

Contents

Preface xi

CHAPTER 1

The Origins of Theatre	1
The Theory of Ritual Origin	1
Performative Elements and Functions	3
Other Theories of Origin	5
Ancient Egypt and the Near East	7
<i>Looking at Theatre History</i>	11

CHAPTER 2

Theatre and Drama in Ancient Greece	13
The Origin of Tragedy	15
The City Dionysia in the Sixth Century	16
Tragedy in the Fifth Century	17
The Satyr Play	19
Greek Comedy in the Fifth Century	20
The Dramatic Festivals of the Fifth Century	22
Play Selection and Financing	24
Actors and Acting	24
The Chorus	25

Music and Dance	26	
Costumes and Masks	27	
Theatre Architecture	30	
Auditorium and Audience	34	
Greek Drama After the Fifth Century	36	
The Athenian Theatre in the Fourth Century		38
The Hellenistic Theatre	40	
Greek Mimes	45	
<i>Looking at Theatre History</i>	47	

CHAPTER 3

Roman and Byzantine Theatre and Drama	49	
Etruscan Antecedents	50	
The Roman Context	52	
Roman Festivals	53	
Drama Under the Romans	54	
Other Entertainments	59	
Production Arrangements	61	
The Roman Theatre Structure	61	
Other Structures for Entertainments		64
Scenery	65	
Actors and Acting	67	

Masks and Costumes	69
Music	70
The Decline of the Theatre in Rome	71
Theatre in the Eastern Empire	73
The Byzantine Theatre	74
The Rise of Islam	77
<i>Looking at Theatre History</i>	79

CHAPTER 4

European Theatre and Drama in the Middle Ages 81

The Theatre, 500 and 900 A.D.	83
The Liturgical Drama	85
The Staging of Liturgical Drama	89
The Feast of Fools	90
The Late Middle Ages	91
Performances Outside the Church	91
The Vernacular Religious Drama	93
Production Arrangements	95
The Director	95
Actors and Acting	97
Costumes	98
The Stages	99
Scenery	102
Special Effects and Machinery	104
Music	105
Audiences and Auditoriums	105
Secular Dramatic Forms	106
Farce	107
The Morality Play	108
Chambers of Rhetoric	111
Interludes	112
Tournaments, Mummings, and Disguisings	114
Royal Entries and Street Pageants	115
The End of Medieval Drama	117
<i>Looking at Theatre History</i>	118

CHAPTER 5

Italian Theatre and Drama, 1400-1700 121

Renaissance Drama	122
Beginnings of the Baroque Era	125

The Neoclassical Ideal	125
Intermezzi and Opera	127
The Development of New Scenic Practices	128
Development of Theatre Architecture	136
Machinery and Special Effects	139
Music and Dance	141
The Festival Context	142
Commedia dell'Arte	143
The Decline of Italy	149
<i>Looking at Theatre History</i>	150

CHAPTER 6

English Theatre from the Middle Ages to 1642 153

Early Tudor Drama	153
The University Wits	155
Shakespeare and His Contemporaries	156
Jacobean and Caroline Dramatists	158
Government Regulation of the Theatre	160
Acting Troupes	161
The Public Theatres	164
The Private Theatres	171
Scenery, Properties, Special Effects, and Music	175
Costumes	176
Audiences	177
The Stuart Masques	178
<i>Looking at Theatre History</i>	182

CHAPTER 7

The Spanish Theatre to 1700	185
The Religious Drama	186
The Beginnings of a Secular Drama	188
The Early Professional Theatre in Spain	189
Lope de Vega and His Contemporaries	190
Calderón and His Contemporaries	191
The Corrales	192
Acting Companies	195
Actors and Acting	196
Costumes	197
The Stage and Scenery	197
Court Entertainments	199
<i>Looking at Theatre History</i>	200

CHAPTER 8

The Theatre in France,
1500-1700 203

Theatre at Court and in the Schools Prior to 1600	203
The Public Theatre in Paris Before 1595	205
The Public Theatre, 1595-1629	206
The Triumph of the Neoclassical Ideal	208
Acting Companies, 1629-1660	211
The Public Theatre, 1629-1660	212
Scenic Practices in the Public Theaters, 1629-1660	213
The Triumph of the Italian Ideal in Scenery, 1640-1660	215
The Naturalization of the Italian Ideal, 1669-1700	217
French Drama, 1660-1700	224
Acting Companies, 1660-1700	224
The Organization of French Acting Companies	225
Theatre Architecture and Scenic Practices, 1660-1700	227
The Close of the Seventeenth Century	228
<i>Looking at Theatre History</i>	230

CHAPTER 9

The British Theatre 1642-1800	233
Theatrical Activity, 1642-1660	233
The Reestablishment of the Theatre	236
Acting Companies, 1660-1700	236
English Drama, 1660-1700	237
English Drama, 1700-1750	240
Governmental Regulation of the Theatre	243
English Drama, 1750-1800	245
The Playwright	247
Financial Policies	247
Theatre Architecture	249
Scenic Practices	251
Costume Practices	255
Actors and Acting, 1660-1800	256
Audiences and Performances	261

The Provincial Theatre	262	
Theatre of Colonial North America		263
<i>Looking at Theatre History</i>	265	

CHAPTER 10

Italy and France in the Eighteenth Century 267

The Evolution of Italian Scenic Design		267
Italian Drama of the Eighteenth Century	272	
French Drama of the Eighteenth Century	275	
Parisian Acting Troupes	278	
The Dramatist	284	
Actors and Acting	284	
Theatre Architecture	286	
Scenic Practices	287	
Costume Practices	289	
<i>Looking at Theatre History</i>	291	

CHAPTER 11

Theatre in Northern and Eastern Europe during the Eighteenth Century 293

The Court Theatres of Germany	293	
The Jesuit Theatre	296	
The Early Public Theatre in Germany	297	
The Reforms of Gottsched and Neuber	299	
Acting Troupes, 1740-1770	300	
German Drama, 1740-1787	302	
The Establishment of National Theatres, 1770-1800	305	
Evolution of Staging in the Eighteenth Century	307	
F.L. Schröder	310	
Iffland and Kotzebue	311	
Goethe, Schiller, and Weimar Classicism	312	
Theatre and Drama in Other Countries of Northern Europe	316	
Theatre in Russia to 1800	318	
<i>Looking at Theatre History</i>	323	

CHAPTER 12

Theatre in Europe and the United States during the Early Nineteenth Century 327

Theoretical Foundations of Romanticism	328
Romantic Drama in Germany	329
Postromantic German-Language Drama	331
Theatrical Conditions in German-Language Theatres	334
The French Theatre, 1789-1815	338
French Drama, 1800-1850	339
Theatrical Conditions in France, 1800-1850	342
Directing and Acting in France, 1800-1850	343
Scenery, Costume, and Lighting in France, 1800-1850	346
Russian Drama and Theatre, 1800-1850	349
Trends in English Theatre, 1800-1843	352
English Drama, 1800-1850	354
English Theatrical Conditions, 1800-1843	356
Macready and Vestris	362
Theatre in North America, 1782-1815	364
The Expanding American Theatre, 1815-1850	367
<i>Looking at Theatre History</i>	378

CHAPTER 13

Theatre and Drama in Europe and the United States during the Late Nineteenth Century 381

The Beginnings of Realism	382
French Drama, 1850-1900	383
Theatrical Conditions in France, 1850-1900	385
English Drama, 1850-1900	391
English Theatrical Conditions, 1843-1860	393
English Theatrical Conditions, 1860-1880	396
English Theatrical Conditions, 1880-1900	400
Theatre in the United States, 1850-1870	405
Theatre in the United States, 1870-1895	409
The Theatre in Italy and Spain, 1850-1900	415
Russian Theatre and Drama, 1850-1900	416
German and Austrian Theatre, 1850-1900	419
<i>Looking at Theatre History</i>	423

CHAPTER 14

The Beginnings of the Modern Theatre,
1875-1915 425

Wagner and Saxe-Meiningen	425
Ibsen	429
Zola and the French Naturalists	431
Antoine and the Théâtre Libre	432
The Freie Bühne and German Realism	434
The Independent Theatre and Realism in England	435
The Continuing Tradition in England, 1900-1914	438
The Moscow Art Theatre and Realism in Russia	440
Nonrealism in France	441
Appia and Craig	444
Strindberg and Freud	446
Nonrealistic Theatre and Drama in Germany	447
Nonrealistic Theatre in England	450
The Irish Renaissance	452
Russian Modernism	454
The Revival of Idealism in France	457
The Theatre in Italy and Spain, 1875-1915	459
Theatre in the United States, 1895-1915	460
Major Technical Innovations, 1875-1915	464
<i>Looking at Theatre History</i>	466

CHAPTER 15

The Theatre in Europe and the United States
between the Wars 469

German Theatre and Drama, 1915-1940	469
Theatre and Drama in France, 1915-1940	476
Italian Theatre and Drama, 1915-1940	481
Theatre and Drama in Spain, 1915-1940	484
Theater and Drama in Russia, 1917-1940	485
English Theatre and Drama, 1915-1940	490
Theatre and Drama in the United States, 1915-1940	495
<i>Looking at Theatre History</i>	505

CHAPTER 16

Theatre in Europe and the United States,
1940-1968 507

French Theatre and Drama, 1940-1968 507

German-Language Theatre and Drama,
1940-1968 515

Theatre and Drama in the United States,
1940-1968 520

English Theatre and Drama, 1940-1968 528

Theatre and Drama in Italy, 1940-1968 536

Soviet Theatre and Drama, 1940-1968 537

Theatre and Drama in Czechoslovakia,
1940-1968 539

International Developments 540

Looking at Theatre History 541

CHAPTER 17

Theatre and Drama After 1968 545

Theatre and Drama in Italy after 1968 545

Soviet and Russian Theatre after 1968 548

Theatre in Poland and Czechoslovakia 551

German Theatre and Drama after 1968 554

Theatre in France after 1968 560

British Theatre after 1968 565

Theatre in the United States after 1968 572

Postscript 590

Looking at Theatre History 590

CHAPTER 18

The Theatre of Asia 593

India 593

Sanskrit Drama 595

Sanskrit Performance 596

Modern India 598

China 600

The Development of Chinese Literary Drama	603
Beijing Opera	607
Twentieth Century Developments in Chinese Theatre	612
Japan	613
Noh Theatre	614
Bunraku	619
Kabuki	622
Modern Japanese Theatre and Drama	627
Other Asian Countries	628
<i>Looking at Theatre History</i>	632

CHAPTER 19

The Theatre of Africa	635
Some Basic Issues and Problems	635
Nigeria	639
Ghana	643
Sierra Leone	645
Kenya	646
Uganda and Tanzania	647
Zambia and Zimbabwe	650
African Countries Once Under Portuguese Rule	652
Senegal	653
The Ivory Coast	654
Mali and Cameroon	655
Congo and Zaire	657
South Africa	658
North Africa	665
<i>Looking at Theatre History</i>	667

<i>Appendix</i>	669
<i>Bibliography</i>	675
<i>Index</i>	689