Theatergeschichte Europas

Historians of theatre face the same temptations and challenges as other historians: they negotiate assumptions (their own and those of others) about national identity and national character; they decide what events and actors to highlight—or omit—and what framework and perspective to use for telling the story. Personal biases, trends in scholarship, and sociopolitical contexts influence all histories; and theatre histories, too, are often revised to reflect changing times and interests. This significant collection examines the problems and challenges of formulating national theatre histories. The essayists included here—leading theatre scholars from all over the world, many of whom wrote essays specifically for this volume—provide an international context for national theatre histories as well as studies of individual nations. They cover a wide geographical area: Asia, the Middle East, Africa, Europe, and North America. The essays contrast large countries (India, Indonesia) with small (Ireland), newly independent (Slovenia) with established (U.S.A.), developed (Canada) with developing (Mexico, South Africa), capitalist (U.S.A.) with formerly communist (Russia), monolingual (Sweden) with multilingual (Belgium, Canada), and countries with stable historical boundaries (Sweden) with those whose borders have shifted (Germany). The essays also explore such sociopolitical issues as the polarization of language groups, the importance of religion, the invisibility of ethnic minorities, the redrawing of geographical borders, changes in ideology, and the dismantling of colonial legacies. Finally, they examine such common problems of history writing as types of evidence, periodization, canonization, styles of narrative, and definitions of key terms. Writing and Rewriting National Theatre Histories will be of special interest to students and scholars of theatre, cultural studies, and historiography.

This long-awaited bibliography of recent books about theatre architecture, scenography and costume, published with the support of Belgian Ministry of Culture and the «Théâtre & Publics» Association, has been prepared in collaboration with experts in five languages: English, French, German, Italian and Russian. This extensive bibliography, which meets the demands of the International Theatre Institute organizations and the International Organization of Scenographers, Theatre Architects and Technicians, will prove useful to theatre practitioners as well as to confirmed or young theatre scholars. Cette bibliographie rassemble un choix d'ouvrages sur le théâtre et l'architecture, la scénographie, le costume. Elle a bénéficié de la collaboration d'experts internationaux (anglais, français, allemands, italiens et russes). Répondant à la demande de l'IIT (Institut international du théâtre) et de l'OISTAT (Organisation internationale des scénographes, techniciens et architectes de théâtre), cette bibliographie en cinq langues est un précieux outil pour tout praticien et théoricien du théâtre.
Quo vadis Europa? And where are the independent performing arts heading? Driven by values such as tolerance and openness, what power do the independent performing arts possess in a climate dominated by Euroscepticism? Are those values essential for Europe and if so, how can they be strengthened? These were the questions focussed on at the IETM's Plenary Meeting Munich (International Network for Contemporary Performing Arts) which is documented in this bilingual book. Central to the reflexions around the role of the performing arts in Europe were the topics "Post-colonialism", "Diversity" and "Visions for the Future". Including contributions by Ulrike Guérot, Robert Menasse and Kathrin Röggla.

In June 1965 a group of dedicated professional artists of the theatre met in Paris, France, to create the International Association of Theatre for Children and Youth (ASSITEJ). This edition covers the organization from 1976-1990, a period of the greatest divisiveness, which ultimately resulted in a rededication and a worldwide expansion under new leadership. Emphasizing a performative and stage-centered approach, this book considers early modern European theater as an international phenomenon. Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across political, linguistic, and cultural borders (both "national" and "regional") but also in the ways that it enacted them. Contributors study various modalities of exchange, including the material and causal influence of one theater upon another, as in the case of actors traveling beyond their own regional boundaries; generalized and systemic influence, such as the diffused effect of Italian comedy on English drama; the transmission of theoretical and ethical ideas about the theater by humanist vehicles; the implicit dialogue and exchange generated by actors playing "foreign" roles; and polyglot linguistic resonances that evoke circum-Mediterranean "cultural geographies." In analyzing theater as a medium of dialogic communication, the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination.

In this first comprehensive study of the Latin Passion play, Professor Sticca examines the medieval liturgical ceremonies commemorating the events in Christ's Passion and traces their gradual change in character from the contemplative to the dramatic. The author shows that while Christ's Passion became increasingly popular as one of the sacred mysteries beginning in the tenth century, new forces that allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries. Professor Sticca analyzes the earliest extant Latin Passion play, the twelfth-century Montecassino codex, and compares it with other Latin and vernacular Passion plays. He refutes the traditional view that the Planctus Mariae is the germinal point of the Latin Passion play and then offers a new theory of its inception. As a literary form, the Latin Passion play appears to Professor Sticca as a creation of the Montecassino monastic circle which was inspired by the liturgical services of Good Friday and the Gospel accounts. Particularly influential also were three themes that developed in the eleventh century: in liturgy, a concentration on Christocentric piety; in art, a more humanistic treatment of Christ; and in literature, a consideration of the scenes of the Passion as dramatic and human episodes. In the course of this investigation, Professor Sticca also reappraises traditional views of the origin of the medieval liturgical drama, indicating that it should not be traced exclusively to the tropes from the schools of St. Gall and St. Martial of Limoges, but rather to a number of sources. Over the past 20 years European theatre underwent fundamental changes in terms of aesthetic focus, institutional structure and in its position in society. The impetus for these changes was provided by a new generation in the independent theatre scene. This book brings together studies on the state of independent theatre in different European countries, focusing on the fields of dance and performance, children and youth theatre, theatre and migration and post-migrant theatre. Additionally, it includes essays on experimental musical theatre and different cultural policies for independent theatre scenes in a range of European countries. This book makes available for the first time documents relating to European history, many of which were previously unpublished. Essays on the Wilhelm Meister novels, Faust, Goethe's early plays, Schiller's Räuber and on Goethe's thought in relation to current debates on cosmopolitanism and postcoloniality.

This unique, comprehensive work tackles questions posed by the polemics of the Church Fathers against the Roman theater and explores the subsequent developments of Western liturgical drama as a continuation of the Roman theater up to the time of Amalarius of Metz in the ninth century. This book is the first study of the development of German opera in northern Germany from the first comic operas of Johann Adam Hiller at Leipzig in 1766 to the end of the century. Intellectually and historically, the period witnessed the flowering of the German
stage and German letters. German opera was an inseparable part of the new aspirations of the German stage during the Enlightenment. Thomas Bauman stresses the vital role of the mixed repertories of German companies in effecting changes in the genre. North German opera began as a basically literary genre. It then changed dramatically in response to two major trends: first, the contact with the serious elements and styles of tragedy and secondly, the triumph on German stages of Italian, French, and Viennese comic operas. The book is generously illustrated with music examples. There is also a complete catalogue of texts of North German opera: those composed for performance and unset published librettos both cross-indexed under the librettists’ names.

This volume will explore the specific role which war has played in the constitution of a modern mentality. It will be divided into three parts: one dealing with issues of conceptualizing war, violence, and modernity/ modernism, one devoted to issues of the First World War as an exemplary experience in the 20th century; and one concerned with issues of violence and its representation in the aftermath of the first modern war.

This collection of articles devoted to Europe was born from the urgent need to present the specificity of European culture, both its unity and diversity, and at the same time create a stimulating dialogue about European culture and its complexities. European culture, considered as all inherited beliefs and values behind social action, has been treated in the past as a complex phenomenon of superior value, as the result of a common past among European nations, the permeation of various cultural elements between cultures, and their absorption in different contexts. In the past the process of shaping European identity was often fierce and dramatic, influenced by the events taking place within, but also outside European borders. Now, it has undergone various transformations as a result of new political, economic and cultural challenges. For this reason, the authors and editors of this volume place emphasis on diachronic perspectives: their approaches often consider local European issues against a global background.

"Audiences at theaters, fairs, statue raisings, and commemorations of national figures; political rallies; ethnic mobs; May Day celebrations; monarchical festivities; and finally war rallies all take up places in this history. Not only insurgent crowds, but festive ones as well have political and material goals, Freifeld finds. And hope for liberal nationalism, which Hungarian crowds carried from their experience of 1848, thus continued to confront the monarchy, its bureaucracy, and the gentry.

This volume investigates the impact of Radical Enlightenment thought on German culture during the eighteenth century. It takes recent work by Jonathan Israel as its point of departure and debates the precise nature of Enlightenment. Drawing on a comprehensive range of early modern British, German and other European images and texts, this study offers the first interdisciplinary gendered assessment of early modern performing itinerant quacks. The contribution of women is taken as the focus for an investigation of the nature of the links between the theatrical and the medical, in the activities of quack troupes as they went about curing, selling and, above all, performing.

First published in 1990. The book surveys the development of German theatre from a market sideshow into an important...
element of cultural life and political expression. It examines Schiller as ‘theatre poet’ at Mannheim, Goethe’s work as director of the court theatre at Weimar, and then traces the rapid commercial decline that made it difficult for Kleist and impossible for Büchner to see their plays staged in their own lifetime. Four representative texts are analysed: Schiller’s The Robbers, Goethe’s Iphigenia on Tauris, Kleist’s The Prince of Homburg, and Büchner’s Woyzeck. This title will be of interest to students of theatre and German literature.

For centuries the theatre has been one of the major forms of art. How did acting, and its institutionalization in the theatre, begin in the first place? In some cultures complex stories relate the origin of acting and the theatre. And over time, approaches to acting have changed considerably. In the West, until the end of the 19th century, those changes occurred within the realm of acting itself, focusing on the question of whether acting should be ‘natural’ or ‘formal.’ Approaches to acting were closely related to the trends in culture at large. Acting became more and more professional and sophisticated as philosophical theories developed and knowledge in the human sciences increased. In the 20th century, the director was established as the most important force in the theatre--able to lead actors to pinnacles of their art which they could not have achieved on their own. Approaches to acting in non-Western cultures follow quite different patterns. This book provides a clear overview of different approaches to acting, both historical and contemporary, Western and non-Western, and concludes with a challenge to the future of the art.

This volume contains key articles and chapters which represent both seminal and innovative scholarship on European theatre performance practice from 1750 to 1900. The selected topics focus on acting and performance, staging (including set design and lighting), and audiences, and are approached with a broad perspective as well as with in-depth, focussed analysis. The volume captures the rich, dynamic and variegated nature of European theatre throughout the late-eighteenth and nineteenth centuries and provides a carefully selected body of significant texts on this important period of theatre history.

The influence of Cicero is everywhere to be found. His rhetorical and philosophical writings have made an inescapable impact on the history of western culture, impressing figures such as Augustine, Jerome, Petrarch, Erasmus, Martin Luther, John Locke, David Hume, John Adams and Thomas Jefferson. Despite his wide appeal, until now no study has yet offered a comprehensive overview of 'Cicero' as a character in stage plays in the early modern and modern periods. The first book of its kind to discuss Cicero's reception on stage, it includes works by Ben Jonson (1611, Catiline His Conspiracy), Voltaire (1752, Rome sauvée, ou Catilina), Richard Cumberland (1761, The Banishment of Cicero), Henry Bliss (1847, Cicero, A drama) and, most recently, Mike Poulton (Imperium, adapted from the novels of Robert Harris in 2017). Through a chapter-by-chapter account of each play in turn, every oeuvre is placed in its historical and cultural
context; the plots are discussed in relation to the ancient sources. These analyses demonstrate how the presentation and assessment of the figure of Cicero develop over time and how this character is exploited for varying political statements. The wealth of material in this book is vital reading for scholars of Classics, drama and literary studies as well as historians of ideas and of the early modern age.

This second edition of Historical Dictionary of German Theater covers German theater's history through a chronology, an introductory essay, appendices, and an extensive bibliography.

Theatre scandals may cause dynamic changes within cultural systems. The case studies in this volume present a wide cultural and chronological variety of such scandals, illustrating the various causes, processes and interactions that characterize these shocking moments in theatre history.

In 1767, more than a century before Germany was incorporated as a modern nation-state, the city of Hamburg chartered the first Deutsches Nationaltheater. What can it have meant for a German playhouse to have been a national theater, and what did that imply about the way these theaters operated? Michael Sosulski contends that the idea of German nationhood not only existed prior to the Napoleonic Wars but was decisive in shaping cultural production in the last third of the eighteenth century, operating not on the level of popular consciousness but instead within representational practices and institutions. Grounding his study in a Foucauldian understanding of emergent technologies of the self, Sosulski connects the increasing performance of body discipline by professional actors, soldiers, and schoolchildren to the growing interest in German national identity. The idea of a German cultural nation gradually emerged as a conceptual force through the work of an influential series of literary intellectuals and advocates of a national theater, including G. E. Lessing and Friedrich Schiller. Sosulski combines fresh readings of canonical and lesser-known dramas, with analysis of eighteenth-century theories of nationhood and evolving acting theories, to show that the very lack of a strong national consciousness in the late eighteenth century actually spurred the emergence of the German Nationaltheater, which were conceived in the spirit of the Enlightenment as educational institutions. Since for Germans, nationality was a performed identity, theater emerged as an ideal space in which to imagine that nation.

James Melton examines the rise of the public in 18th-century Europe. A work of comparative synthesis focusing on England, France and the German-speaking territories, this a reassessment of what Habermas termed the bourgeois public sphere.
This work has grown out of the question regarding the negative relationship of the Church Fathers toward the Roman theatre and the apparent subsequent theatre vacuum of over 400 years (ca. 530 AD to 930 AD). This is considered to be the time which lies between the end of the Roman theatre and the appearance of the quem quaeritis tropes. This work moves between these two poles: on the one hand, between the polemics against the pagan Roman theatre which the Church Fathers described as a theatrum daemonicum and on the other hand, the appearances of dramatic-liturgical configurations in the Christian Church. This work attempts to connect these two opposite poles instead of separating them. This study begins with an examination of documents dealing with the patristic polemic. This is followed by an examination in chronological sequence of the development of the liturgical dramatic manifestations from Jerusalem to Amalarius of Metz. It also examines the allegorical method connected with this development. In conclusion the argument is maintained that aside the theatrum daemonicum, a theatrum infictitium et sapirituale is beginning to develop.