Contents

Preface xi	Music and Dance 27
	Costumes and Masks 28
CHAPTER 1	Theatre Architecture 31
The Origins of Theatre 1	Auditorium and Audience 35
The Theory of Ritual Origin 1 Performance Elements and Functions 3 Other Theories of Origin 5 Ancient Egypt and the Near East 7 Looking at Theatre History 11	Greek Drama after the Fifth Century 36 The Athenian Theatre in the Fourth Century 39 The Hellenistic Theatre 41 Greek Mimes 46 Looking at Theatre History 47
The Spanish Theatrello (1700 moved 89 m kmg	CHAPTER 3
CHAPTER 2	Roman and Byzantine Theatre
heatre and Drama in	and Drama 50
Ancient Greece 13	Costuma Pression Suspect 19912 has some layo
The Ovining of Translation 15	Etruscan Antecedents 51
The Origin of Tragedy 15	The Roman Context 53
The City Dionysia in the Sixth Century 16	Roman Festivals 54
Tragedy in the Fifth Century 17	Drama under the Romans 55
The Satyr Play 19	Other Entertainments 60
Greek Comedy in the Fifth Century 20	Production Arrangements 62
The Dramatic Festivals of the Fifth Century 22	The Roman Theatre Structure 62
Play Selection and Financing 24	Other Structures for Entertainments 65
Actors and Acting 24	Scenery 66
The Chorus 25	Actors and Acting 68

Masks and Costumes 70	Intermezzi and Opera 130
Music 72	The Development of New Scenic Practices 132
The Decline of the Theatre 72	Development of Theatre Architecture 140
Theatre in the Eastern Empire 74	Machinery and Special Effects 143
The Byzantine Theatre 75	Music and Dance 144
The Rise of Islam 78	The Festival Context 145
Looking at Theatre History 80	Stage Lighting 146
	Commedia dell'Arte 147
CHAPTER 4	The Decline of Italy 152
European Theatre and Drama in the	Looking at Theatre History 153
Middle Ages 83	
The Theatre, 500 to 900 A.D. 85	CHAPTER 6
The Liturgical Drama 87	English Theatre from the Middle Ages
The Staging of Liturgical Drama 91	to 1642 156
The Feast of Fools 92	
The Late Middle Ages 93	Early Tudor Drama 156
Performances Outside the Church 94	The University Wits 158
The Vernacular Religious Drama 96	Shakespeare and His Contemporaries 159
Production Arrangements 97	Jacobean and Caroline Dramatists 162
The Director 98	Government Regulation of the Theatre 163
Actors and Acting 99	Acting Troupes 164 The Public Theatres 167
Costumes 101	
The Stage 101	The Private Theatres 174
Scenery 105	Scenery, Properties, Special Effects, and Music 178
Music 108	Costumes 180 Audiences 180
Audiences and Auditoriums 108	
Secular Drama Forms 109	The Stuart Court Masques 181
Farce 110	Looking at Theatre History 186
The Morality Play 111	Applent Egypt and the Near Bast
Chambers of Rhetoric 114	CHAPTER 7 The Spanish Theatre to 1700 189
Interludes 115	The Spanish Theatre to 1700 189
Tournaments, Mummings, and Disguisings 117	The Religious Drama 190
Royal Entries and Street Pageants 118	The Beginnings of a Secular Drama 192
The Decline and Transformation of Medieval	The Early Professional Theatre in Spain 193
Drama 120	Lope de Vega and His Contemporaries 194
Looking at Theatre History 121	Calderón and His Contemporaries 195
CHAPTER 5	The Corrales 196
CHAPTER 5	Acting Companies 199
Italian Theatre and Drama,	Actors and Acting 200
1400–1700 124	Costumes 201
Renaissance Drama 125	The Stage and Scenery 202
Beginnings of the Baroque Era 128	Court Entertainments 203
The Neoclassical Ideal 129	Looking at Theatre History 205

The Theatre in France, 1500–1700 207	The English Theatre, 1642–1800 278
Theatre at Court and in Schools Prior to 1600 The Public Theatre in Paris before 1595 The Public Theatre, 1595–1629 The Triumph of the Neoclassical Ideal Acting Companies, 1629–1660 The Public Theatres, 1629–1660 The Triumph of the Italian Ideal in Scenery, 1640–1660 The Naturalization of the Italian Ideal, 1660–1700 The Naturalization of the Italian Ideal, 1660–1700 The Organization of French Acting Companies Theatre Architecture and Scenic Practices, 1660–1700 The Close of the Seventeenth Century Theatre History Theatre Hi	Theatrical Activity, 1642–1660 278 The Reestablishment of the Theatre 281 Acting Companies, 1660–1700 281 English Drama, 1660–1700 282 English Drama, 1700–1750 285 Governmental Regulation of the Theatre 288 English Drama, 1750–1800 290 The Playwright 292 Financial Policies 292 Theatre Architecture 294 Scenic Practices 297 Costume Practices 300 Actors and Acting, 1660–1800 302 Audiences and Performances 307 The Provincial Theatre 308 The Theatre of Colonial America 308 Looking at Theatre History 310 CHAPTER 11 Italy and France in the Eighteenth Century 313
CHAPTER 9 The Theatre of the Orient 237 India 237 Sanskrit Drama 239 Sanskrit Performance 240 Modern India 242 China 244 The Development of Chinese Literary Drama 247 Beijing Opera 251 Twentieth Century Developments in Chinese Theatre 256 Japan 257 Noh Theatre 258 Bunraku 263	The Evolution of Italian Scenic Design 313 Italian Drama of the Eighteenth Century 318 French Drama of the Eighteenth Century 321 Parisian Acting Troupes 324 The Dramatist 330 Actors and Acting 330 Theatre Architecture 332 Scenic Practices 334 Costume Practices 335 Looking at Theatre History 337 CHAPTER 12 Theatre in Northern and Eastern Europe during the Eighteenth Century 340
Bunraku 263 Kabuki 266 Modern Japanese Theatre and Drama 271 Other Oriental Countries 271 Looking at Theatre History 275	The Court Theatres of Germany 340 The Jesuit Theatre 343 The Early Public Theatre in Germany 344 The Reforms of Gottsched and Neuber 346

Acting Troupes, 1/40–1//0 34/	Theatrical Conditions in France, 1850–1900 431
German Drama, 1740–1787 349	English Drama, 1850-1890 437
The Establishment of National Theatres,	English Theatrical Conditions, 1843–1860 439
1770–1800 352	English Theatrical Conditions, 1860–1880 442
Evolution of Staging in the Eighteenth Century 354	English Theatrical Practice, 1880–1900 446
F. L. Schröder 357	Theatre in the United States, 1850–1870 451
Iffland and Kotzebue 358	Theatre in the United States, 1870–1895 456
Goethe, Schiller, and Weimar Classicism 360	The Theatre in Italy and Spain, 1850–1900 462
Theatre and Drama in Other Countries of Northern	Russian Theatre and Drama, 1850-1900 463
Europe 363	German and Austrian Theatre, 1850–1900 466
Theatre in Russia to 1800 365	Looking at Theatre History 470
Looking at Theatre History 370	1640_1640_1640_244
	CHAPTER 15
CHAPTER 13	The Beginnings of the Modern Theatre,
Theatre in Europe and the United States during the Early Nineteenth	1875–1915 472
Century 373	Wagner and Saxe-Meiningen 472 Ibsen 477
Theoretical Foundation of Romanticism 374	Zola and the French Naturalists 478
Romantic Drama in Germany 375	Antoine and the Théâtre Libre 480
Postromantic German-Language Drama 377	The Freie Bühne and German Realism 481
Theatrical Conditions in German-Language Theatres 380	The Independent Theatre and Realism in England 483
The French Theatre, 1789–1815 384	The Continuing Tradition in England,
French Drama, 1800–1850 386	1900–1914 486
Theatrical Conditions in France, 1800–1850 388	The Moscow Art Theatre and Realism in Russia 487
Directing and Acting in France, 1800–1850 389	The Revival of Idealism in France 489
Scenery, Costume, and Lighting in France,	Appia and Craig 491
1800–1850 392	Strindberg and Freud 494
Russian Drama and Theatre, 1800–1850 396	Idealist Theatre and Drama in Germany 495
Trends in English Theatre, 1800-1843 398	The Nonrealistic Theatre in England 498
English Drama, 1800–1850 400	The Irish Renaissance 500
English Theatrical Conditions, 1800–1843 402	Russian Idealism 502
Macready and Vestris 408	The Revival of Idealism in France 505
Theatre in North America, 1782–1815 411	The Theatre in Italy and Spain, 1875–1915 507
The Expanding American Theatre, 1815–1850 414	Theatre in the United States, 1895–1915 508
Looking at Theatre History 425	Major Technical Innovations, 1875–1915 512 Looking at Theatre History 514
CHAPTER 14	Looking at Theater History 517
Theatre and Drama in Europe and the	CHAPTER 16
United States during the Late Nineteenth	The Theatre in Europe and the United States
Century 427	between the Wars 517
The Role District Leaves Comment of the Tolling	
The Beginnings of Realism 428	German Theatre and Drama, 1915–1940 517
French Drama, 1850–1900 429	Theatre and Drama in France, 1915–1940 525

Italian Theatre and Drama, 1915–1940 531 Theatre and Drama in Spain, 1915–1940 533 Theatre and Drama in Russia, 1917–1940 534	International Developments 590 Looking at Theatre History 591
English Theatre and Drama, 1915–1940 539	
Theatre and Drama in the United States, 1915–1940 544	CHAPTER 18 Theatre and Drama after 1968 594
Looking at Theatre History 554	Theatre and Diama after 1966 394
	Theatre and Drama in Italy after 1968 595
CHAPTER 17	Soviet Theatre after 1968 597
Theatre in Europe and the United States,	Theatre in Poland and Czechoslovakia 599
1940–1968 556	German Theatre and Drama after 1968 603
French Theatre and Drama, 1940–1968 556 German-Language Theatre and Drama,	Theatre in France after 1968 608 British Theatre after 1968 612
1940–1968 565	Theatre in the United States after 1968 620
Theatre and Drama in the United States,	Postscript 636
1940–1968 570	Looking at Theatre History 637
English Theatre and Drama, 1940–1968 578	
Theatre and Drama in Italy, 1940–1968 585	
Soviet Theatre and Drama, 1940–1968 587	Appendix 639
Theatre and Drama in Czechoslovakia,	Bibliography 645
1940–1968 589	Index 657