

General introduction

This volume charts the development of theatrical presentation from the middle of the nineteenth century to the end of the First World War. These were times of great cultural, social and political upheaval; for today's theatre practitioner, historian and theoretician in the European theatrical tradition, they represent by far the most important period in the evolution of our art.

The mid-nineteenth century witnessed the start of a new kind of self-awareness and self-reflection among theatre artists. Putting on plays was no longer an end in itself: the creation of imaginary worlds had to be justified on ethical, sociological, political and aesthetic grounds. The first great debate, which goes on unabated to this day, in television as well as in the theatre, concerned the notion of realism/naturalism. The debate grew more fascinating still when artists, towards the end of the century, rebelled against the tyranny of 'materialistic truth' in the name of poetry and of a higher idea of what constitutes ultimate reality, before rejecting all conventions in an assertion of the total freedom of the creative mind. Our documents follow the growth of naturalism throughout Europe and its gradual (and almost contemporaneous) rejection and replacement by symbolism and expressionism.

For the first time in European theatre history, the training of actors mobilized the energies of the best practitioners. The documents show how in France, Germany, Russia and Scandinavia, directors, playwrights and theorists searched for more professional ways of staging plays with actors who had undergone a thorough technical training and acquired some intellectual and aesthetic culture. The growing importance of scenography (i.e. of integrated set designs) is also illustrated, alongside the new technologies (for example, electric lighting).

Then, as now, the majority of actors were struggling to eke out a living and we reproduce some eye-opening contracts that were forced on would-be performers who were treated, in some cases, as slave labourers. This was also the time when theatre became 'show-biz': while some idealistic men and women strove to give their art a spiritual and aesthetic grandeur rarely achieved in the past, others were only motivated by financial considerations.

But beyond all these contradictory pulls an earnest debate on the nature of

Naturalism And Symbolism In European Theatre 1850 1918

Kirsten E. Shepherd-Barr



Naturalism And Symbolism In European Theatre 1850 1918:

Naturalism and Symbolism in European Theatre 1850-1918 Claude Schumacher, 1996-09-26 This fourth volume in the series *Theatre in Europe* charts the development of theatrical presentation at a time of great cultural and political upheaval *Theatre in Europe: Naturalism and symbolism in European theater, 1850-1918*, 2009 *Theories of the Avant-Garde Theatre* Bert Cardullo, 2013 In this collection of essays by avant garde theatre's most creative practitioners directors playwrights performers and designers these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries *English Professional Theatre, 1530-1660* Glynne Wickham, Herbert Berry, William Ingram, 2000 This volume explores the professional English theatre from 1530 to 1660 The documents collected here many published for the first time chronicle the exciting and flourishing world of the theatre through the reigns of Henry VIII to Charles I These exciting primary sources offer first hand accounts including the daily life and work of the actor and the most complete coverage yet of all the playhouses both public and private including the Rose the Globe Red Lion and the Swan The volume documents the various theatre companies of children costumes and stage property matters audience reception and behaviour and ecclesiastical and governmental legislation A full linking narrative and extensive bibliography detailing the location of the primary sources provide an important reference work and valuable research tool **Theatre and Evolution from Ibsen to Beckett** Kirsten E. Shepherd-Barr, 2015-03-03 Evolutionary theory made its stage debut as early as the 1840s reflecting a scientific advancement that was fast changing the world Tracing this development in dozens of mainstream European and American plays as well as in circus vaudeville pantomime and missing link performances *Theatre and Evolution from Ibsen to Beckett* reveals the deep transformative entanglement among science art and culture in modern times The stage proved to be no mere handmaiden to evolutionary science though often resisting and altering the ideas at its core Many dramatists cast suspicion on the arguments of evolutionary theory and rejected its claims even as they entertained its thrilling possibilities Engaging directly with the relation of science and culture this book considers the influence of not only Darwin but also Lamarck Chambers Spencer Wallace Haeckel de Vries and other evolutionists on 150 years of theater It shares significant new insights into the work of Ibsen Shaw Wilder and Beckett and writes female playwrights such as Susan Glaspell and Elizabeth Baker into the theatrical record unpacking their dramatic explorations of biological determinism gender essentialism the maternal instinct and the cult of motherhood It is likely that more people encountered evolution at the theater than through any other art form in the late nineteenth and early twentieth centuries Considering the liveliness and immediacy of the theater and its reliance on a diverse community of spectators and the power that entails this book is a key text for grasping the extent of the public's adaptation to the new theory and the legacy of its representation on the perceived legitimacy or illegitimacy of scientific work **The Modernist World** Allana Lindgren, Stephen Ross, 2015-06-05 The Modernist World is an accessible yet cutting

edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

Historical Dictionary of Russian Theatre Laurence Senelick, 2015-08-13 A latecomer continually hampered by government control and interference the Russian theatre seems an unlikely source of innovation and creativity Yet by the middle of the nineteenth century it had given rise to a number of outstanding playwrights and actors and by the start of the twentieth century it was in the vanguard of progressive thinking in the realms of directing and design Its influence throughout the world was pervasive Nikolai Gogol Anton Chekhov and Maksim Gor kii remain staples of repertories in every language the ideas of Konstantin Stanislavskii Vsevolod Meierkhol d and Mikhail Chekhov continue to inspire actors and directors while designers still draw on the graphics of the World of Art group and the Constructivists What distinguishes Russian theater from almost any other is the way in which these achievements evolved and survived in ongoing conflict or cooperation with the State This second edition of Historical Dictionary of Russian Theatre covers the history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1000 cross referenced entries on individual actors directors designers entrepreneurs plays playhouses and institutions Censorship Children s Theater migr Theater and Shakespeare in Russia This book is an excellent access point for students researchers and anyone wanting to know more about Russian Theatre

Quantum Theatre Paul Johnson, 2013-01-16 Quantum Theatre uses the science of quantum mechanics to construct a rigorous framework for examining performance practice and the theatrical event and live performance as a means of exploring the implications of quantum mechanics Key ideas from physics are used to develop an interdisciplinary approach to writing about the work of a number of British theatre practitioners in terms of identity observation and play What this type of analysis does is enable an examination of aspects of performance that can remain hidden and so cast new light on the performance event This is the first study of its kind that develops such a framework for analysis of contemporary performance and provides a coherent alternative to postmodernism as a theoretical framework for writing about performance As such this book develops a methodology that can be applied to a wide range of performance practices Furthermore it presents an analysis of the work of a number of contemporary performance makers including Vincent Dance Theatre and Triangle Theatre

Yeats on Theatre Christopher Morash, 2021-07-29 W B Yeats is recognised globally as one of the most significant poets of the past century And yet in his Nobel address he singled out his work in the theatre as his

main accomplishment Yeats on Theatre restores Yeats not only a playwright but as a writer and thinker who over forty years produced a body of theory covering all aspects of theatre including the possibilities of performance space the role of the audience and the nature of tragedy When read as whole in conjunction with his plays letters and extensive manuscript materials Yeats's theatre writings emerge as a radical cohesive theatrical aesthetic at odds with and in advance of the theatre of his time Ultimately the Yeats who takes shape in Yeats on Theatre is an artist who thinks through theatre providing us with an urgently needed reassertion of the value of theatre as embodied thought

The Provocation of the Senses in Contemporary Theatre Stephen Di Benedetto, 2011-01-13 Di Benedetto considers theatrical practice through the lens of contemporary neuroscientific discoveries in this provoking study which lays the foundation for considering the physiological basis of the power of theatre practice to affect human behavior He presents a basic summary of the ways that the senses function in relation to cognitive science and physiology offering an overview of dominant trends of discussion on the realm of the senses in performance Also presented are examples of how those ideas are illustrated in recent theatrical presentations and how the different senses form the structure of a theatrical event Di Benedetto concludes by suggesting the possible implications these neuroscientific ideas have upon our understanding of theatrical composition audience response and the generation of meaning

Immerse yourself in the artistry of words with is expressive creation, **Naturalism And Symbolism In European Theatre 1850 1918** . This ebook, presented in a PDF format (*), is a masterpiece that goes beyond conventional storytelling. Indulge your senses in prose, poetry, and knowledge. Download now to let the beauty of literature and artistry envelop your mind in a unique and expressive way.

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