THE HISTORY OF EUROPE

—

TOLD BY ITS THEATRES

Exhibition magazine

We live in Europe, and it is therefore our task to make this part of the world work, in a peaceful way and for the best of all people living here. To achieve this, we have to cooperate across borders, because only together we can solve the challenges we are facing together. For this, institutions are necessary that make cooperation possible on a permanent basis. For this, it is necessary to jointly create an idea of how Europe shall develop now and in the future. For this, it is necessary to remember where we come from – to remember our common history in Europe.

For this, the touring exhibition *The history of Europe – told by its theatres* proposes a unique starting point: our theatres. And this is not a coincidence. Since the first ancient civilisations developed in Europe 2500 years ago, the history of Europe has also been the history of its theatre. For 2500 years, theatre performances have been reflecting our present, past and possible future. For the performances, this special form of a joint experience and of joint reflection, Europeans have developed special buildings that in turn mirror the development of society. And thus today we find theatre buildings from many eras everywhere in Europe. They tell us local history and our common European history in their very own way and, at the same time, they ask about the future.

The exhibition does not present our history in chronological order, but focuses on a few overall topics that are important for all Europeans alike. Obviously, the history of Europe is not told completely in this way. The aim is to offer the visitors inspiration that they can elaborate on themselves.

At the same time, the exhibition is a wonderful example of European cooperation: theatre museums from six countries have developed it together, as part of a bigger cultural project encompassing all of Europe, the *European Route of Historic Theatres*. I am happy that the European Union through its Culture Programme is supporting both this interesting exhibition and the *European Route of Historic Theatres*, and wish both of them great success.

JEAN-CLAUDE JUNCKER
President of the European Commission

CONTENT

TEATERMUSEET I HOFTEATRET,
Copenhagen (Denmark)

The *Theatre Museum at the Court Theatre* is situated just next to the Danish Parliament, Christiansborg, and surrounded by historic buildings and institutions. It is working to convey the relationship between theatre and society, and between local, national and transnational trends. In particular, the exhibition *The history of Europe – told by its theatres* is a pioneering initiative in this context, and it shows brilliantly how the historic *Court Theatre* – 250 years in 2017 – is on a par with other historic theatres around Europe as major cultural institutions in the development of society from the 1700s autocratic governance to the democratic culture forms of today. At the *Court Theatre* the exhibition will be supplemented by an annex on the other historic theatres in the Nordic region.

PETER CHRISTENSEN TEILMANN,
director

SLOVENSKI GLEDALIŠKI INŠTITUT, Ljubljana (Slovenia)

It's a privilege to get a chance to co-create with colleagues from different European countries, to come into closer touch with them, to exchange the knowledge and views of cultural heritage. It is a pleasure to make connections and work towards a common goal. And then to continue the collaboration!

MOJCA JAN ZORAN, director
TEA ROGELJ, curator

DEUTSCHES THEATERMUSEUM,
Munich (Germany)

Theatre museums have an international status: They represent not only the history of theatre in their country of origin, but also the historical links which have an international scope, created for example by stage designers of the baroque period who worked extensively throughout Europe, the stars of the nineteenth century who travelled around Europe and America, or innovations in stagecraft. These elements formed the basis for the themes of this exhibition, which were further developed in an extremely exciting interactive process, presided over by Carsten Jung. Our sincere thanks go to him. We are pleased to be involved in this project, and thank the EU for its valuable support.

CLAUDIA BLANK, director

THEATERMUSEUM,
Vienna (Austria)

Within in the international museum scene, theatre museums are being regarded as a rare and endangered species. As this exhibition project provides our institutions with the unique chance to put a finger on the fact that we are all very well alive, the *Theatermuseum* in Vienna immediately agreed when asked whether it would like to participate in this European project.

Besides, this cross-border project enables all our institutions to cooperate vividly and to prove that we must not hide in our global village, rather that we have to appear in a global world for showing our presence and abilities. Being part of our actual task, the exhibition also shows how much we do in order to enable both museum visitors and the scientific community to broaden their intellectual horizon.

THOMAS TRABITSCH,
director
DANIELA FRANKE,
curator

MUZEUM TEATRALNE W TEATRZE WIELKIM – OPERA NARODOWA,
Warsaw (Poland)

From the beginning I have treated an international travelling exhibition of the theatre understood as a mirror of the European history as a very accurate and promising idea, mainly because, as opposed to the conventionalist theatres of Orient, the European theatre has always been focused on dialogue, acquisition of experience and competition. Wandering foreign groups were sometimes greeted with reluctance, but often with a joyful cry of Hamlet: *Welcome, good friends!* With this openness of societies, the history of theatre in Europe has been developed in a delightful mosaic reflecting the richness of the cultural heritage of our nations. History is not an objective and firmly established reality; it is created in the act of storytelling. Six of our narratives woven like a threads in a rich fabric present a new surprising story of our theatres, but also of ourselves as Europeans.

WALDEMAR DĄBROWSKI,
director Teatr Wielki –
Opera Narodowa

VICTORIA AND ALBERT MUSEUM, THEATRE AND PERFORMANCE DEPARTMENT,
London (United Kingdom)

The V&A Theatre and Performance Department holds the National Collection relating to performance in the UK. For the exhibition *The history of Europe – told by its theatres*, the V&A has contributed through the story of London's oldest theatre, the Theatre Royal Drury Lane. Alongside artefacts relating to theatre history in the UK and beyond, we include a model of Epidauros which takes us back to the origins of the theatre. By joining with museums from across the continent, we have been able to create a multi-faceted story of theatre and of nations, through a subject that itself crosses boundaries. The V&A is proud to be participating in this exhibition, working together with partners from across Europe to celebrate both our shared and our national stories.

GEOFFREY MARSH, director
VICTORIA BROACKES, curator

EDITORIAL

This magazine accompanies the touring exhibition *The history of Europe – told by its theatres*. The exhibition is a joint production of six theatre museums in the framework of the project *European Route of Historic Theatres 2012-2017*, supported by the Culture Programme of the European Union, without which this project could not have been realized.

In such a co-operation, usually one museum takes the lead, with one curator developing the content and choosing the exhibits. But not in this project. Here, colleagues from all museums met frequently and together developed the outline of the exhibition, proposed exhibits, discussed them jointly, made the selection together. Later designers were chosen, and their ideas, too, were discussed by the group. The exhibition is therefore the result of continuous teamwork between six museums over a period of more than two years. A very unusual undertaking, and a great pleasure to moderate.

The magazine elaborates on the nine topics of the exhibition and offers a more detailed look at selected themes. The texts go beyond those featured in the exhibition, but as the magazine is not an exhibition catalogue, only a selection of the exhibits are shown. In this way, we hope to offer visitors and readers a stimulating experience.

CARSTEN JUNG,
project manager

The Mediterranean Experience

European civilization started in ancient Greece. The Greeks were the first people in Europe to build cities, introduce an alphabet and mathematics, develop philosophy, natural sciences, literature, history, the Olympic Games, and democracy.

CARSTEN JUNG

The Theatre in Epidaurus, Greece, built about 330 BC.

Photo: © Thomás Sakoulas

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1 Theatre in the New Palais, Potsdam, Germany (1767)

2 Theatre in Gripsholm Palace, Mariefred, Sweden (1781)

3 Amphitheatre in Łazienski Park, Warsaw, Poland (1791)

4 Model of the stage house of the Dionysus theatre, Athens, Greece (around 330 BC)

Ever since the ancient Greeks, the Mediterranean experience has remained strong: Greek thinking shaped our sciences; the example of Cesar and Augustus became a model for almost every ruler in Europe afterwards, the Roman style an expression of power, and Roman law the foundation of our legislation; Christianity spread from Rome across the continent; the Pope dominated Medieval times; the Renaissance and the Baroque developed in Italy and were exported from there to all of Europe; Latin was the language for cross-border communication well into the 18th and 19th century; the rediscovery of Pompeii and Herculaneum in the 18th century triggered the age of Classicism around 1800; and in the early 20th century, ancient Greece even influenced modern dance. Already around 500 B.C., the ancient Greeks also invented theatre: tragedy and comedy and the permanent theatre building, and thus defined a cornerstone of European civilization.

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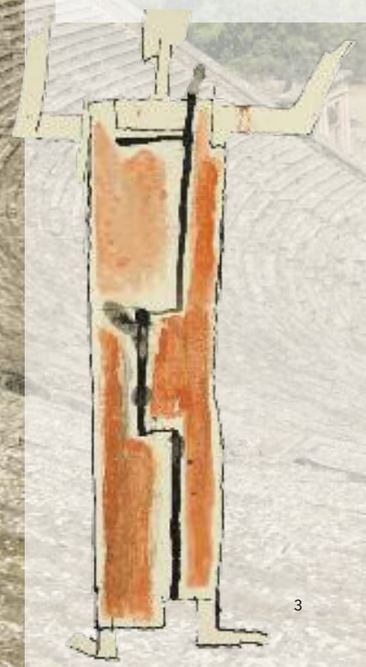

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When the Romans later conquered half of Europe, they brought the Greek theatre with them, but modified in two ways: they made it a free standing building, whereas in Greece the seats were built into the slope of a hill; and in order to close off this building from the city, a huge stage wall was constructed up to the top line of the auditorium, adorned with columns and statues that glorified the Roman emperors throughout the Empire.

This Roman version was revived late in the Renaissance, e.g. in the Teatro Olimpico in Vicenza, but it did not catch on, because the Baroque era introduced a different type of theatre: the opera house, with rows of boxes up the walls of the auditorium and with a stage portal that separated the audience from the stage. The opera house subsequently spread all over Europe and became the standard model for building theatres. But the Greek/Roman type was not forgotten. It reappeared naturally from the 17th century onward, when open-air theatres in parks and gardens and, later, in the woods, became fashionable. Even a series of Nazi open-air theatres of the 1930s, the "Thingplay sites", designed to present very Nordic propaganda plays, could not stay clear of this influence. With interiors, the Greek/Roman model influenced a lot of theatre buildings around 1800, the age of Classicism, and then almost vanished, only occasionally inspiring a festival theatre.

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Actors in Greece and Rome wore masks and typical costumes, but none have been preserved. Our ideas of classical staging therefore derive from vague paintings on walls and vases, mosaics, little sculptures and marble reliefs, and stone masks used as decoration on fountains etc. Obviously, history is always guesswork, to a certain extent.

Fortunately, a number of plays from Greek and Roman times have come down to us, namely tragedies by Aeschylus, Sophocles, Euripides, Seneca and comedies by Aristophanes, Menander, Plautus, Terence. The Roman authors were read (though not performed) throughout the Middle Ages and became a source of inspiration for many authors since Shakespeare and Corneille. Later, classic Greek plays enjoyed a come-back, and some Greek and Roman plays are still performed today, after 2500 years.

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1 Teatro Olimpico, Vicenza, Italy (1585)

2 Stage wall of the Teatro Olimpico, etching (publ. 1788)

3 Fritz Wotruba, Austria: costume design for "Oedipus" by Sophocles (1960)

4 Open-air theatre, Berlin, Germany (1934)

5 Roman theatre mask as stone decoration, etching (publ. 1573)

6 Chichester Festival Theatre, Chichester, UK (1962)

7 Alenka Bartl, Slovenia: costume design for "Lysistrata" by Aristophanes (1975)

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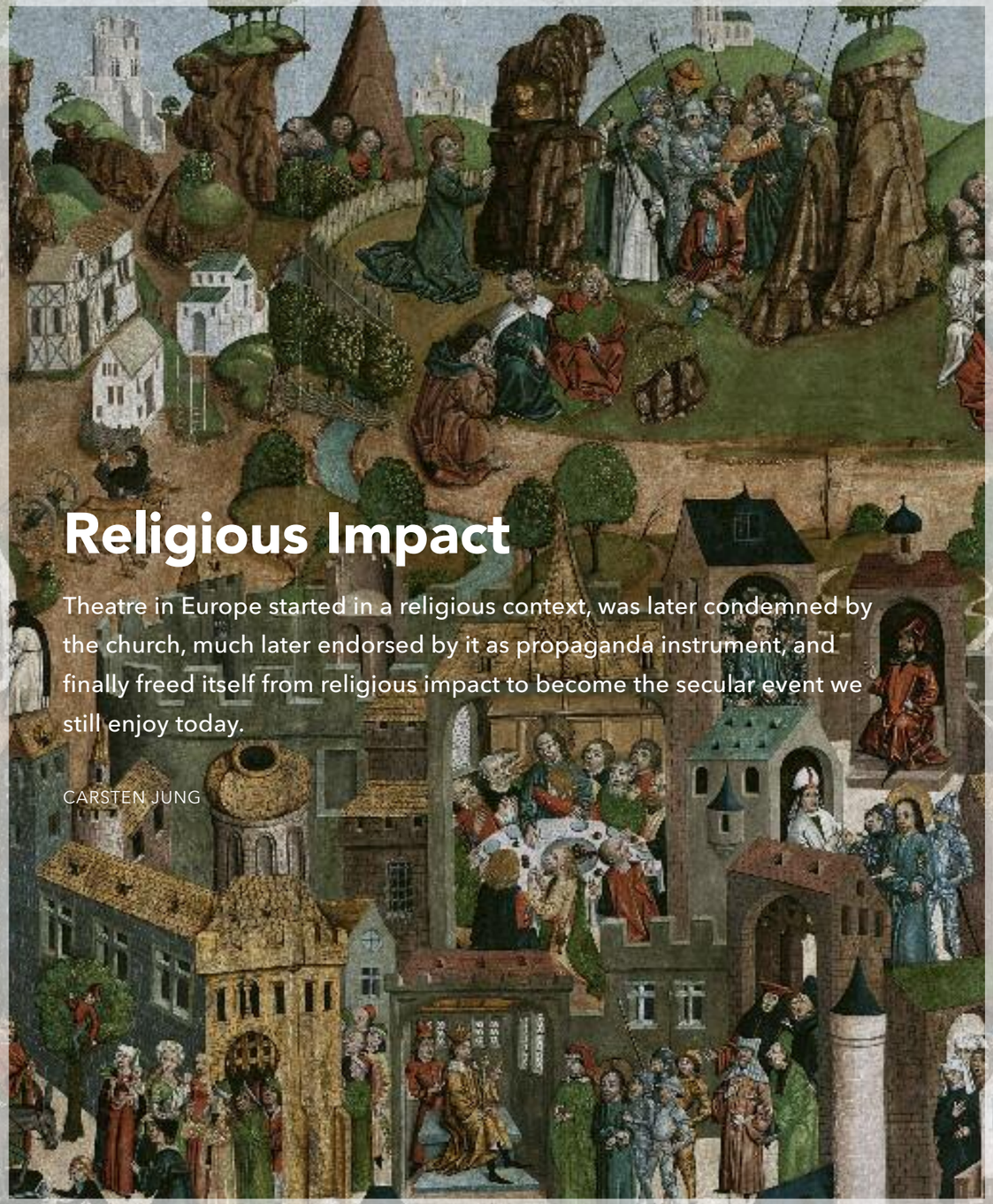
Religious Impact

Theatre in Europe started in a religious context, was later condemned by the church, much later endorsed by it as propaganda instrument, and finally freed itself from religious impact to become the secular event we still enjoy today.

CARSTEN JUNG



Anonymus: Passion Altar,
Toruń, Poland (about 1480)

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Theatre was invented by the ancient Greeks as part of a religious festival, the celebrations in honour of the god Dionysus. But although theatre performances took place only in this religious context, in a theatre that was part of the temple area and used only during these festivities, the content of the plays was not religious at all. The lives of the many gods of the Greek Olympus, their battles, or good and evil were never a topic. Instead, Greek dramatists used the opportunity to discuss the behaviour of the individual and the strife of the community in war and peace: first in tragedies, followed by a comical Satyr play (a link to Dionysus and his followers, the satyrs), later also in pure comedies.

This combination of religious festival and worldly topics continued in Roman times. The demand for theatre in Rome was such, that the number of religious festivals was increased to allow more performances. Whereas performances outside religious festivals were still unthinkable.

In 380, the Roman Emperor Theodosius abolished the many gods and goddesses and made the Christian faith the only religion in the Empire. The new state church abhorred theatre and all other kinds of distracting entertainment, and thus, for centuries to come, performances ceased and theatre buildings deteriorated.

However, in the 10th century, the church discovered that scenic representation could be a useful propaganda instrument, and short scenes illustrating the Easter or Christmas story were added to the religious services. From the 12th century, complete religious plays appeared, and still later, the now very huge spectacles moved out of the churches, into the market squares, where they were taken over by the citizens. Some citizens found that non-religious topics could also be discussed in this theatrical form - and around 1400, secular theatre was back in Europe.

All these religious plays did not require theatre buildings, so none were built. The stages and settings were simple, and the light was, naturally, daylight. For every play there was not one stage, but many stages. They were distributed around the square, one stage for every scene, and the audience literally followed the action by moving from stage to stage. An alternative was moving the stages in front of an immobile audience: by mounting the stages on chariots, drawn by horses or pushed from inside. Theatre also became part of the curriculum in schools and universities run by religious orders, as a method for training the students in rhetoric and corporal expression as well as in spoken Latin – and at the same time imbue them and the audience with religious sentiment. This was very much a Counter-reformation measure, but the Reformation, too, introduced theatre in its schools for the same purposes.

Once theatre authors could write about worldly themes and worldly plays could be staged everywhere at any time, professional actors began to appear (many of them straight out of the school or university theatres), touring companies were set up, and finally theatre buildings were erected again. Nevertheless, religious theatre continued well to the end of the 18th century, especially as the huge Passion play performances, sometimes lasting a number of days, became an economic factor. In a few towns they even continue to today or have been revived.

The Holy Bible and the life and teachings of Jesus are a corner stone of European culture. Its stories are being retold in every new medium that appears – even as rock musical like „Jesus Christ Superstar" (1971). Looking at the founder of the religion from such a worldly angle is possible only in the secular Europe of today – a long way from the ages dominated by a church that suppressed theatre, used it for religious propaganda or censored it.

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1 Denis Alsloot: "Ommegang" in Brussels, Belgium (detail, 1615)

2 The Passion Play in Škofja Loka, Slovenia, dates from 1715, and is again performed today

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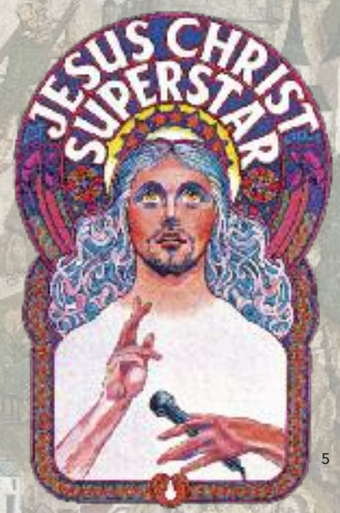
3 Abraham and Isaac as paper theatre figures (about 1700)

4 Scene from the Passion play performance at Oberammergau, Germany (1871)

5 Poster for the rock musical "Jesus Christ Superstar" (detail, 1971)



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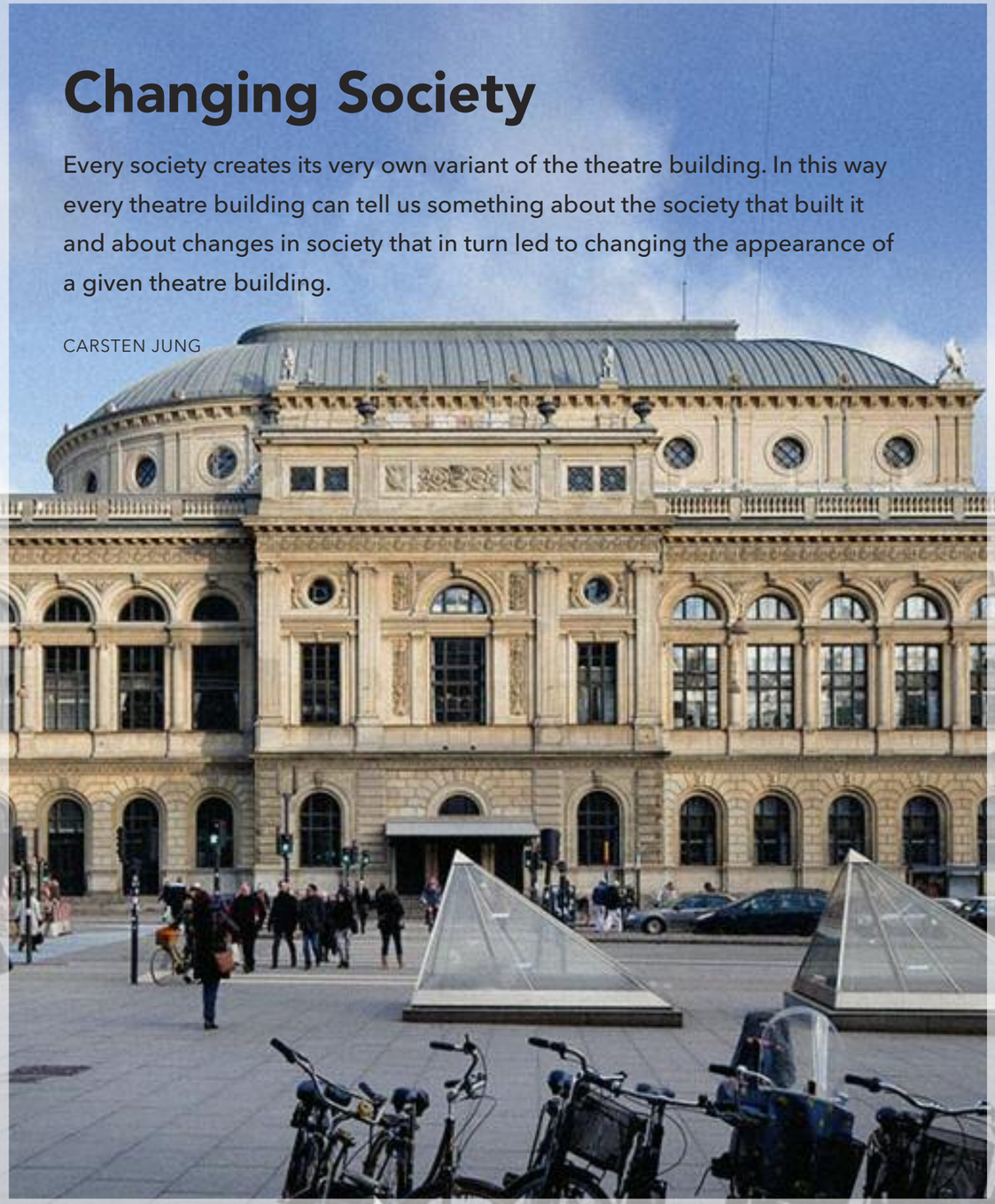
Changing Society

Every society creates its very own variant of the theatre building. In this way every theatre building can tell us something about the society that built it and about changes in society that in turn led to changing the appearance of a given theatre building.

CARSTEN JUNG



19th century and 21st century in Copenhagen, Denmark: Royal Theatre (1874) and Playhouse (2008)

Photos: Kurt Rodahl Hoppe

Looking at a theatre building, it is therefore useful to ask: who built this theatre and why? How is the intention expressed in the architecture? What do the paintings on the ceilings and other decorative elements tell us? Who used the building? How were the audience originally distributed in the auditorium and to what effect?

In ancient Greece, the audience was seated on semicircular rows of marble steps built into the slope of a hill, with the acting area below, inside the ring of the audience. Some spectators were closer to the action, some farther away and higher up, but all could hear and follow the action equally well. A very democratic approach.

When the Romans took over the Greek theatre model, they added a huge wall behind the stage (scenae frons) that dominated the house with its columns and statues. This changed the perception of the spectator: the imperial architecture made a bigger impression than the democratic semicircular seating.

The absence of theatres in the Middle Ages also mirrors society: a society that focused on life after death and on obeying religious rules defined by the Church. Theatre would have been a distraction (and probably it would have provoked questions), so no theatres were built.

In the Renaissance, when the focus shifted back to life on earth and how to improve it, secular

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theatre buildings reappeared, and in many different forms, searching for new expression and forms after such a long period of inexistence. There were attempts to revive the Roman theatre, but in an indoor version – like the Teatro Olimpico (1585) built by Palladio in Vicenza, or the more advanced Teatro all' Antica (1590) by Scamozzi in Sabbioneta (both in Italy and still preserved today). There were enclosed open-air theatres, like the Globe Theatre (1599) and similar theatres in London or the still existing Corral de Comedias in Almagro (1628) and other Corrales in Spain. There were roofed theatres, needing artificial lighting, like the Blackfriars' Theatre (1597) in London, or the theatres of the Rederijkers (16th century) in the Netherlands. Soon, the roofed variant with its artificial lighting became the standard for European theatre – quite a different idea from the open-air theatres of Greek and Roman antiquity, but allowing performances all the year-round and independent of the weather.

The Baroque invented Italian opera and created the ultimate type of the European theatre building: the opera house. It features a stage on one side, framed by a stage portal, with the audience stacked up the walls in rows of boxes on the other side. The boxes appeared because, at first, opera was an economic enterprise, and boxes could be sold at a higher price than seats or standing room. But nevertheless opera impresarios regularly went bankrupt – already in the 17th century it was impossible to run an opera enterprise without the support of donors or the state. The baroque stage featured stage decorations painted on canvas and arranged in perspective. This allowed for quick scene changes, but it also meant that only one person, sitting opposite the vanishing point, could enjoy the full visual impact of the scenery. And this, in the age of absolutism, was the king or prince.

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The Italian opera house spread across Europe, pushing aside almost all other ways of building theatres and became the standard model also for playhouses. Subsequent centuries modified the auditorium without changing the general outlay: by the end of the 18th century, the partition into private boxes was abolished in favour of balconies and galleries, making the spectators more equal (except in Italy); in the 19th century, when audiences felt that art should take place only behind the portal frame to heighten the illusion, the forestage that reached into the audience and had served as main acting area was cut back to the portal, pushing the actors behind the frame; and in the 20th century, the side balconies that mainly faced the opposite balcony and allowed for some communication in the audience made way for gondolas facing the stage. But the creativity of architects cannot be restricted to one form, and so alternatives started to pop up here and there, even taking up again the Greek model.

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Major changes can also be noticed in the size of the theatre building. Although post-Renaissance public theatres could cater for thousands of spectators during a performance, they were usually quite small inside and unimpressive on the outside. This changed when the bourgeoisie became affluent and powerful in the 19th century. The buildings grew in size, got more public spaces (foyers), and were richly decorated inside and outside. This rich decoration gave way to glass façades in the second half of the 20th century, when architects tried to express the open society also in this quintessential social building, the theatre. At the same time, architects refrained from decorating the foyers and the auditorium, as had been the custom in the centuries before. This is also an expression of lack of imagination on the side of their public clients. Politicians, always afraid of the next election, do occasionally dare to commission a huge new building, but because they fear being accused of overspending, they do not dare to commission artists with creating an interesting interior design that goes beyond our daily needs, pleases the eye, activates the mind and makes the spectators feel really comfortable. As a result, modern auditoriums emit an almost clinical atmosphere, painted monochrome from wall to wall, at best lined with some metal or wooden elements. Are we pleased with this? And is this really the expression of an open and democratic society?

1 Corral de Comedias, Almagro, Spain (1628)

2 Cuvilliés Theatre, Munich, Germany (1753)

3 Model of the Artists Theatre, Munich, Germany (1908)

4 Intimate Theatre (Kammerspiele), Munich, Germany (1901)

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The Theatre Royal, Drury Lane

VICTORIA BROACKES

Celebrated actor Edmund Kean as Richard III, supporting Drury Lane Theatre. The caricature is entitled "The Theatrical Atlas" (1814)

The Theatre Royal, Drury Lane, commonly known as 'Drury Lane', is a West End theatre in Covent Garden. The current building is the fourth at the same location, the earliest of which dates back to 1663, making it the oldest theatre site in continuous use in London. For its first two centuries, Drury Lane was arguably London's leading theatre, and the story of its evolving buildings and performances, as well as the politics and personalities which shaped them, reveal the close relationship that theatre has to the wider story of Britain over these 350 years.

The first theatre on the site was built in the early years of the English Restoration by Actor Manager Thomas Killigrew. In 1662 Killigrew, with his King's Company, had been issued one of two letters patent by King Charles II, (alongside Sir William Davenant and the Duke's Company), effectively creating a theatrical duopoly. Nell Gwyn and Charles Hart performed there and the King and diarist Samuel Pepys were frequent visitors. Following closure during the Great Plague 1664 -5, this first building burned down in 1672 and Killigrew built a larger theatre on the same plot, which opened in 1674. Until recently it had been assumed from the existence of a drawing in the collection of All Soul's Library in Oxford, that this second theatre on the site was designed by Sir Christopher Wren, but at present, this is not conclusive.

In the 1740s, the young actor David Garrick, was poached from a rival theatre and dominated the stage and later the management of the theatre, until just before his death in 1779. He commissioned Robert Adam and his brother James

1 Principal Entry to the Theatre Royal Drury Lane (1776)

2 The auditorium in 1775

to renovate the theatre's interior, which they did in 1775. Their additions included a stucco facade facing Bridges Street. This facade was the first time the theatre actually fronted the street: the building, like the 1663 original, had previously been built in the centre of the block, hemmed in by other structures.

He also brought about important changes to the way theatre and audiences interacted by introducing a barrier between pit an orchestra and stopping the spectators sitting on the stage. He also developed the tradition of lowering the lights in the auditorium during the performance.

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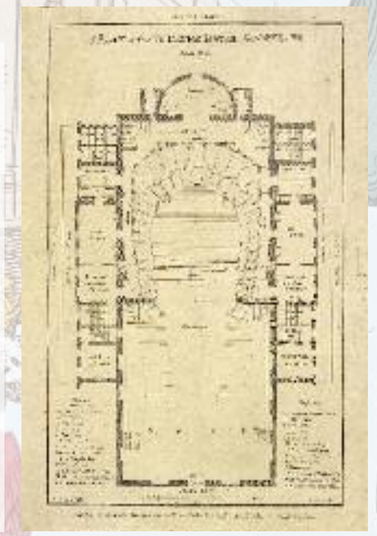
Garrick left the stage in 1776 and sold his shares in the theatre to the Irish playwright Richard Brinsley Sheridan. Sheridan and his partners completed their purchase of Drury Lane two years later, Sheridan owned it until 1809 and premiered there his own hugely successful comedy of manners *The School for Scandal* in 1777. Sheridan employed dozens of children as extras at Drury Lane including Joseph Grimaldi, who made his stage debut at the theatre in 1780 and was resident clown until well into the 1790s.

The theatre was in need of renovation by the end of the 18th century and was demolished in 1791. The new large scale theatre planned by Sheridan, was to be the source of income for his burgeoning political career. The third theatre was designed by Henry Holland architect of Spencer House in London and the first Brighton Pavilion. It opened on 12 March 1794, and was on a larger scale than any other theatre in Europe. Cutting edge technology was employed on and under the stage, as well as in the architecture. Aside from churches, it was the tallest building in London until it burnt down on 24 February 1809, surviving only 15 years.



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The 1794 reconstruction cost twice the original estimate of £80,000, and Sheridan bore the entirety of the debt. In addition the capacious auditorium of over 3500 seats necessitated spectacular and expensive sets and scenery, and worked against more intimate productions. Many actors, including Sarah Siddons, refused to perform there although he continued to have some astonishing popular successes, including the child celebrity actor, 13 year old Master Betty, who had audiences fighting for seats to see his renditions of major Shakespearean roles. Despite this, when the theatre burnt down in 1809, Sheridan left the theatre bankrupt.

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The present Theatre Royal in Drury Lane, designed by Benjamin Dean Wyatt, opened on 10 October 1812. The portico on Catherine Street was added in 1820 and the cast-iron colonnade of ionic columns on Russell Street in 1831 designed by Samuel Beazley. The interior seated 3,060 people, fewer than previously but still requiring huge audiences and dramatic sets. Reflecting the political state of the nation, the theatre was unique in having two Royal boxes accessible from the foyer via separate staircases to prevent King George III meeting his son, the Prince of Wales with whom he did not get on. George III also survived an assassination attempt in the theatre. The perpetrator James Hadfield was the first man to be found 'not guilty for reasons of insanity' and leading to establishment of the Criminal Lunatics Act of 1800.

The last major interior renovation in 1922, by J Emblin Walker, Edward Jones and Robert Cromie, left much of Wyatt's magnificent 19th Century interior in place. The under stage mechanics were equally impressive, with stage machinery for raising and lowering sets and scenery, comprising four electric bridges installed in 1898 and two hydraulic bridges of 1896. During the war the Theatre Royal served as the headquarters for the Entertainments National Service Association, and sustained some minor bomb damage.

The London that now surrounds the Theatre Royal Drury Lane would be unrecognisable to 1660s regular Samuel Pepys. Nonetheless, the theatre has been at the heart of London theatre for 350 years, reflecting and shaping the world around it. Today it is owned and managed by Really Useful Theatres, a division of Andrew Lloyd Webber's Really Useful Group, who announced in 2013 a £4m restoration of the theatre to mark its 350th anniversary. Since its debut in the 1660s 'Drury Lane' has seen a star cast of actors, writers and performances, as well as architects and owners; currently it stages popular musical productions and the story continues, perhaps for another 350 years.

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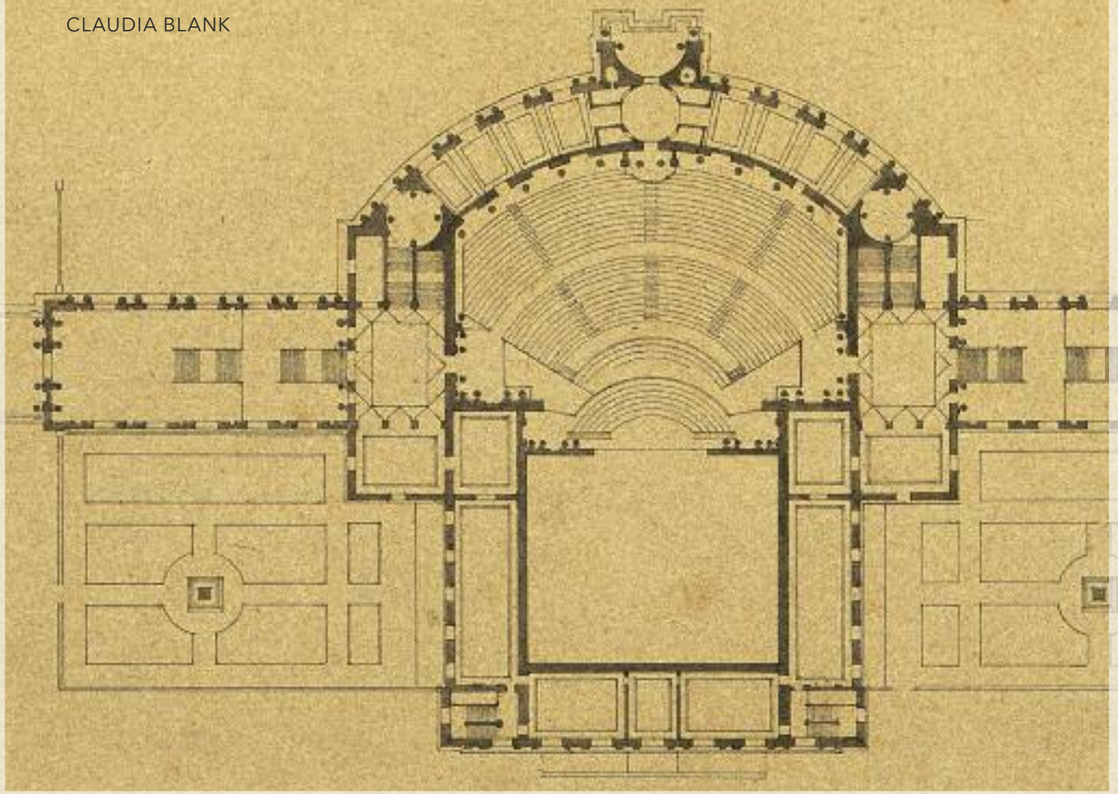
1 Drury Lane interior with four balconies (1808)
2 Plan of Drury Lane (1800)
3 Plan of Drury Lane (1820)
4 Drury Lane on fire (1809)

Max Littmann and the Democratisation of the Auditorium

Around 1900 the basic structure of society had changed due to the increasing influence of the middle class. New authors were writing plays for stages which were no longer suitable for the traditional court theatres, and the overcrowded stages of the historical past had become outdated.

CLAUDIA BLANK



Gottfried Semper: Design for a Festival Theatre in Munich, Germany (1866)

Reformtheater sought to bridge this gap and Max Littmann (1862-1931) was its architectural representative.

The first theatre Littmann built was Munich's Prinzregententheater (Prince Regent Theatre) in 1901. It differed from this city's other theatres not only in terms of location, purpose and clients directing the construction, but also because of the amphitheatrical design of the auditorium, which in this context refers to the constricted shape of a circular segment. In this respect, Littmann was influenced by his two great role models: Karl Friedrich Schinkel and Gottfried Semper. Studies by Littmann are documented in the Charlottenburg Schinkel Museum, where an insight into the plans for the alteration of Berlin's Nationaltheater was a "revelation" for him.

However, the work of Gottfried Semper was ultimately far more influential. Together with Richard Wagner, Semper resurrected the idea of an amphitheatre style auditorium. In Wagner's case, this concept was first mentioned in his preface to *Der Ring des Nibelungen* of 1862/63, in which he expressly refers to his exchange of ideas with Semper, although not specifically naming him. For both Semper and Wagner, this conceptual development has historical precursors. The theatre in Riga, where Wagner worked as Kapellmeister from 1837 to 1839, apparently had an amphitheatrically-tiered auditorium, possibly in imitation of the Alexandratheater in St. Petersburg. Here the rear section of the stalls has an ascending design, surrounded by a conventional arrangement of balconies and boxes. The ascending inclination angle of the stalls facilitated the lowering of the orchestra pit, which Wagner required. He also wanted improved sightlines for as many members of the audience as possible, a thought which had already preoccupied Schinkel.

By contrast, Semper developed his planning concept from the outside, adopting the design of the Roman amphitheatre. He counterposed the temple-like facade design, which had been preconceived by Schinkel, with a curvature drawing the auditorium prominently into the limelight. Semper had already conceived of this curvature in 1835 for his architectural design of the first court theatre in Dresden, with arches and columns in the style of an antique amphitheatre. There were historical precursors for this as well, in the theories and architectural design drawings of two Italian master builders. It cannot be clearly ascertained whether Semper was acquainted with these drawings, but it is certain that he modelled his style on the Italian Renaissance as well as on classical Roman antiquity.

From the symbiosis of these diverse forethoughts there emerged the incorporation of a curvature of the auditorium, reflected both in the planning of a temporary theatre in the Munich Glaspalast (Glass Palace) in 1865/66 and also in the architectural designs of the Munich Festival Theatre for the works of Richard Wagner from 1865 to 1867. As is well known, neither of these plans materialised. However, the innovative structure of the auditorium was at least introduced in the designs for the Bayreuth Festival Theatre, which Littmann studied meticulously.

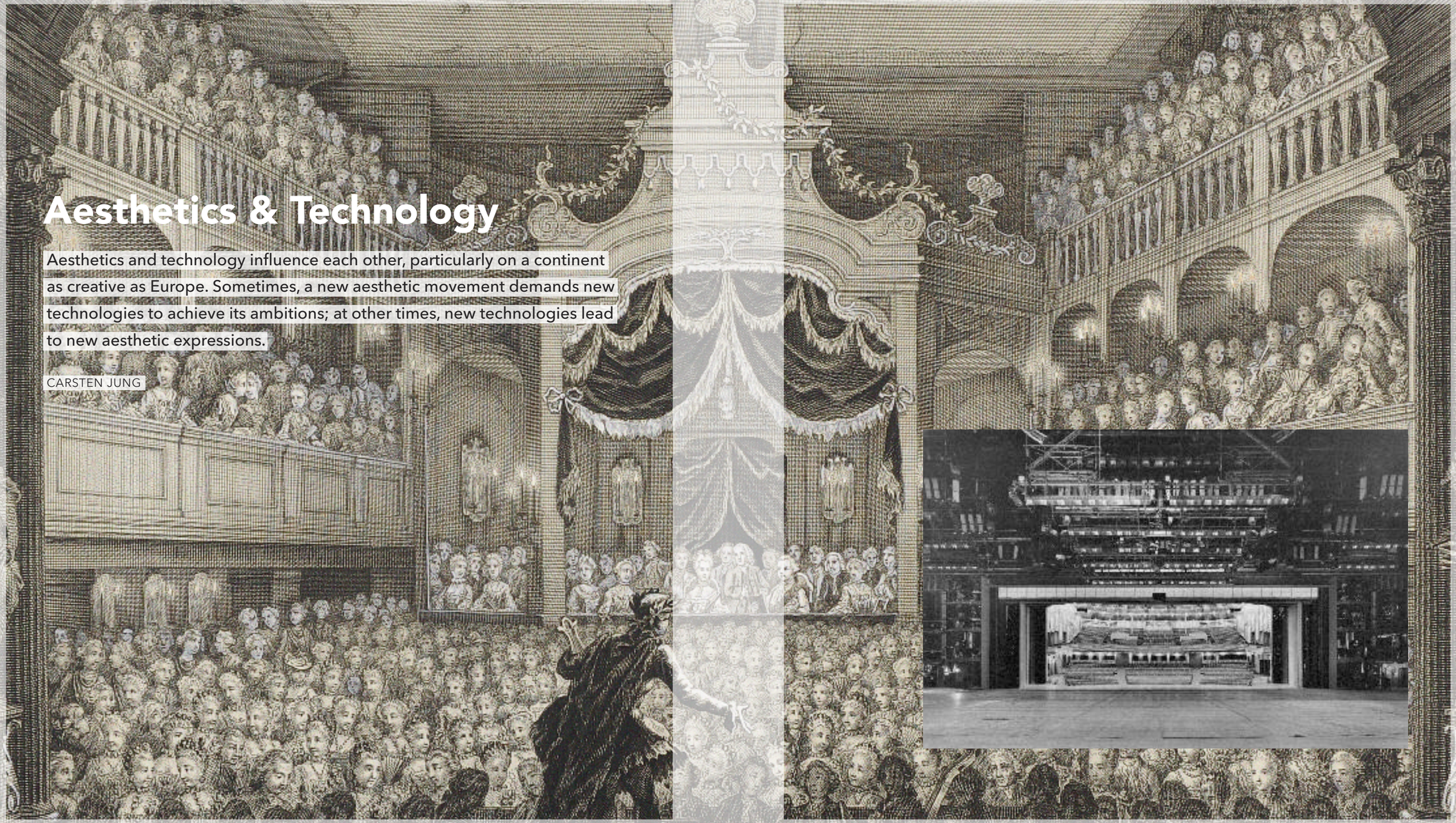
The concept of the festival also formed the basis of the building contract for the Munich Prinzregententheater, which was once again conceived for the works of Richard Wagner. This underlying idea, combined with a quite different repertoire, also inspired another building project: the Künstlertheater on the Theresienhöhe in Munich, which in 1907/08 was also brought to full completion by Max Littmann. In both theatres the structure of the auditorium unites audiences into a democratically structured community, moulding them into a festival community.

For the new dramatists towards the end of the 19th century, audiences were also intended to form a democratic community, as the plays of Henrik Ibsen or Frank Wedekind were no longer suited to the court theatre. To make their works accessible to audiences, the Neues Schauspielhaus in the Maximilianstraße was – at the same time as the Prinzregententheater – built in Munich as early as 1900/1901. The Munich Kammerspiele subsequently moved into this theatre as well. As an architect, Max Littmann faced challenges such as overcoming the problem of the stage apron, the close relationship between stage and auditorium, as well as creating an intimate atmosphere within it. He overcame these challenges as well and – in collaboration with the interior architect Richard Riemerschmid – a jewel in the Jugendstil crown was created.

Aesthetics & Technology

Aesthetics and technology influence each other, particularly on a continent as creative as Europe. Sometimes, a new aesthetic movement demands new technologies to achieve its ambitions; at other times, new technologies lead to new aesthetic expressions.

CARSTEN JUNG



Candles and oil lamps light the stage and the auditorium of the Playhouse (Schouwburg), Amsterdam, Netherlands (1768). Insert: electric lights everywhere on stage of today's Festival Theatre, Salzburg, Austria

1

When the Renaissance reinvented theatres as buildings after a period without theatres, the Middle Ages, it installed a permanent decoration on the stage. This permanent decoration was either a functional, fairly neutral background that allowed spectators to imagine any place on earth, or specific architecture that matched every scene of the play. In case of the functional background, any place had to be evoked with words, by actors informing or addressing the audience: "Work, work your thoughts, and therein see a siege; / Behold the ordnance on their carriages, / With fatal mouths gaping on girded Harfleur. / (...) and the nimble gunner / with linstock now the devilish cannon touches, / And down goes all before them. Still be kind, / and eke out our performance with your mind." (Shakespeare: Henry V, Act 3, Prologue) As soon as the "devilish cannon" has been touched, the text suggests: "Alarum, and chambers go off, within", so that the spectators' imagination is activated also accoustically. Functional backgrounds that had to be filled by the spectators' imagination were used e.g. in England in Elisabethan theatres, and in the Corrales de Comedias in Spain.

The architectural stage was used by Andrea Palladio when he tried to recreate a Roman theatre in Vicenza, Italy, in 1585, including the impressive, decorated back wall of the stage. Greek and Roman plays are usually set in the street or inside a house, and the arches, windows, columns and statues of the back wall served both equally well. Just five years after the theatre in Vicenza had been inaugurated, Vincenzo Scamozzi built a theatre in Sabbioneta, in which he eliminated the stage wall in favour of a deep stage that showed buildings in a city square, entirely constructed of wood and arranged in perspective. This was very modern, since the perspective had just been invented, but it did not trigger any technological development: the wooden facades were nailed to the stage and could not be changed.

2

In the age of Baroque all the world served as a stage - every palace, every staircase, every garden was designed for a grand entrance. The theatrical stage in turn was now meant to really illustrate all the world: manifold, moving, surprising, overwhelming. This was not possible with fixed scenery on stage. The aesthetic demand of the new era was therefore: transformation. In order to fulfil this aesthetic demand, a new technical solution was developed at the beginning of the 17th century: movable scenery. The scenery was not built anymore, but painted on canvas. In order to achieve a perspective view, the canvases (wings) were staggered behind each other along the left and right side of the stage, with an equally painted backcloth completing the picture at the rear. With the help of newly invented machinery that filled all the space below and above the stage, these wings and the painted backcloth could be changed within seconds for a new set of wings and a new backcloth. A brilliant solution to the problem and a spectacular effect in itself.

The scenery had become a picture, the stage a picture framed by the stage portal: a picture frame stage. Acting inside or in front of this picture required the actors to change their acting style. In or in front of built scenery, the actor can move freely. But with the painted scenery the actor becomes part of a picture. It forces the actor to move slowly, because every quick movement destroys the picture. Indeed, the impression of the picture, painted in perspective, is so strong that every quick, natural movement by the actor makes him look silly. The picture always wins, and the actor must adapt to it in order to make a strong impression himself. The result were slow and picturesque movements and "beautiful" poses.

3

In short: the aesthetic demand for changing scenery resulted in a new technology, and the new technology in turn changed the aesthetics of acting.

The introduction of painted, movable scenery also had a lasting effect on theatre architecture. The initial question was: shall the spectator be allowed to see what happens outside the picture, i.e. near the wings and above the stage? The Baroque opted for illusion and blocked the spectators' view at the sides and above with a frame around the picture: the stage portal. At first a mere technical device, it more and more served to cut off the actor from the audience, until it was officially proclaimed a "fourth wall" behind which the characters behaved as if spectators were not present. Again, a technical solution had influenced the aesthetics of the performance. It was also helped by a new technological development, gas light: a much brighter light than wax candles and oil lamps before, that illuminated the centre and the back of the stage equally well, making it possible to confine the actors to this area.

The painted wings on stage lasted for 300 years, until the end of the 19th century. Then a new aesthetic movement, naturalism, made theatres abolish them in favour of natural looking environments, followed by anti-illusionistic, reduced or abstract designs, finally resulting in an empty stage. At the same time, electricity made it possible to introduce new technologies like the revolving stage, large projections and film on stage, followed today by computer generated virtual scenery – often also asking for a new aesthetic approach.

1 Reconstructed built scenery in the Teatro all'antica, Sabbioneta, Italy (1590)

2 Painted scenery at the Palace Theatre, Mnichovo Hradiště, Czech Republic (1833)

3 Mechanism for a horse race on stage with real horses, Théâtre des Varietés, Paris, France (1891)

4 Glass plate for a projection of the ride of the Valkyrie in Wagner's opera (late 19th century)

4

The Nation

What is a nation? What defines its identity? Is "nation" a category that has a future, or is it out of date and will disappear? And what has theatre got to do with it?

CARSTEN JUNG

"All theatre in all countries rises in certain steps before it reaches a certain degree of perfection. First Thalia drives around on chariots, then she erects booths, then houses, finally national temples. Actors first roam about in gangs, then they form guilds, then they become associates with an elected leader, and finally they turn into a public institution which the prince entrusts with the most important part of the entertainments for his subjects. Adventures and nonsense are the first refreshments offered to the spectators, soon after improvised buffooneries and dirty jokes are regarded as clever entertainment, then the nation borrows from its neighbours, and finally it tests its own strengths."

Christian Heinrich Schmid:
Chronology of the German theatre (1775)

The Estates Theatre in Ljubljana, Slovenia, in 1834.

Small picture: the Estates riding hall in 1681; it was transformed into the Estates Theatre in 1765

1

"Natio" is the Latin word for "birth". A "nation" can be defined as a group of people who are born in the same territory, feel embedded in a common history, and show common cultural characteristics. A common language is helpful, but not a prerequisite. It may even be part of the identity of a nation that its people share more than one language. Identity is developed in two ways: a) by noting differences when looking at others b) by telling one's story. These two ways are the same for the individual or for a group of any size. The individual defines his or her identity by looking at other people and deciding: this person is like me, that person is not like me; this is how I want to be, this is how I do not want to be. Groups act the same way by looking at other groups: from family, street gang, or company to nation and supranational organization. But it does not suffice to define differences from others and hence common features among the members of the group. It is also important that the individual or group can tell its history: the biography of a person, a group, a nation, ... For any group, this story integrates the past and the present, the old members of the group and the new arrivals in one narrative that connects everybody – and, to a certain extent, excludes everybody else.

How does this translate into our situation in Europe? Hardly anyone would claim at present that Europeans are one nation. Nevertheless, we all have the feeling that we are Europeans rather than Africans, Asians, or Americans. So there is an awareness of differences. What is missing for a truly European identity is a common story. What we have today is the individual history of each nation on this continent. The individual histories seem to meet only in catastrophes that affected the whole continent – the plague, economic crisis and some major wars. What is still missing is a history of Europe: a narrative that brings together the many national histories, that focuses on the forces that moved the whole continent and on the elements every nation contributed to the development of the European civilization.

2

The idea of the "nation" started to play a crucial role in Europe only after the French Revolution, when the territorial states, ruled over by kings and queens, transformed into nation-states ruled by the nation through its parliament. The transformation into nation-states is mirrored in the theatres: from the late 18th century onwards, "National Theatres" were founded to champion the national language, to present stories relevant to the nation, and to demonstrate that domestic artists could do this to artistic perfection. Furthermore, National Theatres played an important role in preserving the idea of the nation, e.g. when foreign powers annexed a country.

French was the source for most plays in the 17th and 18th century, as Italian was for opera. National Theatres grew in opposition to this foreign influence, presenting translations and adaptations while encouraging authors to write original plays in the national language. Where the nation was ruled over by a foreign power, it sometimes developed its national theatre in opposition to the language of this foreign power. An example is Slovenia, that was part of the Habsburg Empire around 1800: the Austrians developed their own theatre in opposition to the French theatre, and when Austrian theatre had been established in Slovenia, the Slovenes developed their Slovene theatre in opposition to the Austrian theatre.

A few countries did not need to join the National Theatre movement around 1800 because they had already developed their theatre long before: Spain, France and Britain (drama) as well as Italy (opera). France even supplied a model for the national theatres elsewhere: the Académie d'opéra (founded already in 1669) and the Comédie-Française (1680).

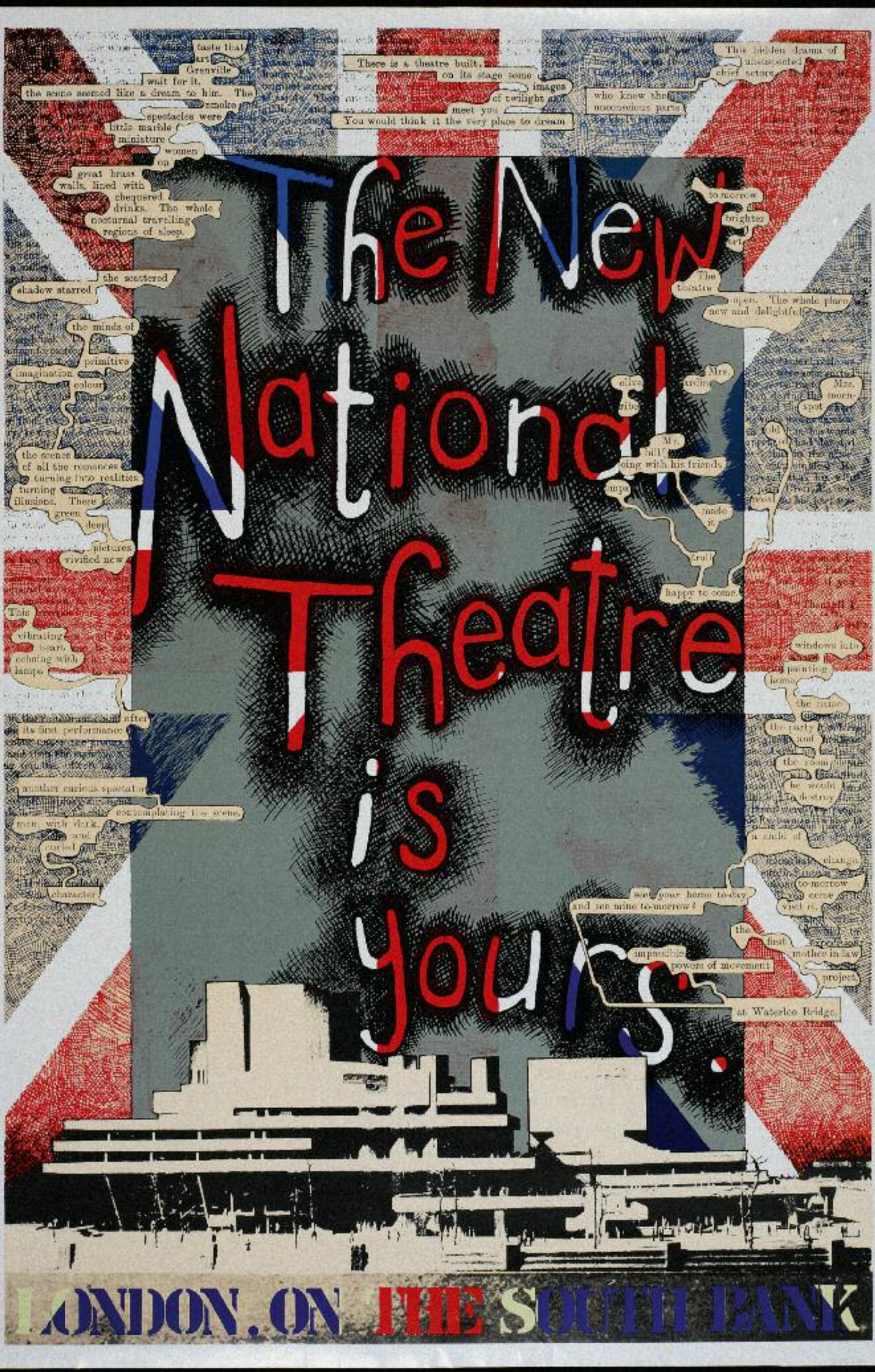
3

The National Theatres became so important that their re-opening after a war turned into a national celebration, e.g. in Vienna when the Burgtheater and the Opera had been restored in 1955, ten years after WWII. A National Theatre opened in London as late as 1976, at a time when the British Empire had come to an end and the nation needed to redefine itself, and 1997 in Barcelona, underlining the wish for independence in the Catalan part of Spain. Today, National Theatres do not have to fight anymore to establish a nation, but where they live up to their name, they continue to present the best of domestic drama and opera at the highest artistic level. This, surprisingly, could also help creating a European identity, if the best of national plays and national operas were presented not only on festivals, but also on a TV channel, so that all Europeans could get a chance to enjoy the contributions of each nation. A lot of subtitling would be required, as well as some useful comments, but this should be no obstacle for a European Union.

1 Two theatres in Ljubljana: the Slovenian National Theatre Opera and Ballet, inaugurated as Provincial Theatre in 1892, and the Slovenian National Theatre Drama, inaugurated as Emperor Franz Joseph Jubilee Theatre in 1911

2 Two playbills from Denmark, announcing Danish language performances of a French play (1673) and original Danish plays (1723)

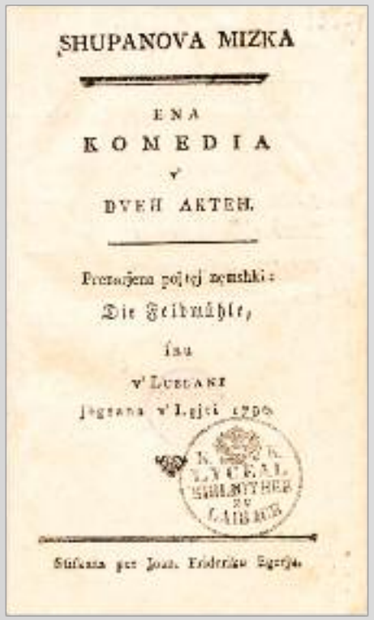
3 Postcard from Ljubljana, Slovenia, from after WWI: the old Austrian name of the theatre is erased, the new Slovenian name added



Poster by Tom Phillips for the opening of the National Theatre in London, March 1976

“Spirit of the Nation Set Ablaze”

Slovenians are a small nation, and only in 1991 they formed an independent state. Before the 20th century, the Slovenian territory was ruled by foreign powers, most of the time by the Austrian Habsburgs, when it was known as Carniola, Kranjska or Krain.



TEA ROGELJ

TRANSLATED BY
BARBARA SKUBIC

Portrait of Anton Tomaž Linhart and title pages of two of his plays
(late 18th century)

tAfter World War I the territory became part of the Kingdom of Yugoslavia, and after WWII of the Socialist Federal Republic of Yugoslavia. Throughout history, Slovenians had almost no indigenous aristocracy, so they constructed their national identity through the language, and it is here where the theatre played a key role.

The first written record of the Slovenian language is preserved the *Freising manuscripts* (10th century), while the first printed book in Slovenian was *Catechismus* in 1550; with it, a protestant priest and translator, Primož Trubar, founded Slovenian as a literary language and called his compatriots Slovenes for the first time. That same year, he also published *Small Catechismus* and *Abecedary;* the latter includes a scene and a dialogue between a father and a son, which is considered the “first shoot of the Slovene drama and theatre” (Bratko Kreft). Protestantism also brought Slovenians the first integral translation of the *Bible* (Jurij Dalmatin, 1583) and the first grammar (Adam Bohorič, 1584). With the counter-reformation, which came to the Slovenian territory at the end of the 16th and the beginning of the 17th century, the persecutions and expulsions of protestants, and arsons of protestant books, publishing of Slovenian books stagnated. As part of the counter-reformer, Jesuits arrived in Ljubljana in 1597. In their Jesuit College (1598–1769) they staged school plays in Latin. From the daily log of the College from 1659 and 1670 we can see that they occasionally allowed students to perform *A Play About Paradise* outside the college in the local language (“idiomate uernaculo extra urbem”). Slovenian theatre historians thus conclude that the play was performed in Slovenian, as the Slovenians formed the majority population of Ljubljana at the time, although it could have been performed in German, the minority language which was also the language of the intelligentsia and aristocracy in general.

The first unambiguous proof of the usage of the Slovenian language in theatre is the *Škofja Loka Passion*, which was probably staged as early as 1715, and certainly in 1721, 1727, 1728 and 1734. The play is fully preserved in manuscript “which because of its trilingual text (Latin, German and Slovene: over 1,000 lines), if for no other reason, represents a rarity in Europe.” (Filip Kalan)

Slovenians got their first secular play in the time of Enlightenment. Baron Žiga Zois (1747–1819), the wealthiest Carniolan, gathered the perpetrators of the Slovene national awakening around him, among them Anton Tomaž Linhart (1756–1795). Zois introduced the practice that the visiting Italian opera companies occasionally performed arias in Slovenian, translated by him and Linhart.

It was under Zois's influence that Linhart, who in his youth had published a collection of poetry in German and the Sturm und Drang tragedy *Miss Jenny Love* (1781), wrote the first Slovenian play: *Micka, the Mayor's Daughter*, based on a farce by the Viennese author Joseph Richter. It was published in 1790, but premiered already on 28 December 1789 on the stage of the Estates Theatre, the first theatre building in Ljubljana, inaugurated in 1765. The title role was played by Linhart's wife Jožefina. Linhart himself was the prompter. This day is considered

the birthday of Slovenian drama and theatre. The very next day, the newspaper *Laibacher Zeitung* published the first Slovenian theatre review, still written in German. Its author (perhaps even Zois or Linhart himself) wrote: "The Friends of Theatre have proven that the language of Carniola is just as glib, flexible and powerful, and just as melodious when it comes from Thalia's mouth as are Russian, Polish and Czech. [...] The whole nation [is] proud of you and will immortalise you in the annals of literature, saying: 'These were the ones who laid the foundation stone for the improvement of their mother tongue and ensured that it could be used even for comedy.'" As there were no antagonisms between the German and Slovenian cultural tendencies at the end of the 18th and the beginning of the 19th century, there were no altercations at the staging of *Micka, the Mayor's Daughter*. Linhart wrote another comedy in 1790, *The Follies of a Day or The Marriage of Matiček,* based on Beaumarchais's banned *Figaro*, but it was only staged over half a century after his death, in 1848 during the Spring of Nations.

After Linhart and Zois had died there were just few exceptional attempts of Slovenian playwright and translations of plays to Slovenian until 1848; during that period the Slovenian word was rarely heard on the stage of Estates Theatre. When it appeared, for example in an occasional song, the "spirit of the nation set ablaze", as one journalist noted in 1848. In the first half of the 19th century, however, the awareness of belonging to individual ethnic groups in Europe became stronger, and the number of nationalist Slovenians grew as well. The same was true for the Germans and the Italians who lived in this territory. In the spirit of the revolutionary spring of 1848, Slovenian students and intellectuals established the society *Slovenija* in Vienna – their programme *Unified Slovenia* surpassed the mere linguistic and cultural goals of the Slovenian movement and gravitated towards a political reform. Slovenian societies were established as well in Graz as in Ljubljana; they organized cultural events called *Besede (Words)* and theatre performances - in this purpose they stimulated intellectuals to write, adapt and translate plays and they proclaimed that they wanted to establish national theatre in Ljubljana. But the revolution was suppressed and the national movement could only be revived after 1859. In that time, the era of *reading rooms* begins, a cultural and political movement led by the conservative "Old Slovenes". Their opponents, the "Young Slovenes", were more radical and more ambitious. Deeming the amateur nature of the reading room movement insufficient, they founded the Dramatic Society in 1867. One of its goals was establishing a Slovenian professional theatre.

In the second half of the 19th century the Slovene-German relationship soured, which is also reflected in theatre. The performances in the Slovenian language only made it to the stage of the Estates Theatre with great difficulty, although Slovenians formed the majority population in Ljubljana. The reading room movement and later the Dramatic Society had to fight for the stage over and over again – in certain years they might get it once a month, sometimes twice or four times a month at most, yet some months not at all, and it was leased to them under unfavourable financial conditions. In addition to this, they had to perform in front of a half-empty auditorium, as the mostly German patrons wouldn't let their boxes be used by the Slovenes. So it is not surprising that Fran Levstik in 1868 indignantly stated at the general assembly of the Dramatic Society: "We don't want to persecute anyone, take away nobody's rights, but are instead again humbly and meekly pleading for a little space in a house that is ours. But for a Slovenian muse to do corvee labour for the German vassal, and then pay tax on it, no, never. If we are to pay for the grace that is bestowed to us, a tax in a house that is ours, we'll rather stay outside at the door." After the Estates Theatre burned down in 1887, the Slovenian and German speaking citizens undertook the construction of the new Carniolan Provincial Theatre. Here Slovenians won two victories: the theatre was designed by the Czech architects Jan V. Hrásky and Anton J. Hrubý, and not by the Viennese architect Georg Hladnig who had prepared the first design; the choice of Czech architects reflects the general situation in the Slovenian art at the end of the 19th century when the faith in Panslavism was still strong among Slovenians. And it was inaugurated in 1892 with a Slovenian tragedy, *Veronika Deseniška* (Veronika of Desenice). In the new theatre, the boxes were no longer the property of individuals, and Slovenian and German thespians had each particular days to perform: Slovenians first had two days a week, but with the years and in line with their growing power in society, they managed to acquire more. The German speaking inhabitants of Ljubljana thus decided at the end of the 19th century to build their own theatre. It was designed by the Austrian architect Alexander Graf and inaugurated as *Emperor Franz Joseph Jubilee Theatre* in 1911. With the end of World War I, when Slovenian territory became part of a new state, the German theatre in Ljubljana came to an end. Henceforth, Slovenian drama and opera have had their own building each – to this day, the erstwhile *Provincial Theatre* houses the *SNT Opera and Ballet Ljubljana*, the former German theatre the *SNT Drama Ljubljana*.

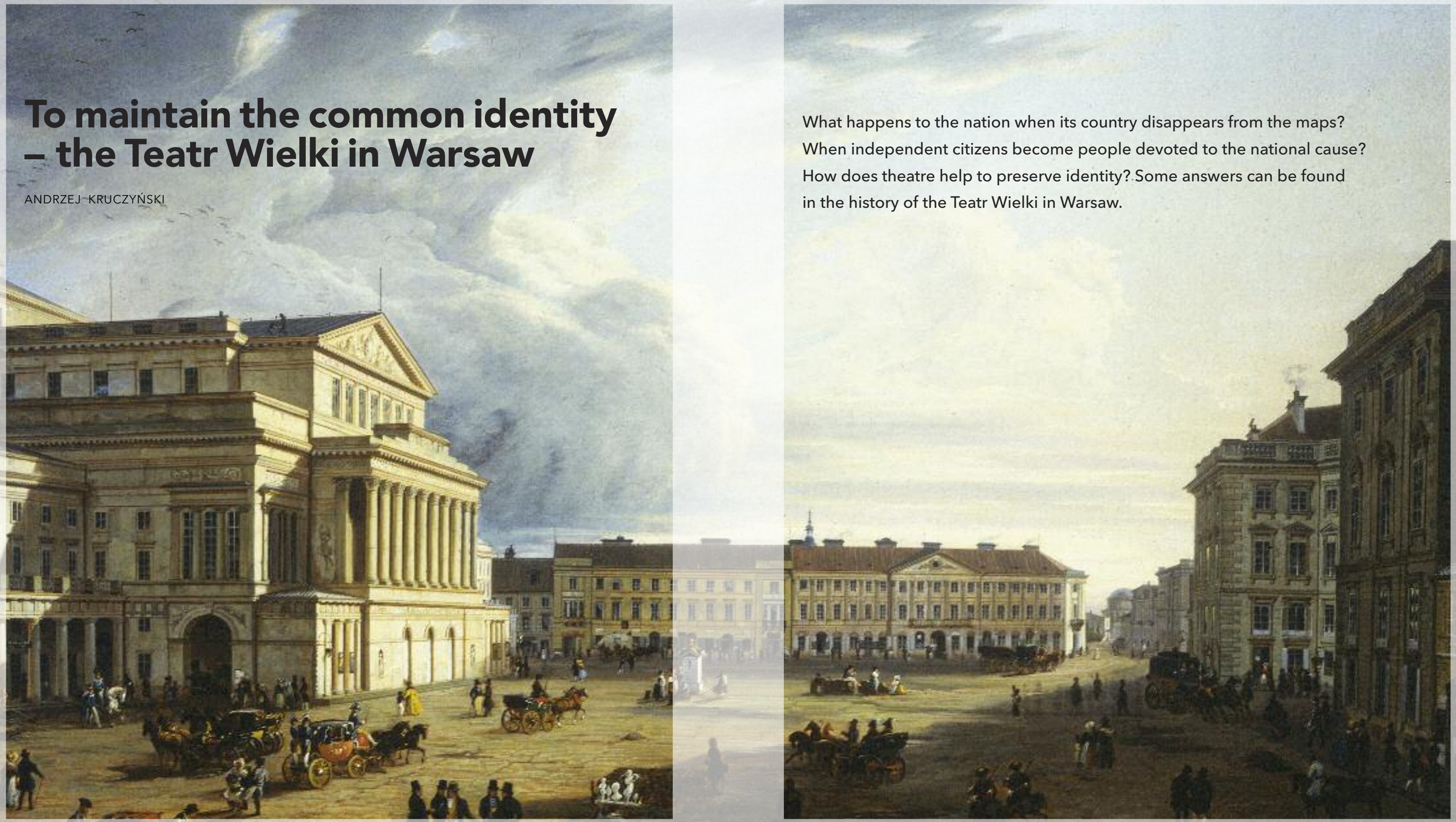
Slovenian culture and theatre in particular continued to play an important role during World War II, while the Liberation Front in January 1942 ordered "cultural silence" as a form of resistance. This forbade Slovenians attending cultural events organised by the occupiers, or participating in them. On the liberated territory, the Liberation Front established the Slovene National Theatre in January 1944. This ambulant troupe prepared 15 premieres with over 130 reprises, recitals and commemorations. The repertory included political works by Slovenian authors, as well as Slovenian and world classical authors. Alongside the Slovene National Theatre, front theatre and puppet theatre also operated.

Slovenes had to fight for their language and the right to their national identity for a long time. The strong weapon in this fight was culture, especially the theatre. So it is not surprising that it has a special meaning for Slovenians and that this nation of 2 million people can boast of having a numerous theatres, among which the four national theatres are proclaimed "institution of national importance."

To maintain the common identity – the Teatr Wielki in Warsaw

ANDRZEJ KRUCZYŃSKI

What happens to the nation when its country disappears from the maps? When independent citizens become people devoted to the national cause? How does theatre help to preserve identity? Some answers can be found in the history of the Teatr Wielki in Warsaw.



Marcin Zaleski: The Theatre Square in Warsaw (1838).
The Teatr Wielki dominates the left side of the square.

1

The Teatr Wielki in Warsaw is one of the most spectacular theatre buildings in Europe, with a turbulent and heroic history. It was built more than 180 years ago in neo-Classical style, according to a design by Antonio Corazzi, an architect from Florence. The National Theatre seat adjoins the building from the west, as an integral architectural component. The symmetry of the theatre facade is emphasized by monuments of the two patrons of the theatrical art in Poland: Wojciech Bogusławski and Stanisław Moniuszko. The buildings were seriously damaged in September 1939 and then almost completely ruined during the Warsaw Uprising in 1944. The inscription in the entrance vestibule to the opera section states that the theatre rose from ruins through the dedication of the whole nation "to serve the national cause and art."

When Poland lost its independence in 1795 and Warsaw came under Russian rule, the theatre found itself in a paradoxical situation. The Russian bureaucracy was governing Polish artistic teams which, contrary to the government's intention, used every opportunity to mark their national identity. Theatre was among the few public institutions where speaking Polish was allowed. Therefore, at times of political turmoil, it would become the place for public debate, replacing the parliament, school, civic institutions.

2

Another community-building strategy was based on maintaining the national feelings through "painting" moving images on stage of the lost country's past, presenting Polish customs, dresses, symbols, arms. For tens of years the Warsaw ballet would exploit performances that bore nostalgia within the nation (*Pan Twardowski*, *Wesele w Ojcowie*). However, Stanisław Moniuszko had the greatest triumph in the Warsaw Opera's work of transforming the Russian institution into the Polish national theatre. *Halka*, staged in 1858, and *The Haunted Manor* of 1865 embodied the strive for producing great national Romantic shows. Moniuszko, like Frédéric Chopin, was able to add a unique national character to his

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works. *The Haunted Manor,* set in the atmosphere of mourning after the defeat of the January Uprising, was a living response to the need for sentiments that arose from passionately embracing the nation's past. At the same time, this premiere was the symbolic farewell of the Warsaw theatre to the national uprising epic of 1863.

Polish actors have always felt the special mission they had to fulfil in the realm of art as well as in public service. During World War II, when Poland was occupied, they would refuse to participate in open entertainment shows supported by the invaders, contrary to their own vital interests. They would behave in a similar way when Jaruzelski's regime announced martial law in 1981. They could not behave differently in a country where the right to freely stage *Dziady* by Adam Mickiewicz was among the major political issues in the 19th century and in the first half of the 20th century, while one of the major productions of the same play in 1967 at Teatr Narodowy contributed to a serious socio-political crisis and dismissal from his position of the Theatre's director of Kazimierz Dejmek who had directed it.

Both twin institutions, the Teatr Wielki - The National Opera (the extended name was given to the institution in 1993) and the Teatr Narodowy (National Theatre) have the mission of serving the national art in their statutes. However, since Poland regained its full sovereignty in 1989, these duties are more strongly grounded in the cultural policy of the State patron than in the intellectual and spiritual imperative among the artists themselves. Somewhat contrary to this conclusion, the National Theatre managed by Jerzy Grzegorzewski is known as "Wyspiański's home", which was supported by popular productions of *Sędziowie [The Judges], Wesele [The Wedding], Noc listopadowa [November Night]*; and the Teatr Wielki - The National Opera, which manages the International Stanislaw Moniuszko Vocal Competition and cares about artistic revitalization of the works of the national opera, still remains the home of Moniuszko to a certain extent.

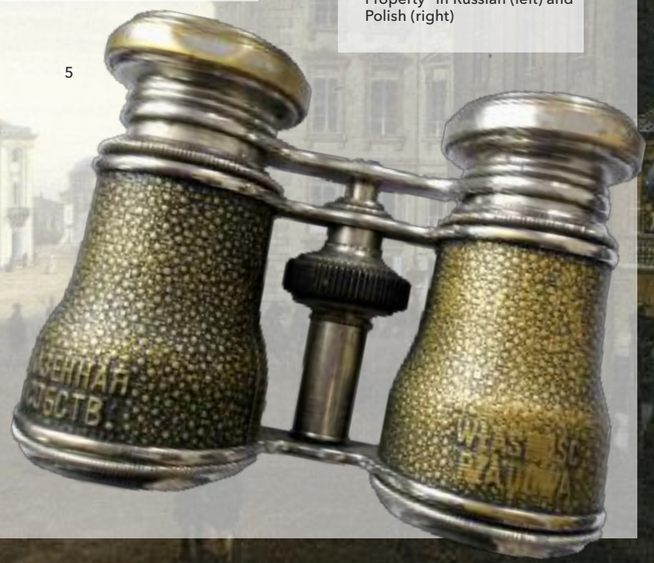
1 Playing cards depicting Polish theatres (WWI)

2 Scene from "The Return of the Deputy" (1791)

3 Miniature after J. Reychan: Wojciech Bogusławski (1757 – 1829)

4 Adolphe Lafosse: Stanisław Moniuszko (1819 – 1872)

5 Opera glass from the Teatr Wielki during the times of Russian occupation. The inscription says "Government Property" in Russian (left) and Polish (right)

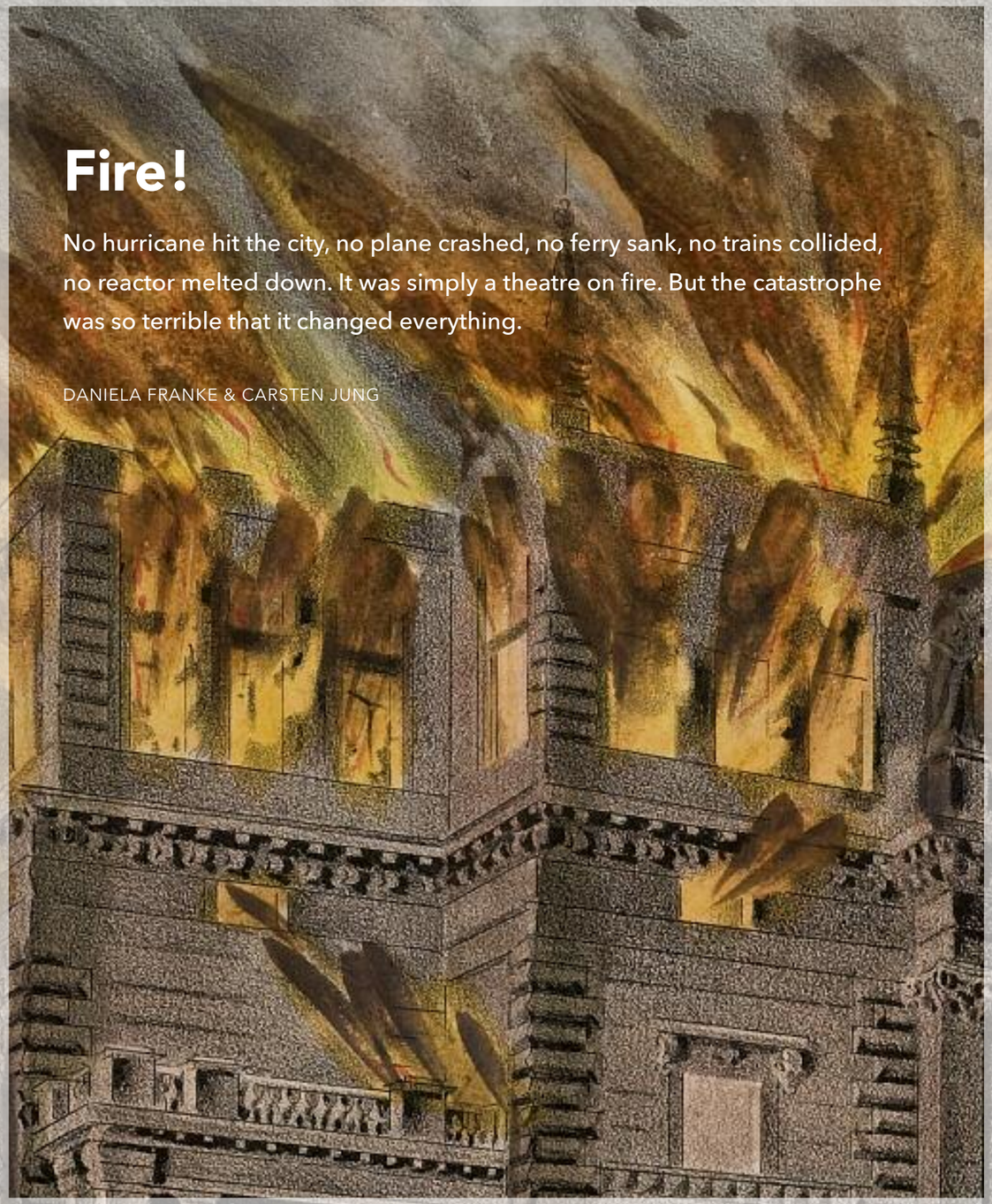


5

Fire!

No hurricane hit the city, no plane crashed, no ferry sank, no trains collided, no reactor melted down. It was simply a theatre on fire. But the catastrophe was so terrible that it changed everything.

DANIELA FRANKE & CARSTEN JUNG



The Ring Theatre in Vienna, Austria, on fire (1881)

On December 8th, 1881 the Ring Theatre was almost sold out for the second evening of the eagerly awaited first Viennese production of Offenbach's "Les Contes d'Hoffmann". The fire started on stage, behind the closed curtain, unnoticed by the 1,760 spectators. One of the gas lights was not ignited correctly, more gas effused, and the second attempt to get the gas light burning led to an explosion which set parts of the stage decorations on fire. The growing heat on stage and under the roof of the stage house led to a detonation, and the now burning front curtain flapped into the auditorium, high up to the galleries. While the flames and fumes entered the house, the lights in the whole theatre building went out. Stampeding, people tried to escape, but they hardly found their way in the surrounding darkness: the emergency lights did not work, because the oil lamps were empty. The most significant proportion of fatalities occurred among the visitors of the upper galleries. They had the longest and most complicated way out: narrow staircases without windows and, disastrously, doors that could not be opened anymore because they opened inwards, and the crowd, trying to get out in panic, blocked the doors themselves. Most of the victims suffocated because of the fumes. 384 died on the spot, and many more from their injuries in the days to come.

A trial and official investigation in 1882 examined the fire at the Ring Theatre in detail. Several crucial points that had led to a catastrophe of such enormity were clearly identified: the fire was not reported immediately to the police and the fire brigade, the people in the theatre were not informed in time, there was no fire protecting division between stage and auditorium, the architectural structure of the building made the way out too long and too complicated, the emergency lights were not working, and finally, the theatre staff was unable to cope with this kind of emergency. On top of all that, help from the outside, when it arrived in the end in form of the police and the fire brigade, proved to be totally insufficient. Especially the erroneous assumption that no one was inside the theatre anymore, because no one was coming out any longer, was fatal for the people who were trapped in the building.

1

As a result, the mayor of Vienna and the chief of police resigned from their offices, several employees of the theatre went to jail, and the director of the theatre committed suicide.

In summer 1882 a new theatre law for security and public order was passed by the city of Vienna to avoid such fatal catastrophes in future. Already the day after the catastrophe, the voluntary fire brigade had been created, and a little later, architects and engineers founded the Asphaleia Society with the aim of designing a fire-proof theatre. On the site of the fatal theatre, a "House of Atonement" was erected: an apartment house, donated by the Emperor, where all income from the rents went to charitable organizations.

Subsequently all over Europe safety measures were reconsidered and theatres were adapted or built according to the new standards. Two basic lines emerged, more or less defined by the Austrian and the Prussian governments. The Austrians conceded that buildings would continue to burn down, and therefore concentrated on measures to contain a possible fire and to get everybody out quickly. Whereas the Prussians decreed that buildings should not burn at all, and therefore concentrated on materials that would not burn and measures that would prevent a fire from starting. The effects were visible and all-encompassing. For centuries the custom had been to build theatres like any other building: everything under one roof and possibly wall to wall with neighbouring houses. Now any new theatre had to have three clearly distinct volumes: foyers, auditorium, and stage, each with its own roof at a different height, so that a fire could not spread along the roof anymore. Furthermore, a theatre had to be surrounded by empty space, i.e. streets and squares, so that neighbouring buildings would not be affected by a fire and the audience had a chance to quickly get away from the building. To allow everybody to get out of the building in the first place, all doors had to open to the outside – a measure defined by architectural textbooks for more than a century and part of the regulations already in 1881, but not observed, as in the case of the emergency lights that did not work. For everyone seated from the first balcony upward, getting out means getting down first, and in order to make this possible for everybody at the same time, each balcony got its own staircase that led directly into the street without joining other staircases and was clearly marked by emergency exit signs. And the building materials! Up to that point, a theatre was an agglomerate of wood, textiles and paper maché, combined with open flames of any kind (candles, oil lamps, gas lights).

2

Now whatever could be executed in stone, concrete or metal was to be executed in stone, concrete or metal. Even the stage machinery under and above the stage, a gigantic construction of wooden axles, wooden wheels, wooden chariots and kilometres of hemp rope, was henceforward constructed in metal.

There were, of course, still parts of the building or the productions that had to remain wood or textile, e.g. the stage itself or the painted canvas of the stage decorations. But wherever possible, some measures were taken to make these things at least less inflammable. And flames, open flames were banned from the theatres, starting with all theatres that were built after 1881 and by and by in all the other ones, too. A new technology, that had begun to emerge in the years before, made it possible: electric light. So all new theatres had to be illuminated with the help of the electric current. But since many cities did not use this technology yet, new theatres had to build their own power stations (in some of the preserved late 19th century theatres they still exist today, now used as studio theatres or workshops). Finally, the iron curtain became standard. As a result, audiences and theatre staff are surrounded today by a much safer environment than a hundred years ago.

1 Exploding curtain of the Ring Theatre in Vienna, Austria (1881)

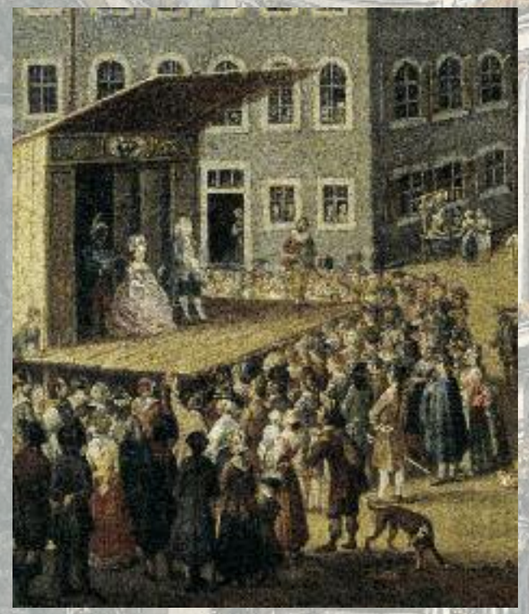
2 Poster advertising the scene "House on Fire" in the melodrama "Streets of London" (1864)

Crossing Borders

What is a border, and what effect does it have? Do we need borders?
What happens when borders become permeable or vanish altogether?

CARSTEN JUNG

Giuseppe Galli Bibiena's scene design for the opera "Didone abbandonata" by Hasse at the court opera in Berlin, Germany (1752)



1 Joseph Stephan: Strolling players in Munich (1780); depicting a performance by the Italian troupe of Lorenzo Lorenzoni

2 Friedrich Sustris and Alessandro Paduano: Stairs of Fools (1579). Detail of a life-size fresco filling the staircase of Trausnitz Castle, Landshut, Germany. It is the earliest image of Commedia dell'arte figures

1

A new-born baby does not realize its own borders, it makes no distinction between its own body and the surrounding world. Heat and cold are not elements that arrive from the outside, but occurrences that are perceived as part of the oneness baby-world. Even people are not perceived as separate entities but as occurrences in a great surge. In a learning process of many weeks, the baby discovers its own borders, the skin, and slowly develops an idea of its body as being a separate entity from the rest of the world, as well as of other people being separate bodies themselves. This separation from an all encompassing environment is the first step to forming an identity, to becoming a person, an individual.

Borders of countries have very much the same function for the people living within these borders. A border draws a line between "us" and "them", thereby allowing "us" to see more clearly who "we" are. In this respect, borders can be very useful.

Unlike the borders of a human being, borders of a state are a product of chance. Occasionally, geographical obstacles like big rivers, coasts or a high mountains help to define borders. In this respect, islanders are very lucky – nature provides them with clear, indisputable borders. Anywhere else, borders have been moved around quite a lot in the course of history. And even islanders may find that just living on an island is not enough for them: as the English did when they tried for 100 years to conquer France, or later as the British went on to colonize the world outside Europe, thereby considerably expanding their borders.

The many rulers in Europe cherished the borders of their own territory, but did not respect the border of their neighbours. Which were, of course, the same borders. When a neighbour ventured into one's territory, it was considered to be a breach of law and one fought back as best as one could. But venturing across the border into your neighbour's territory in an attempt to expand one's own territory was considered normal, and almost every ruler in Europe tried to do this, well until the beginning of the 20th century.

Since borders are mainly a result of a power play, they very often do not conform to the distribution of a people. Very often, a border divides a region inhabited by the same people, making it citizens of two different states. This is the course of many conflicts in Africa today, where borders were drawn with a ruler on the map by colonial powers, but it is also the case in Europe, where borders have been moved around so much over centuries that the result today is totally coincidental. Hence the desire in some governments to redraw the borders of their states unilaterally, as in former times. Given the right of self-determination of the people, it should not be impossible to adjust a border in a process of talks between two governments and a clear and free vote of all people who would be affected by this change. But this would be an exception, and it would always be based on accepting the borders as they are today.

Obviously, adjusting borders everywhere in Europe cannot be a solution. Europe is a continent of many countries and hence of many borders. The only reasonable solution is to make borders permeable, until they almost cease to exist. And fortunately, the European Union and its Schengen area do exactly this. Here borders are no longer barriers. People and goods can travel freely where ever they want. And every E.U. citizen can settle down and live and work anywhere in the European Union without asking for permission, a visa, etc. This is a great achievement, unprecedented in the history of Europe.

But dissolving borders also triggers fear. A person who has found comfort in being part of a nation, living within clearly defined borders, is suddenly experiencing that these safe borders are becoming less clear, seem to vanish, and new people from other countries enter and move into the apartment next door. This creates huge uncertainty in anyone who does not see the broader picture, anyone who does not see Europe as a whole and the general movement as a positive development for all. Hence the recent rise of nationalist parties and movements in Europe that articulate this fear and propagate splendid isolation. It is a typical expression of a transitional phase: begging away from a new structure, a new period of life because one cannot imagine it and therefore does not yet feel positively about it.

Here lies a big task for all national governments, the European Parliament, the European Commission and all pro-European organizations: communicate a clear picture of Europe, a Europe for citizens, and do it in such a way that everybody can develop a positive feeling. In the end, the individual is only ready to give up its personal borders when it feels love. The same is true on a larger scale, when it comes to the nation and supranational cooperation. Whether we shall ever reach the stage where everybody loves Europe or the E.U. remains to be seen, but we should be able to reach the stage where everybody is happy to be part of it.

If artists and merchants, monks and students, couriers and pilots had stopped at their national borders, Europe would never have developed. Because, in the end, every community, even the European community, is based on exchange; new political and administrative structure follow later, facilitating the exchange. When borders still formed obstacles in Europe, artists were among the first to cross them, wishing to learn from their peers in other countries or wanting to show their skills abroad. In theatre, strolling players started to travel from one country to the next, ignoring language barriers. From the 16th century on, opera and the opera house spread from Venice across the continent. With them, architects, stage designers, musicians, and singers started to travel. A little later, the "star" appeared, famous and in demand across the continent. From the second half of the 19th century, the growing railway system made it possible to move large-scale productions from country to country. And today, festivals make artists and audiences travel across borders to cities throughout Europe. What remains are language barriers and cultural differences - which we perceive as assets on the basis that we are all Europeans.

2

War

The history of Europe could be told as a succession of wars, raging for 2500 years. It was only after the ultimate disaster of two World Wars that institutions were created to prevent wars in Europe: the OSCE, the Council of Europe, and, by and by, the European Union.

Already back in ancient Greece, the city states battled each other and external powers, as discussed in the first play that has been preserved, "The Persians" by Aeschylus, produced in 472 B.C.

War bonds are debt securities issued by a government to finance military expenditures in times of war. In WWI, they were the most important funding instrument for the Austrian-Hungarian Monarchy and the German Empire, supported also by well-known actors. The collapse of the two states in 1918 made all war bonds worthless.

Theatre performances prevailed even in times of war: from propaganda theatre to partisan theatre, from emigrant theatre to performances in POW camps. Proof that for Europeans theatre is an essential mode of expression even under the most difficult circumstances.

The Entertainment National Service Association (ENSA) was created at the outset of WWII to provide entertainment for displaced populations in England and for British troops on various fronts. Until 1946, it produced over 2.6 million shows, sending performers to places as far afield as India and Japan.

Theatre as a means of entertainment for the soldiers at war has a long tradition, starting already in Roman times when travelling artists and actors accompanied the military forces.

The resources for theatre production in the POW camps were always quite small and mostly improvised. In some camps they reached quite a professional standard, e.g. with a building especially dedicated to theatre and an own orchestra. The camp theatre saved fellow prisoners from desperation and improved the interaction between the captives and the camp authorities.

ENSA performers had to wear a specific uniform – so that if they were captured they would be treated as soldiers and not as spies. They were also required to submit to the same rules as stationed troops: even harmless actions such as giving chocolate to children were forbidden.

The development of Europe could be described as a process of ever growing exchange of ideas, goods and people, leading to every closer ties between the peoples – destroyed again and again by rulers who wanted to enlarge their territories or by militant nationalism.

Starting with World War I, theatre becomes part of a professional propaganda machinery and a recognized instrument of psychological warfare.

Partisan Theatre: the Slovene National Theatre on the liberated territory (founded on January 12, 1944) performed classical and contemporary Slovenian authors but also plays by Molière and Chekhov. Most of the actors had been professional actors before the war.

War also creates emigrants and refugees. For artists tied to a language, like actors or writers, returning after the war is vital, even when it is as emotionally difficult as it was for those who had fled Nazi Germany to return to this country after WWII.

In military terminology, the entire land, sea, and air area that is or may become involved directly in war operations is called: theatre of war.

DEMO CRACY

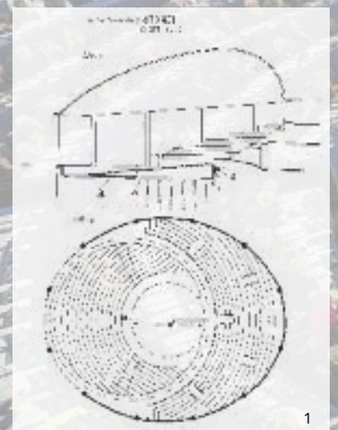
Plenary hall of the European Parliament in Strasburg, France.

Photo: © Claude Truong-Ngoc

Parliament is the greatest theatre of democracy, a venue for debate and far reaching decisions. Theatres, too, are great venues for debate. But how can they be democratic?

CARSTEN JUNG

Democracy was invented in Athens at the dawn of European civilization, and the idea has spread across the continent ever since, with Britain and Switzerland providing additional models. There are a number of elements that constitute democracy as we know it today: universal suffrage; free elections; secret ballot; a choice of different parties; no manipulation of votes or results; percentage of votes gained by one party translates into the same



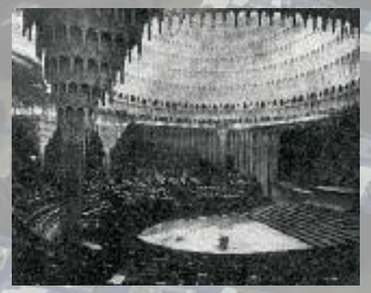
1

percentage of seats in parliament; parliament decides on the composition of the government, all laws and the budget; parliament controls the government. Additionally, independent law courts and free press are needed. But the key to democracy is the desire of the people to decide on the common future and delegate decisions only to the most able politicians.

For this, free information and discussion are necessary. Political discussions take place in parliament, but also in the media and, in fact, wherever people gather. Theatres are a special forum for these discussions. Theatres are essentially laboratories where the present state of society is made visible and possible solutions are tried and tested: the characters on stage find out what the results will be of their thoughts, feelings and actions, while the spectators observe the process, witness the results and make judgements.

Surprisingly, this theatrical discussion mostly takes place in theatre buildings owing their architectural form to the age of absolutism. So the question is: what could a truly democratic architecture look like?

2



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The first parliament in Europe was the Pnyx in Athens, built about 450 B.C. It borrowed its design from the Greek theatre building: steps built into the slope of a hill in a semi-circular fashion, with the speaker / actor positioned in the ring below. All members of the audience could see each other and hear the speakers equally well; a great layout also for discussions among the members of the audience. While parliaments have kept this idea of discussion among the members of the audience, i.e. the MPs, whether in the classic semicircle or in the medieval arrangement of two parties facing each other, theatres more and more abandoned this idea, and in modern theatre buildings the audience

1 Walter Gropius: Designs for a Total Theatre (1928)

2 Hans Poelzig transformed a circus building into the theatre Großes Schauspielhaus, Berlin, Germany (1919)

3

usually face only the stage and are forced to concentrate exclusively on the action on stage. In a way, theatre has become more dictatorial – when, in a democratic society, it should have become more democratic...

From around 1900, architects did attempt to make the theatre building more democratic, in the design of the façade as well as in the layout of the auditorium (see pages 17, 22, 23). A third approach was to abolish the picture frame, thereby allowing a more flexible distribution of spectators and acting area(s). Finally, the theatre-in-the-round appeared, albeit for a relatively small number of spectators. Attempts to democratize the performance by letting the audience vote on how the show shall continue proved successful only in improvisation theatre and rare plays like “Intimate Exchanges” by Alan Ayckburn. But in the end, theatre is an art, and art is not democratic.

Notwithstanding this, there is a democratic element even in theatre. Theatre people make an offer: tonight we’ll show you something really interesting, and everybody who would like to see it is cordially invited to come and watch. By deciding to come or not to come, people vote for or against a play, an opera, a production. And when a show does not get enough votes, i.e. spectators deciding to go and see it, it has to close down. The growing number of voters who do not go to see the great shows of democracy, parliamentary debates, nor go and take part in elections indicates that many people are not satisfied with the performance offered by our parliaments – or that they do not even know about it. Which is dangerous in the long run, because democracy does not exist on its own, it is only alive when all citizens actively take part in it. Else it will crumble away like the Pnyx in Athens.

3 Theatre-in-the-round: the Stephen Joseph Theatre, Scarborough, UK (founded 1955, this building 1996)

4 The Redouta company on tour, bringing theatre to the Polish towns (1924-1929)

5 A “Protestival” with huge puppets in front of the Slovenian parliament led to a change of government (2013)

4

The European Route of Historic Theatres

It is new. They are old. And both are waiting for you.

CARSTEN JUNG

Adriatic Route:	Montenegro, Serbia, Bosnia-Herzegovina, Croatia, Slovenia
Alpine Route:	Southern Germany, Switzerland
Baltic Route:	Poland, Lithuania, Latvia, Estonia
Black Sea Route:	Ukraine, Romania, Bulgaria, Georgia
Channel Route:	Great Britain, Belgium, Netherlands
Emperor Route:	Austria, Slovakia, Czech Republic

Theatre has been a corner stone of European civilization for over 2500 years. The buildings created for this art mirror the changes of society in their architecture. Theatre buildings tell the story of the people who built them, who created and create shows in here, who came and come to see the performances. They tell us about social contexts and revolutions, about progress in the arts and in technology. These buildings are history in its most beautiful form.

The *European Route of Historic Theatres* makes it easy to discover this special part of our common European cultural heritage. It is a new cultural tourism route that connects the most beautiful, most interesting and best preserved historic theatres on a continuous route across Europe. It starts with the last still preserved Renaissance theatres in Italy and goes on to present theatres from the Baroque, Rococo, Classicism, Historicism, Art deco and Art Nouveau: a great journey from the 16th to the 20th century in 120 theatres.

French Route:	France (opens 2017)
German Route:	Germany
Grand Tour Route:	Central and Southern Italy, Malta (tba)
Iberia Route:	Portugal, Spain
Italian Route:	Northern Italy
Nordic Route:	Denmark, Norway, Sweden, Finland

The entire *European Route of Historic Theatres* is divided into part routes, each featuring up to 12 selected theatres that can be easily visited in a week, since they are also open to visitors during the day.

The *European Route of Historic Theatres* is work in progress, with new routes opening every year. Sixteen partner institutions from twelve countries are cooperating to make it come true, supported by the Culture Programme of the European Union. In order to select the theatres, they conduct a complete survey of all historic theatres in all countries. The resulting information on all theatres are being fed into a free online theatre database, **www.theatre-architecture.eu** Also part of the project are meetings and conferences fostering cross-border cooperation among the organizers and the theatres, and the touring exhibition with the present magazine. More information can be found on **www.europeanroute.info**

LIST OF EXHIBITS

Abbreviations

GTM = German Theatre Museum, Munich, Germany
STI = Slovenian Theatre Institute, Ljubljana, Slovenia
TM = Theatre Museum, Vienna, Austria
TMCT = Theatre Museum at the Court Theatre, Copenhagen, Denmark
TMTW = Theatre Museum in the Teatr Wielki – National Opera, Warsaw, Poland
V&A = Victoria and Albert Museum, Theatre and Performance Department, London, UK

Mediterranean Experience

1) Andrea PALLADIO (1508-1580) and Vincenzo SCAMOZZI (1548-1616): The stage of the Teatro Olimpico in Vicenza (1585). Etching by Cristoforo DALL'ACQUA (c.1780). TM, GS_GBM6187

2) Andrea PALLADIO (1508 – 1580) and Vincenzo SCAMOZZI (1548-1616): Ground plan of the Teatro Olimpico in Vicenza (1585). Etching by Antonio MUGNONI (1788). TM, GS_GBU369

3) Andrea PALLADIO (1508-1580) and Vincenzo SCAMOZZI (1548-1616): The auditorium of the Teatro Olimpico in Vicenza (1585). Etching by Cristoforo DALL'ACQUA (c.1780). TM, GS_GBM6188

4) Francis FRITH (1822-1898): The Theatre of Dionysus. Photograph (1850s-1870). V&A, E.208:172-1994

5) Christian SCHIECKEL: Model of the Dionysus Theatre in Athens (around 1980). Photograph by Klaus Broszat. GTM, F386

6) Jean Eugene ATGET (1857-1927): An antique mask sculpture. Photograph (1923-24). V&A, CIRC.414-1974

7-10) N.N.: Roman actors' masks sculptures (1573). Etchings, published by Antonio LAFRERY (1512-1577). V&A, E.2050-1899

11) Jean-Léon GÉRÔME (1824-1904): The comedians. Postcard by Goupil & Cie (1865) of the lost painting. Private collection

12) Augustin François LEMAITRE (1797-1870): The theatre on the island in Royal Łazienki Park, Warsaw. Print on paper. TMTW, MT/III/109

13) Monika BOCHEŃSKA: Amphitheatre in Łazienki Park today. Photograph (2014). © Monika Bocheńska

14) N.N.: Open-air Theatre in the Deer Park, Copenhagen (about 1900). Press photo. TMTW

15) Gottfried SEMPER (1803-1879): Topographic plan of the Festspielhaus Munich (1866). GTM, F1190

16) Werner MARCH (1894-1976): Dietrich Eckart Open-air Theatre, Berlin (1936. Today: Waldbühne). Photo. Courtesy of Architekturmuseum TU Berlin, Inv.Nr. F 5327

17) Lutz WIEHLE: Waldbühne Berlin. Photo (2008). Courtesy of Lutz Wiehle

18) N.N.: Model of the Chichester Festival Theatre. Photograph (1961). © V&A, with permission of Chichester Festival Theatre

19) N.N.: Chichester Festival Theatre, interior during press preview. Photograph (1962). © V&A, with permission of Chichester Festival Theatre

20) Caspar NEHER (1897-1962): Design for "The Antigone of Sophocles" by Bertolt Brecht (1948). GTM, IV 7568, F 2811, on permanent loan from the Ernst von Siemens Art Foundation

21) Fritz WOTRUBA (1907-1975): Costume sketch for "Oedipus the King" by Sophocles (1960). TM, HZ_HU21292

22) Fritz WOTRUBA (1907-1975): Costume for "Oedipus the King" by Sophocles (1960). Photo. TM, KS_O5065

23) Alenka BARTL (*1930): Costume-design sketch for "Lysistrata" by Aristophanes (1975). Private collection

24) N.N.: Model of the Theatre of Epidaurus (1998). V&A, S.78-2008

Religious Impact

Albert KÖSTER (1862-1924): Model of the Wine Market in Lucerne (before 1924). Photograph of a postcard of a model lost in World War II. DTM, V 350, F 1197 (Hist. PK)

26) Renward CYSAT (1545-1614)**:** Plan for the first day of the Passion play on the Wine Market in Lucerne (1583). Original drawing at the Central Library, Lucerne, BRd.27.1.1. Photo at GTM, 233 A 100

27-28) Two pages from the Donaueschingen Passion play (before 1500). Manuscript. Courtesy of the Badian State Library, Karlsruhe

29) Franz von REINER () and Ferry WINDBERGER (1915-2008): Model of the market square for the Donaueschingen Passion play (1936). Photograph. TM, MS_S904

30-32) Tomaž LUNDER (): Scenes from a performance of the Škofja Loka Passion play. Photographs (2009). Private collection

33-34) Lovrenc MARUŠIČ - Father ROMUALD (1676-1748): "Instrictio pro Processione Locopolitana". Manuscript (1721). The Archive of the Capuchin monastery Škofja Loka

35) Denys VAN ALSLOOT (ca. 1570-1626): The Ommeganck in Brussels on 31 May 1615: The Triumph of Archduchess Isabella. Painting (1616). V&A,5928-1859

36) N.N.: Toruń Passion Altar (1480-1490), formerly in the Dominikan Church of St. Nicolas. Courtesy of St. Jacob's Church. Photo © ARS-FOTO Andrzej R. Skowroński

37) Lodovico Ottavio BURNACINI (1636-1707): Sketch of a backcloth for the "Sacred representation at the Holy Tomb" in the Imperial chapel (c. 1683). TM, HZ_Min29_38a

38) Johann Anton GUMPP (1682-1754): Passion play / oratorio in the Salvatortheater, Munich (around 1690). Painting. IV 4412, F 3325

39) Joseph POETZENHAMMER (1789-1852): Last Supper scene of the Oberammergau Passion Play (1820). TM, GS_GBU4212

40) Joseph ALBERT (1825-1886): Oberammergau Passion play. Photograph (1870). GTM, II 29623

41) R. MĄCZYŃSKI: Floor plan of the Collegium Nobilium theatre, Warsaw (state from 1760). © Ryszard Mączyński

42) N.N.: Photo of the rebuilt Collegium Nobilium theatre (1999). TMTW

43) Albrecht SCHMIDT (1667-1744): Biblical Toy Theatre: Abraham and Isaac (ca. 1700). V&A,S.87-2003

44) Photo studio ELLINGER, Salzburg: Souvenir postcard for the production of "Jedermann" (1930). TM, FS_PSP75421

45-46) Playbill of the first performance of "Jedermann" (1920), owned by Hugo von Hofmannsthal (1874-1929). TM, PA_RaraG126

47) Echo Press: Jesus Christ Superstar. Poster (1974). VAM, S.3151-1994

48) Martin ENGELBRECHT (1684 – 1756): Jesus' entry into Jerusalem (c. 1740). Peepbox. TM, GS_GSM3044

Changing Society – Changing Building

49) Domenico MAURO (f.r. 1685-l.r. 1693): Auditorium of the Salvator Theatre, Munich (around 1685). Engraving by Michael Wening. GTM, I 11567/1, F 911

50) Lodovico Ottavio BURNACINI (1636-1707): Court theatre on the castle wall in Vienna. Engraving by Franz GEFFELS (1666). TM, GS_GFeS3322_2

51) François de CUVILLIÉS (1695-1768): Theatre of the Elector of Bavaria, Munich. Engraving by Valerian Funck (1771). GTM, VII 1102, F 833

52) Charles-Nicolas CHOCHIN jr. (1715-1790): Theatre in the petits appartements in Versailles (after 1749). GTM, IV 4950, F 1267

53) Filippo JUVARRA (1678-1736): Performance at Palazzo Madama in Turin (c. 1725). Engraving by Antoine Aveline. TM, GS_GBU356

54) Cuvilliés Theatre, Munich, formerly the theatre of the Elector of Bavaria. Photograph (1958). GTM, Neg. Nr. 3024

55) Margravial Opera House (1748). Photograph. © Bavarian Palace Administration

56) N.N.: Interior of the National Theatre on Krasiński Square, Warsaw. Painting (1791). Courtesy of the National Museum in Warsaw, Mp 128949

57) Charles II of England (1630-1685): Patent for Theatre Royal Drury Lane issued to Thomas Killigrew (1662). Original on long-term loan to the V&A. © The Really Useful Theatres Group Ltd

58) Robert and James ADAM (architects, 1728–1792 and 1732–1794): Drury Lane Interior (1775). Etching by Benedetto Pastorini (1741-1839). V&A,S.2174-2009

59) dto. : View of the New Front towards Bridges Street of the principal Entry to the Theatre Royal Drury Lane (1776). Engraving by P. Begbie. V&A, S.98-2010

60) Henry HOLLAND (architect, 1745-1806), Augustus-Charles PUGIN (artist, 1769– 832): Drury Lane Interior with four Balconies (1808). Engraved by Thomas Rowlandson. V&A, S.37-2008

61) Henry HOLLAND (architect, 1745-1806), Jean Pierre Théodore TRÉCOURT (draughtsman): Plan of Drury Lane (1800). Engraved by W. Thomas. V&A, S.230-1984

62) George CRUIKSHANK (1792-1878): "The Theatrical Atlas" (1814). Etching. V&A, S.99-1992

63) Benjamin WYATT (architect, 1775-1852) and James WINSTON (draughtsman): Plan of Drury Lane (1820). V&A, S.35-1984

64) William HOGARTH (1697-1764): The Laughing Audience (1735). Engraving. V&A, S.55-2008

65) N.N.: Drury Lane on Fire (1809). Engraving. V&A, S.527-1997

66) N.N.: Newspaper sketch of theatre box and gas lamp (1888). TMTW

67) Rudolf von ALT (1812-1905): The Burgtheater at the Michaelerplatz in Vienna (c. 1860). Lithography by Franz Joseph Sandmann. TM, GS_GBS3810

68) N.N.: The Burgtheater at the Ringstrasse in Vienna. Photo (ca. 1920). TM, FS_PBM165495

69-74) Kurt Rodahl HOPPE: Views of the exterior and interior of the Royal Theatre (1873), the new Playhouse (2008) and the Royal Opera (2005) in Copenhagen. Photographs (2013). TMHT

75) N.N.: Auditorium of the Theater an der Wien (1831). Lithography. TM, GS_GBS5730

76) Feliks ZABŁOCKI (1846–1874): Summer Theatre in Saxon Garden in Warsaw. „Kłosy"1870. TMTW

77-78) Stanisław BARANOWSKI (1850-ca. 1890): Warsaw theatre audience. TMTW

79) Theodor ZASCHE (1862-1922): Gala performance at the Burgtheater for the benefit of war invalids (1922). Caricature. TM, GS_GKarU4563

80) N.N.: Auditorium of the National Theatre in Munich (1818 / 1963). GTM

81) Max LITTMANN (1862-1931): Prinz Regent's Theatre in Munich (around 1901). Photo by Heilmann & Littmann Architekten. GTM, 4597

82) Max LITTMANN (1862-1931): Model of the Artists' Theatre in München (1907/8). Photo by Robin Rehm (2002). GTM, F 995

83) Max LITTMANN (1862-1931) and Richard RIEMERSCHMID (1868-1957, interior designer): Auditorium of the Kammerspiele in Munich. Photo by Hildegard Steinmetz (1971). GTM, Originalneg. 8365, F 19637

84) N.N.: Interior of the Kasino in Vienna during a performance of "Hamlet³". Photograph (2005). Courtesy of Burgtheater, Vienna

85) N.N.: Set-design for "Missa in a minor" at the Baraga Seminary, Ljubljana. Photograph (1980). Archive of the Mladinsko Theatre, Ljubljana

Aesthetics & Technology

86) N.N.: Perspective view of the machinery, the construction and the interior of a theatre. Engraving by Jean-August PATOUR (c.1736). TM, GS_GBU6203

87) Screen with films: Reconstruction of the stage mechanism at the Salvator Theatre in Munich (DTM); scenery in action (Courtesy of the Foundation Drottningholm Palace Theatre); scenery in action (Courtesy of the Baroque Theatre Foundation at Castle Cesky Krumlov)

88) N.N.: Interior of the Burgtheater at the Michaelerplatz in Vienna. Photograph (c. 1885). TM, FS_PBUU149688

89) Simon FOKKE (1712–1784): The New Schouwburg in Amsterdam. Engraving (1768). TM, GS_GBU116

90) N.N.: The Great Festival Hall in Salzburg. Photograph (1960). TM, FS_PBA234495

91) Edward Gordon CRAIG (1872-1966): Hamlet Fragment: tall columns and small figure (1962). Wood engraving. V&A, S.2303:9-2009 © V&A, Courtesy of the Edward Gordon Craig Estate

92) dto.: Set model for Act III, Scene IV of "Hamlet" at the Moscow Art Theatre. Photograph (1912). V&A, S.7-2010. © V&A, Courtesy of the Edward Gordon Craig Estate

93) Alfred ROLLER (1864-1935): Letter to his wife Mileva (1906). TM, HS_Ro1_4_1

94) Screen with films: Reconstruction of the scene change of the Meiningers (GTM); animation Roller towers (TM)

95) Alfred ROLLER (1864-1935): Stage design for "Don Giovanni" (1905). TM, HZ_HU45320

96) Song sheet with image of a performer waiting to appear through a star trap (ca. 1890). Printed newspaper. V&A, S.621-1982

97) Carl LAUTENSCHLÄGER (1843–1906): Design of the revolving stage (1896). GTM, I 5891, F 7151

98) Screen with films: movement of the revolving stage with a model for Max Reinhardt's production of "Merchant of Venice" (1905) (TM); star trap in action (courtesy of British Pathé)

99+102) Horse race on stage. Illustrations from Berlin magazine (1891). TMTW

100) Živadinov::Zupančič::Turšič: "Biomechatronics // Biomechanics Noordung", Star City-Moscow (1999). Photo by Miha Fras. Archive of Zavod Delak

104) Remigius GEYLING (1878–1974): Projection glass plate for "Peer Gynt" (1925). TM, HZ_HK55777

105) dto.: Scene from "Peer Gynt" (1925). Photograph. TM, FS_PSA98864

106) dto.: Projector for glass plates (1925). Photograph. TM, FS_PSA98823

107) Coputer-generated scenery in "Bérénice de Molière" (2005) by Igor Bauersima (*1964), Alexandra Deutschmann (*1962) and Georg Lendorff (*1965). Courtesy of Burgtheater, Vienna

109-111) N.N.: Projection slides for the "Ride of the Valkyries" (late 19th century). GTM, permanent loan from the Bavarian State Opera, Munich

The Nation

113) Andreas TROST (1657-1708): The great plan of Ljubljana, detail (around 1681). Copper engraving. National Museum of Slovenia

114) Georg (Jurij) PAJK (1797-1865): The Estates Theatre in Ljubljana (1836) Colour lithography. National Museum in Ljubljana, Graphic cabinet, inv. N° 4058

115) Anton Tomaž LINHART (1756-1795): "Miss Jenny Love" (1780). National and University Library, Ljubljana, Manuscript Collection, sig. 703678

116) Anton Tomaž LINHART (1756-1795): "Županova Micka" (Micka, the Mayor's Daughter, 1790). National and University Library, Ljubljana, Manuscript Collection, sig. 13079

117) Johann Veit KAUPERZ (1741-1815): Silhouette of Anton Tomaž Linhart (1781). National and University Library, Ljubljana, Manuscript Collection, sig. 18660

118) Jan Vladimír HRÁSKÝ (1857-1939), Antonín HRUBÝ (1863–1929): Profile of the Carniolan Provincial Theatre, Ljubljana (1889). STI

119) SNG Opera in balet Ljubljana / Slovenian National Theatre Opera and Ballet Ljubljana. Photo by Damjan PRELOVŠEK. Archive of SNT Opera and Ballet Ljubljana

120) Jan Vladimír HRÁSKÝ (1857-1939), Antonín HRUBÝ (1863–1929): Façade of the Carniolan Provincial Theatre, Ljubljana (1889). STI

121) Alexander GRAF (1856-1931): Profile of the German Theatre (1909). Historical Archive of Ljubljana, LJU 489, XVI/2, št. 27720-1537

122) SNG Drama Ljubljana / Slovenian National Theatre Drama Ljubljana. Photo by Peter UHAN. Archive of SNT Drama Ljubljana

123-125) Three postcards of the German Theatre (1911-1918). Historical Archive of Ljubljana, ZAL, LJU/0342 Fototeka, G4-009-002/004/011

126) Tom PHILLIPS (1937-): The New National Theatre is Yours. Poster (1976). V&A S.35-1994 © Tom Phillips. All Rights Reserved, DACS 2014

127) N.N.: Moliere's "Le Malade Imaginaire / Den indbildt syge". Poster (1673). TMHT

128) N.N.: Ludvig Holberg's "Maskerade" . Poster (1723). TMHT

129) N.N.: Score from a music book, belonging to a musician who played at a costume ball at the Court Theatre, January 1772. TMHT

130) Hans-Ludwig BÖHME (1945): Demonstration in Dresden. Photograph (1989). GTM. © Hans-Ludwig Böhme

131) Marcin ZALESKI: The Theatre Square in Warsaw (1838). Painting in the collection of the Historic Museum of Warsaw. Copy by Robert Kołodziejski 1999, TMTW

132-134) N.N.: Scenes from the comedy „The return of the deputy" (ca. 1791) by J.U. Niemcewicz. Etchings. TMTW

135) Louis HOFFMEISTER (f.r. around 1832-l.r. around 1850): Court and National Theatre, Munich (after 1835). Lithography. GTM, VII 1193, F 8131

135A) H. WIRTH: National Theatre Hamburg (1765). Courtesy of State Archive Hamburg, Plankammer, 720-1_131-07=84_61

136) Ladislaus Eugen PETROVITS (1839-1907): Opening of the new Court Opera in Vienna (1869). Wood engraving. TM, GS_GBS4954

137) Jorge ROYAN: Auditorium of the Vienna State Opera. Photo (2007). wikicommons

138) Souvenir postcard of the reopening festival of the State Opera in Vienna (1955). TM, FS_PBE50345

139) Playbill of "Fidelio", State Opera in Vienna (1955). TM, PA_RaraG1741

140) Clemens HOLZMEISTER (1886-1983): Stage design for "Fidelio" (1955). TM, HZ_HU22242

141) First Polish Constitution, 3rd May 1791. Reprint by Wydawnictwo sejmowe (2011)

142) Playing cards with Warsaw actors and theatre buildings (1914-18). TMTW

143) Wojciech Bogusławski in miniature after a portrait by J. Reychan. Gouache on ivory. TMTW

144) Opera glass from the Warsaw Government Theatre. Colmont, Paris (ca. 1890). TMTW

Fire!

145) N.N.: Interior of Covent Garden Theatre (curtain on fire, 1856). Print. V&A, S.14-2009

147) John Mayle MICHELO (1779-1865): Drury Lane on fire on 24 February 1809. Etching (1811) by William WISE (1847-1889). V&A, S.38-2008

148) OEHMIGKE & RIEMSCHNEIDER (edition): Kroll'sches Lokal, Berlin, before and during the fire 1851. GTM, VII 1093, F 8442

149) N.N.: Ruins of the Court and National Theatre, Munich. Lithography (around 1823/24). GTM, VII 2272, F 1546

150) N.N.: Salle Favart, Paris, on fire. Print from the journal "Allgemeine illustrirte Zeitung. Über Land und Meer", (1887)38, p. 726. GTM, VII 3506, F 8443

151) I. JAGODIC (): The Estates Theatre on fire (1887). Painting. Museum and Galleries of Ljubljana, 510:LJU;0019650

152) C. D. FRITZSCH (1765-1841): View of Christiansborg Palace on fire. Gouache (1794). Copenhagen Museum, 1931:124

153) Vinzenz KATZLER (1823-1882) and August Stefan KRONSTEIN (1850–1921): The fire at the Ring Theatre in Vienna: auditorium during the outbreak of the fire. Newspaper cutting (1882). TM, GS_GBG6443

154) N.N.: The fire catastrophe at the Ringtheater in Vienna. Lithography (1881). TM, GS_GBU3943

155) N.N.: The fire catastrophe at the Ring Theatre in Vienna. Lithography (1881). TM, GS_GBS3855

156) Mathias WEINGARTSHOFER (): The Ring Theatre after the fire disaster (1881). Stereoscopic photos. TM, FS_PBK148186

157) Photo studio M. FRANKENSTEIN: The Comic Opera in Vienna (renamed Ring Theatre in 1878). Photo (c.1875). TM, FS_PBK148193

158) Laszlo von FRECSKAY (1844-1916): The fire at the Ring Theatre in Vienna: On the forth gallery. Newspaper cutting (1882). TM, BIBT_RT_Ztg1_09

159) N.N.: Advertising card for "Streets of London", Princess's Theatre (1864). V&A, S.2520-1986

160) N.N.: Project for a theatre reform by the society for constructing modern theatres, ASPHALEIA". Book (1882). TM, BIBT_621325_B_Th

161) Mór ERDÈLYI (1866-1934): The Royal Opera House in Budapest. Photo (c. 1910). TM, FS_PBP146232

162) Franz ROTH (1841-1909): The Raimund Theatre in Vienna (perspective section) (1893). Courtesy of Wienmuseum, 106431

163) N.N.: The Raimund Theatre in Vienna, exterior. Wood engraving (1893). TM, GS_GBG4565

164) Theatre Mirage: programme highlighting the use of asbestos paint on stage (1915). TMTW

165) Anton BRIOSCHI (1855-1920): The first safety curtain of the Court Opera House in Vienna (1882). Photo. TM, FS_PBA93335

166) Oswald OBERHUBER (*1931): Exhibition series "Safety curtain" in the State Opera in Vienna (2013). Digital image. Courtesy of Vienna State Opera

167) Carl GRAIL (): The Burgtheater in Vienna: switch room for the electric lighting. Photo (1894). TM, FS_PBUU266758

168) Photo studio WILLINGER: The Opera House in Vienna: lighting chamber. Photo. TM, FS_PBE63157alt

169) Vinzenz CUNTZ (): The German Municipal Theatre in Brno. Photo. TM, FS_PBE173074alt

170) Carl GRAIL (): The Burgtheater in Vienna: switch room for the electric current regulation. Photo (1894). TM, FS_PBUU266758

Crossing Borders

171) "Rosmira". Libretto (1740). Library of the Roman Catholic Seminary in Ljubljana

172) "Il Ciarlone. Der Plauderer". Bilingual libretto (1769). National and University Library, Ljubljana, DS 281406

173) Joseph STEPHAN (1709-1786): Stolling players in Munich, on the 'Anger'. Painting (around 1780). GTM, R 5806, F 584. Permanent loan from Bavarian National Museum

174) Wilhelm Ludwig Hermann DELIUS (f.r. 1834-l.r.1838): Caricature of Fanny Elssler. Lithography (between 1840 and 1842). GTM. II 5121, F 8444

175) G.R. CURICKE: "Der Stadt Danzig historische Beschreibung" (1687). View of the Fencing School and surrounding area. Courtesy of the Library of the Polish Academy of Science in Gdańsk

176) Ferdinand FELLNER (1847-1916) and Hermann HELMER (1849–1919): 30 theatre buildings in Europe, designed by these architects 1873-1913. Postcards. TM, various inv. no.s

177) Friedrich SUSTRIS (1540-1599) and Alessandro PADUANO (f.r. 1570-1596): Stairs of Fools (1578/79). Life-size fresco at Trausnitz Castle, Landshut, Germany. Photo by Hildegard Steinmetz (1957). GTM

178) Giuseppe GALLI BIBIENA (1696-1757): Stage design for "Didone abbandonata" at the Prussian court opera in Berlin (1752). Ink, watercolour, highlighted with gold. GTM, IV 4838, F528

179) Fortunino MATANIA (1881-1963): Sarah Bernhardt as Napoleon's son in "L'Aiglon" at the Coliseum, London. "The Sphere", 24 September 1910. V&A, S.3614-2009

180) Paul NADAR (1856-1939): Sarah Bernhardt. Cabinet photograph. GTM, w/o no.

181) Paul NADAR (1856-1939): Sarah Bernhardt. Postcard. GTM, F 7286

182) N.N.: Sarah Bernhardt as Hamlet. Carte de visite (late 19th Century). V&A S.137:133-2007

183) MORRIS (Maurice de BEVERE, 1923-2001) and René GOSCINNY (1926-1977): Lucky Luke – Sarah Bernhardt. Comic book, original in French (1969). Courtesy of Egmont Ehapa Media GmbH Berlin

184-186) N.N.: International Exhibition for Music and Theatre in Vienna. Three colour prints (1892). TM, BIBT_234230_B_Th_2

187) Matjaž VIPOTNIK (*1944) : "Est-ce que L'Avenir est déjà venu?" / "Has the future already arrived?". Poster for the tour of Mladinsko Theatre in France (1983). Archive of Mladinsko Theatre

188) Ladislaus RUPP (1793-1854): The Teatro alla Scala in Milan. Lithography (c. 1830). TM, GS_GBG6204

189) Giuseppe PIERMARINI (1734-1808): Model of the Teatro alla Scala in Milan (1778). Photo of the reconstruction by Dieter MÜLLER und Aomar OVELHADJ (1994). TM

190) Francesco CANEDI (1841-1910): Auditorium of the Teatro alla Scala, Milan. Wood engraving (1875) from a journal. TM, VII 3471, F 5982

191) N.N.: Poster euro-scene Leipzig 2010. Courtesy of euroscene Leipzig

War

192) Theodor ZASCHE (1862-1922): Day of war bonds of the Austrian theatres (1917). Lithography. TM PS_PLR205

193-194) N.N.: Playbill of a front theatre production by Burgtheater (1917). TM, PA_RaraG2033

195) Photo reporters GRIMM-KASTEIN: "Reichstheaterzug", the theatre train of Nazi Germany (1942). TM, FS_PSE109628

196) Julius KARSTEN (1881-1959): Poster fort the slide lecture "Theatre behind barbed wire" (1930s). TM, PA_RaraG2038

197-200) Photos of the POW theatre ensemble and orchestra at the POW camp in Novonikolayevsk, Russia (1918). TM, FS_PSE68284 to FS_PSE68298

201) Advertising leaflet for a "Peer Gynt" performance in P.O.W. Camp VIB Dössel (1943). TMTW

202) "Peer Gynt", P.O.W. Theatre in Camp VIB Dössel (1943). Photo. TMTW

203) N.N.: Lydia Kyasht presents her Russian Ballets. ENSA poster [ca. 1940]. V&A S.4786-1995

204) James GRANT ANDERSON (1897-unknown): Scrapbook of his ENSA tours (1940s). V&A, Theatre and Performance Archive

205) Hildegard STEINMETZ (1914-1989): Therese Giehse as "Mother Courage" (1950). Photo. GTM, F 19426

206) "Torrero's Mother in Law". Puppets Theatre Company of P.O.W. Camp VIIA Murnau. Photo. TMTW

207-208) Ronald SEARLE (1920-2011): Sketches for "Hamlet goes Hollywood", Singapore (1944). V&A, S.416-1978

210) N.N.: Touring actors group of the 7th Corpus Front Theatre is singing "Sound Weekly" at the meeting in Podgrad (Spring 1945). Photo. National Museum of Contemporary History, Ljubljana, Tekoče gradivo, 8669/b

211) Ante NOVAK: The Slovene National Theatre on the liberated territory performs "The Bear" by Anton Chekhov. Photo (1944). National Museum of Contemporary History, Ljubljana

212) Lojze LAVRIČ (1914-1954): Puppet of Hitler, 40 cm high (1944). Photo. National Museum of Contemporary History, Slovenia

213) Alenka GERLOVIČ (1919-2010): "Jurček and Three Thieves", Partisan puppet theatre (1945). Photo. National Museum of Contemporary History, Slovenia, Tekoče gradivo, 3210/16

Democracy

215) Hans POELZIG (1869-1936): Grosses Schauspielhaus, Berlin (1919). Photo. GTM, ReproNr. Negativ A 1921

216-217) Oskar STRNAD (1879-1935): Model for a Revolving Ring Stage (c. 1920). Photos. TM, FS_PU280097alt, FS_PA149617

218) Andrzej PRONASZKO (1888-1961) and Szymon SYRKUS (1893-1964): Model for a Simultaneous Theatre. In: "Praesens" 1930 nr 2. TMTW

219-220) Friedrich KIESLER (1890-1965): Design for a Universal Theatre (1959 – 1962). Drawings. TM, HZ_HS47637 and HS_HS47638

221) Friedrich KIESLER (1890–1965): Model of a Space Stage (1924). Reconstructed by Karl SCHWARZ und Thomas WEINGRABER (1987). Photo. TM, MS_S935

222) Drury Lane Theatre: Price Notice Board (ca. 1946). V&A, S.1466-1986 © The Really Useful Theatres Group Ltd

223-224) Walter GROPIUS (1883-1969): Plans and model for a Total Theatre (1929). Photos courtesy of Bauhaus-Archiv Berlin, 6220 and 6242/1

225) Walter GROPIUS (1883-1969): Model for a Total Theatre (1927). Reconstructed by Heike LUTZ und Jochen SCHMIDT (1994). Photo. TM, MS_G735

226) James DRAWNEEK: Auditorium of the Stephen Joseph Theatre, Scarborough. Photo (after 1996). © James Drawneek.

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228-229) Hildegard STEINMETZ (1914-1989): Werkraumtheater Munich. Two photos (1962). GTM, F 19814

230) Redouta Theatre team in their railway carriage (1925-29). Photo. TMTW

231) Reduta Theatre tour with "My Quail Has Fled", comedy by Stefan Żeromski. Poster (1925). TMTW, MT/X/584

232) Gerhard GSCHEIDLE: Street theatre: Bread & Puppet Theatre (1970). Photo © Gerhard Gscheidle

233-234) Tone STOJKO: Protestival in Ljubljana, 8 February 2013. Two photos. © Prodok Teater TV

235) Claude TRUONG-NGOC: Plenary hall of the European Parliament in Strasbourg. Photo. Courtesy of Claude Truong-ngog/wikimedia commons

236) John TRAVLOS: Model of the first Pnyx in Athens. Photo © Homer A. Thompson

237) Photo of the Pnyx today. Courtesy of Kevin T. GLOWACKI and Nancy L. KLEIN, Texas A&M University, U.S.A

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