theaterformen Dimensionen freizulegen, die ohne den interdisziplinären Zugriff verborgen blieben. Weil sowohl die Tragödie als auch das Passionsspiel im jeweiligen religiösen Kult verortet sind, ist das Mitleid im Spannungsfeld von Religion und Ästhetik zu bestimmen.

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