

to an extent uncharted territory in the field of theatrical history. It is only in the past few decades that works attempting (albeit partially) to map the situation in the Greek environment have started to appear. Though yet more new dramatic texts are being discovered, the processing of these texts is complicated due to the specific and demanding requirements the researcher has to meet when presented with them. The essential requirement for analysing these materials is philological competence and knowledge of theatrical history. It has traditionally been the case that philologists in the main have approached the texts from the point of view of their discipline only, while theatrologists have rarely had a command of ancient Greek or Latin, or other languages of the multiethnic Byzantine Empire. An equally essential requirement is the knowledge of and respect for the different cultural and religious tradition of the East whose dissimilarity may easily distort conclusions reached by a researcher weaned on Western thought and standards.

This dissertation sets out to translate and thematically sort Choricus' *Apologia Mimorum*, a major literary testament to the late antique ancient mime, written in the Christian milieu of the Rhetorical School of Gaza in the spirit of the antique literary tradition. I attempted to interpret the work in the framework of the known context of theatrical history, prove the popularity of theatre in general and mime in particular in the Late Antique period of the Eastern Mediterranean as well the tendency to the demise of organised theatre in the Byzantine world and its relation to the subsequent development of theatre in this territory.