

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Theatre in Europe: a documentary history

This is the second volume to be published in the series *Theatre in Europe: a documentary history*. This book chronicles the emergence of a national feeling in the theatres of Northern and Eastern Europe from the mid-eighteenth to the late nineteenth centuries. During this period, acting and playwriting, management and staging often reflected nationalistic aspirations and cultural agendas. Using original documents and sources, including architects' plans, royal edicts, censors' reports, contemporary journalism, directors' blocking notes, memoirs and letters, this volume provides a chronological exploration of theatrical trends in eight countries. The documents reveal that in Denmark, Sweden and Norway the gradual development from royal patent houses and municipal theatres led to a genuinely public and Scandinavian institution. In Poland, Hungary, Bohemia and Rumania, theatrical records reveal the evolution of distinctly national repertoires and organizations removed from foreign influences. Similar sources demonstrate that Russia pursued native concepts of acting and playwriting after the retreat of Napoleon that culminated in the foundation of the Moscow Art Theatre. The result is a unique and fascinating picture of theatrical cultures, little known in the West, taking shape under the pressure of the political and socio-economic ideas that were creating modern Europe. The volume contains numerous illustrations, the source location for each document and a substantial bibliography.

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Theatre in Europe: a documentary history

General Editors

Glynne Wickham

John Northam

W. D. Howarth

This series presents a comprehensive collection of primary source materials for teachers and students, and serves as a major reference work for studies in theatrical and dramatic literature. The volumes focus individually on specific periods and geographical areas, encompassing English and European theatrical history. Each volume will present primary source material in English, or in English translation, relating to actors and acting, dramatic theory and criticism, theatre architecture, stage censorship, settings, costumes, and audiences. These sources include such documents as statutes, proclamations, inscriptions, contracts, and playbills. Additional documentation from contemporary sources is provided through correspondence, reports and eyewitness accounts. The volumes also provide not only the exact source and location of the original documents, but also complementary lists of similar documents. Each volume contains an Introduction, narrative linking passages, notes on the documents, a substantial bibliography and an index offering detailed access to the primary material.

Published

Restoration and Georgian England, 1669–1788, compiled and introduced by David Thomas and Arnold Hare, edited by David Thomas

German and Dutch Theatre, 1600–1848, compiled by George W. Brandt and Wiebe Hogendoorn, edited by George W. Brandt

Naturalism and Symbolism in European Theatre, 1850–1918, edited by Claude Schumacher

French Theatre in the Neo-classical Era, 1550–1789, edited by William D. Howarth

English Professional Theatre, 1530–1660, edited by Glynne Wickham, Herbert Berry and William Ingram

The Medieval European Stage, 500–1500, edited by William Tydeman

Romantic and Revolutionary theatre, 1789–1860, edited by Donald Roy

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Theatre in Europe: a documentary history

National theatre in Northern and Eastern Europe, 1746–1900

Edited by

LAURENCE SENELICK

Fletcher Professor of Drama and Oratory

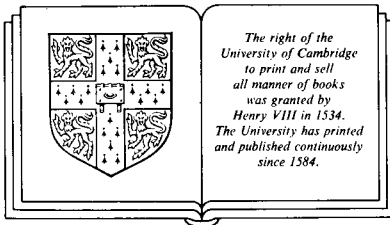
Tufts University

Associate editors:

PETER BILTON, GEORGE BISZTRAY,

BARBARA DAY, BOGDAN MISCHIU,

KARYNA WIERZBICKA-MICHALSKA



CAMBRIDGE UNIVERSITY PRESS

Cambridge

New York Port Chester

Melbourne Sydney

Cambridge University Press
978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900
Edited by Laurence Senelick
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521244466

© Cambridge University Press 1991

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1991
This digitally printed version 2008

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

National theatre in northern and eastern Europe, 1746–1900/edited by Laurence Senelick; associate editors, Peter Bilton, . . . [*et al.*].

p. cm. – (Theatre in Europe)
Includes bibliographical references.

ISBN 0-521-24446-3

1. Theater – Europe – History – 18th century – Sources. 2. Theater – Europe – History – 19th century – Sources. I. Series.

PN2570.N38 1990

792°.094'09034 – dc20 90-1651 CIP

ISBN 978-0-521-24446-6 hardback
ISBN 978-0-521-10086-1 paperback

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Contents

<i>List of documents</i>	page ix
<i>General editors' preface</i>	xxv
<i>Editor's preface</i>	xxvii
<i>Note on Cyrillic > Roman transliteration</i>	xxix
General introduction	I
Denmark, 1746–1889	17
Edited by Peter Bilton	
Introduction	17
I Legislation and administration, 1746–70	18
II The audience in 1771	28
III Acting and stage management, 1773–1843	30
IV Under the Ministry of Culture, 1849–89	48
Sweden, 1765–1900	64
Edited by Peter Bilton	
Introduction	64
I The Gustavian period, 1765–90	65
II The Royal monopoly, 1790–1810	80
III Management and acting at the Royal Theatres, 1796–1841	84
IV The Nya teatern and changes in the Royal Theatre, 1842–68	97
V Nationalization vs private management, 1870–1900	108
Norway, 1825–1909	125
Edited by Peter Bilton	
Introduction	125
I Strömberg's theatre in Christiania, 1825–32	126

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

vi	Contents	
	II The new theatre in Christiania, 1835-40	133
	III The first Bergen venture, 1849-63	139
	IV Pro-Norwegian activity in Christiania, 1847-65	157
	V The national stage in Bergen, 1872-1909	169
	VI Managing and enlarging the Christiania theatre, 1874-87	177
	Poland, 1765-1830	189
	Edited by Karyna Wierzbicka-Michalska	
	Introduction	189
	I The first National Theatre, 1765-74	190
	II The repertoire expands, 1778-1808	197
	III Improvements in administration and acting, 1810-16	211
	IV The government takes over, 1821-9	222
	Czech lands (Bohemia and Moravia), 1784-1881	231
	Edited by Barbara Day	
	Introduction	231
	I The Nostitz and Bouda Theatres, 1784-93	232
	II The Theatre of the Estates, 1814-35	237
	III The Cajetan Theatre and the theatre in Růžová Street, 1835-45	245
	IV Tyl's leadership and its opposition, 1846-50	256
	V The move for a national theatre, 1851-81	260
	Hungary, 1810-1838	276
	Edited by George Bisztray	
	Introduction	276
	I Canvassing for a national theatre, 1810-27	278
	II Building and managing a national theatre, 1832-8	287
	Rumania, 1818-1852	301
	Edited by Bogdan Mischiu	
	Introduction	301
	I Early Rumanian-language performances in Bucharest, 1818-19	301
	II The Philharmonic Society of Bucharest, 1834-7	303

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

	Contents	vii
III Establishing a state theatre in Bucharest, 1840–52	306	
IV The theatre in Jassy, 1832–46	310	
Russia, 1812–1898	317	
Edited by Laurence Senelick		
Introduction	317	
I Establishment of a post-Napoleonic Russian theatre, 1812–20	318	
II Acting, 1810–50	327	
III Gogol' and the call for a new repertoire, 1836–42	342	
IV Staging and management, 1839–50	348	
V The advent of Ostrovsky, 1855–60	364	
VI Actor training, 1850–90	372	
VII Imperial theatres, 1855–1900	376	
VIII Provincial, private and people's theatres, 1870–97	395	
IX Foundation of the Moscow Art Theatre, 1897–8	411	
Bibliography	421	
Scandinavia: General	421	
Denmark	421	
Sweden	424	
Norway	425	
Poland	428	
Czech Lands	429	
Hungary	431	
Rumania	433	
Russia	433	
<i>Index</i>	440	

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

List of documents

DENMARK, 1746–1889

I Legislation and administration, 1746–70

- 1 Frederik V grants C.A. Thielo a privilege to perform comedies, 30 December 1746
- 2 The privilege is reassigned to the actors, 29 December 1747
- 3 Frederik V's Royal privilege to theatre managers, 11 September 1750
- 4 Holberg refrains from directing plays, 1750
- 5 Holberg discusses liberal language and changing tastes in drama, 1750
- 6 The Board's instructions for the troupe at the Danish Theatre, Copenhagen, 28 December 1754
- 7a Christian VII's rescript assuming control of the theatre, 27 April 1770
- 7b Professor Harsdorff's plan for the reconstruction of the Danish Royal Theatre, 1772
- 7c The theatre façade after the reconstruction of 1774
- 7d The theatre with the pavilion added in 1792

II The audience in 1771

- 8 Police notice forbidding audience tumults, 30 November 1771
- 9 Ewald's satire on rude spectators, 1771

III Acting and stage management, 1773–1843

- 10 Costumes and properties for Holberg's *The Political Tinker*, 1773–84
 - (a) Costumes and properties, 1773–6
 - (b) Settings and properties, 1777–84
- 11 Scenes and machines for a Holberg comedy, 1777?
- 12 Gøiske describes Rosing's strutting and bellowing, 1778–80

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

- x List of documents
- 13 A stage manager's journal for 1781
- 14 Imprisoned actors plead for clemency from the Crown Prince, 21 December 1800
- 15 Oehlenschläger discusses Rosing, *Hakon Jarl* and tragedy, 1806
- 16 Dr Ryge animadvertes on unhygienic costumes, 2 November 1814
- 17 J.L. Heiberg promotes vaudevilles, 1826
- 18 J.L. Heiberg praises the acting of Johanne Pätges, 1827
- 19 Ryge praises his own acting, 1832
- 20a The greenroom of the Royal Danish Theatre, after 1821
- 20b J.L. Phister complains of nothing to wear on stage, 11 November 1839
- 21a Black market in theatre boxes, 1840
- 21b A huckster's box packed to bursting
- 22 August Bournonville complains of the demonstration against him in the King's presence, 1841
- 23 Jonas Collin lauded as a paragon of administrators, 1843
- 24a Kierkegaard analyses fear and freedom in Fru Heiberg's acting, 1848
- 24b Fru Heiberg as Lucretia in Holberg's *The Weathercock*, (*Den Vægelsindede*) between the comic servants Pernille and Henrik
- IV Under the Ministry of Culture, 1849–89
- 25 The Ministry of Culture defines the functions of a Director, 1849
- 26 Thomas Overskou reports on an interrupted rehearsal of *Hamlet*, 1855
- 27 Realism at the Court Theatre, 1856
- 28 Clause 12 of regulations on dramatists' fees, 1856
- 29 Heiberg rejects Ibsen's *Vikings at Helgeland*, February 1858
- 30 Theatre Commission's recommendation for a new playhouse, 5 October 1868
- 31a Royal act relating to the erection of a new playhouse, 18 June 1870
- 31b Evening of the last performance at the old Royal Theatre, 1874
- 31c The new Royal Theatre, 1874
- 31d Auditorium and stage of the new Royal Theatre, 1874
- 32 Georg Brandes describes Phister as Holberg's Jeppe, 1870
- 33 Edvard Brandes describes the effect of Høedt's departure, 1875
- 34 Molbech justifies the censor's confidentiality, 21 December 1877
- 35 Director Fallesen's diary for August 1887
- 36 William Bloch's promptbook for a fairy-tale play, 1887
- 37 Act ending the Royal Theatre monopoly on plays, 12 April 1889

SWEDEN, 1765-1900

I The Gustavian period, 1765-90

- 38 Baron Ehrensvärd laments the state of the Swedish theatre in the 1760s
 39 Stenborg's petitions for a Swedish theatre, 1771
 40 Announcement of Swedish performances, 1772
 41 Baron Ehrensvärd notes the first Swedish production, 1772
 42 Olof Kexél describes the new Royal Opera House and its opening performance in 1782
 43 Cabinet protocol concerning censorship, 12 May 1785
 44 J.H. Kellgren's report censoring a foreign play, 30 March 1793
 45 Gustaf III grants a privilege to A.F. Ristell, 25 March 1787
 46 Ristell's bankruptcy petition, 24 April 1788
 47 Ristell's costume inventory, 1788
 48 Regulations for the Royal Dramatic Company, 1789
 49 A.N. Clewberg discusses how the actors choose plays and react to the regulations, June-July 1789
 50 Clewberg's theatrical memoranda with the King's commentary, September 1789
 51 Censor Kellgren favours translated plays, 6 June 1790

II The Royal monopoly, 1790-1810

- 52 Gustav IV Adolf establishes a royal monopoly, 3 November 1798
 53 Gustav IV Adolf dissolves the Royal Opera, 27 September 1806
 54 Hjortsberg provides a retrospective of the Gustavian period
 55 Unflattering portraits of the directors of the theatre in the 1790s

III Management and acting at the Royal Theatres, 1796-1841

- 56 Nordforss's stage directions for *The Caravan*, 1796
 57 Contract of Gabriel Åman of the Royal Theatres, 2 January 1801
 58 Lagerbjelke's stage directions for *Ferdinand Cortez*, 1826
 59 Stjernström evaluates Lagerbjelke's influence
 60a The fire at the theatre, 24 November 1825
 60b The Arsenal Theatre on fire
 61a Newspaper criticism of an early appearance of Jenny Lind, 1831
 (1) *Dagligt Allehanda*
 (2) *Heimdall*

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xii List of documents

- 61b Jenny Lind's fans in the proscenium of the Opera house, 1847
- 62 Anders Lindeberg attacks the Royal monopoly, 1834
- 63 Johan Gabriel Carlén deplores the reintroduction of theatre censorship in 1834
- 64 Directors of the Royal Theatre report on the effect of the cholera, 15 July 1835
- 65a Torsslow praises Emelie Höggqvist as Ophelia, 29 April 1837
- 65b Emelie Höggqvist as Ophelia in the mad scene, 1847

IV The Nya teatern and changes in the Royal Theatre, 1842–68

- 66a The opening of Nya teatern, 1842
- 66b Façade of Nya teatern
- 66c Seating plan for the Nya teatern
- 67 Hedberg describes Edvard Swartz as Hamlet in 1853
- 68 Hedberg describes Elise Hwasser as Queen Anne in 1860
- 69 Acting training in the 1850s
- 70a Strindberg reports the impact of *La Belle Hélène* in 1865
- 70b Knut Almlöf as Menelaus
- 71 Bjørnstjerne Bjørnson writes to the King about dramatic copyright, 4 March 1868

V Nationalization vs private management, 1870–1900

- 72a The façade of the Dramatic Theatre, c.1863
- 72b Lindberg's memories of the Dramatic Theatre in 1871
- 73 Erik af Edholm's diary entries on the Opera fire, 5–24 April 1877
- 74 Ibsen insists on author's rights and a say in casting, 3 October 1879
- 75 Theatre Committee's recommendation for a new playhouse, 1880
- 76 Oscar II transfers financial responsibility for the Theatre to the government, 1881
- 77 Technical report on the state of the Opera building, 1886
- 78 Lampon of the Riksdag vote on subsidies, 19 May 1888
- 79 The formation of the Actors' Association in 1888
- 80 Tor Hedberg appraises the Dramaten ensemble, 1897
- 81 Strindberg writes to the director of *To Damascus*, 25 September 1900
- 82a Tor Hedberg attends the first night of *To Damascus*, November 1900
- 82b *To Damascus*. On the highway 1
- 82c *To Damascus*. By the mountain pass 1
- 82d *To Damascus*. By the sea 1

NORWAY, 1825-1909

I Strömberg's theatre in Christiania, 1825-32

- 83 Strömberg announces a public theatre, 24 December 1825
 84 The opening of Strömberg's theatre, 30 January 1827
 85 Newspaper reviews of Strömberg's Theatre, 3 and 10 October 1827
 86 Wergeland testifies to the Union Day demonstration, 1828
 87 Wergeland promotes Norwegian over Danish theatre, 24 January 1832

II The new theatre in Christiania, 1835-40

- 88a Directors of the Christiania Theatre build and equip the new playhouse, 1835-6
 (1) Directors to Troels Lund, 29 June 1835
 (2) Report of Supervisory Committee, 9 April 1836
 (3) Notice in *Dansk Kunstblad* on commencement of building, 16 July 1836
 88b Christian Henrik Grosch's painting of his Christiania Theatre on Bank Square (Bankplassen)
 89 Ebbell criticizes the stage productions, February-April 1837
 90 Rehearsal journal for Christiania Public Theatre, September 1837-8
 91 Krogness describes the 'Campbell' battle, 1838
 92 Inventory of the Christiania Theatre, December 1840

III The first Bergen venture 1849-63

- 93 Ole Bull advertises for a Norwegian theatre, 25 July 1849
 94a Playing Holberg to an invited audience in 1849
 94b Johannes Brun in his most famous comic role in Holberg, *Jeppe of the Hill*
 95 Laws for rehearsals at the Bergen theatre, 1850
 96 Ole Bull writes to his wife about preparations for the opening night, 30 November 1849 and 4 January 1850
 97 Review of the Bergen Norwegian Theatre's first performance on 2 January 1850
 98 Jensen praised as artistic director in 1850
 99 Bull applies to the Storting for funds, 2 September 1851
 100 Ridiculing the Storting's meanness, 28 September 1851

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xiv List of documents

- 101 Second season at the Bergen Theatre, 1851
- 102 Bull meets Ibsen, 16 October 1851
- 103 Bjørnstjerne Bjørnson argues for Norwegian life on stage, 19 October 1851
- 104 Ibsen's stage-manager's register for *The Pixie*, 1852
- 105 Bjørnson's production of *Gudbrandsdal Valley Dwellers*, 1858
- 106 Lucie Wolf evaluates Bjørnson and Ibsen as stage directors

IV *Pro-Norwegian activity in Christiania, 1847–65*

- 107 Christiania Theatre Directors weigh costs of gas lighting, 13 September 1847
- 108a Stage-manager's register for premiere of *Mountain Adventure*, 1850
- 108b National romanticism and costume in a similar genre play, *The Mountain Farm*: portrait of Amalie Døvre in a generic national costume at the Kristiania Norwegian Theatre or Christiania Theatre
- 109 A damning review of Ibsen's *The Warrior's Barrow*, 28 September 1850
- 110 Ibsen reviews a vaudeville, May 1851
- 111 Monrad discusses nationality and a Norwegian drama school, 1854
- 112 Bjørnstjerne Bjørnson supports public demonstrations, 8 May 1856
- 113 Ibsen reports on the activity of the Kristiania Norwegian Theatre, 2 July 1859
- 114 Bjørnson defends his production of *A Midsummer Night's Dream*, 28 April 1865

V *The national stage in Bergen, 1872–1909*

- 115 Bøgh calls for a revival, November–December 1872
- 116 Fasting attacks the play *Swanwhite's Daughter*, February 1873
- 117 Costumes and sets in the 1870s and 1880s
- 118 Gunnar Heiberg directs *The Wild Duck* in 1885
- 119 Heiberg's setting for the world premiere of *The Wild Duck* in 1885
- 120 Heiberg describes the actress Johanne Dybwad in 1887
- 121 Joachim Grieg pays tribute to Christian Michelsen's efforts to support the theatre

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)VI *Managing and enlarging the Christiania Theatre, 1874-87*

- 122a Ibsen writes to Ludvig Josephson to place *Peer Gynt* at the Christiania Theatre, February 1874
- 122b Drawing of the Hall of the Mountain King, world premiere of *Peer Gynt*, Christiania Theatre, 24 February 1876
- 123a Schröder explains why he refused to produce *Ghosts* in 1881
- 123b Sketch of the Norwegian premiere of *A Doll's House*, Christiania Theatre, 1880, by Olaf Jørgenson
- 123c Sketch of Christiania premiere of *The Wild Duck*, Christiania Theatre, 1885
- 123d Sketch of world premiere of *Hedda Gabler*, Christiania Theatre, 1891
- 124 Bjørn Bjørnson rehearses *Richard III* in 1884
- 125 Kristiania Theatre Administration's correspondence on electrifying the theatre, January-February 1886
 - (a) Elektrisk Bureau to Bjørn Bjørnson, 26 January 1886
 - (b) Administration to Elektrisk Bureau, 8 February 1886
 - (c) Elektrisk Bureau to the Administration, 9 February 1886
- 126 A new location for the theatre in 1887
- 127 Royal decree conferring a new National Theatre, 19 July 1887

POLAND, 1765-1830

I *The First National Theatre, 1765-74*

- 128 How the National Theatre was founded in 1765
- 129 Stanislas Augustus appoints a Director of the Polish Comedy Theatre, 1 February 1766
- 130 Lipski's rules for Polish actors, 1 August 1766
- 131 Czartoryski describes the first actors of the National Theatre
- 132 Czartoryski's advice to the actors and playwrights of the National Theatre, 1771
- 133 Bogusławski describes the comic actor Karol Świerżawski

II *The repertoire expands, 1778-1808*

- 134 Bogusławski stages the opera *Misery Made Happy* in 1778
- 135a Stanislas Augustus praises the play *Return of the Member of the Diet*, 19 January 1791

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xvi List of documents

- 135b One scene from Niemcewicz's comedy *Return of the Member of the Diet*
 136 Elisa von der Recke attends the ballet *Cora and Alonzo*, 18 November 1791
 137a A German traveller's impressions of the Warsaw National Theatre in 1793
 137b Painting of a ballet in progress at the National Theatre in Krasiński Square, before its reconstruction, c.1791
 137c Exterior of the theatre in Krasiński Square
 138a Controversy over the comedy *Cracovians and Highlanders* in 1794
 138b Scene from *Cracovians and Highlanders*, 1794
 139 Excerpts from Żółkowski's *Small Theatrical Dictionary*, 1808

III *Improvements in administration and acting, 1810–16*

- 140 Chairman of the Government Administration of the National Theatre sets its tasks and plans, 29 September 1810
 141 Announcement of the opening of the drama school, 6 March 1811
 142 Bogusławski explains the need for three theatres in Warsaw, 1811
 143 Excerpts from Bogusławski's acting manual *Mimicry*, 1812
 144 Osiński's address at the opening of the Drama School, 4 February 1815
 145 Review of a production of *Hamlet*, 13 May 1815
 146 Review of a production of Molière's *The Miser (Skąpiec)*, 24 September 1816

IV *The government takes over, 1821–9*

- 147 Description of the house and stage of the Warsaw Theatre, 1821
 148 Theatre statutes governing repertoire, performances, rehearsals, costumes and scenery, 1822
 149 Project of an agreement with the government concerning the maintenance of the Warsaw Theatre by the Society of Artists, 1825
 150 Mochnacki criticizes *Macbeth* by Shakespeare and Ducis, 10 May 1829
 151 Stage directions for the drama *The Peasant as Millionaire* produced at the Warsaw Theatre in 1829

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

CZECH LANDS (BOHEMIA AND MORAVIA), 1784–1881

I The Nostitz and Bouda Theatres, 1784–93

- 152 Petition to the Prague Town Council for a Czech theatre company, 10 August 1784
- 153a Review of the first Czech language production in the Nostitz Theatre, 1785
- 153b The Nostitz Theatre
- 154 Opening of the *Bouda* and its Czech repertoire, July 1786
- 155 Prokop Šedivý's *Short treatise on the benefit to be had from a permanent and well-ordered theatre*, 1793

II The Theatre of the Estates, 1814–35

- 156a Štěpánek's *Liberation of the Motherland* obliquely promotes Czech culture, 1814
- 156b Act IV, scene 6 in Štěpánek's *Liberation of the Motherland*
- 157 Petition to the Emperor for a Czech theatre, 12 November 1821
- 158 Chmelenský sums up the state of Czech theatre from April 1824 to the end of 1826
- 159 The introduction of prosody to verse drama, 1821
- 160 Chmelenský's hopes at the re-opening of the Theatre of the Estates, 1834
- 161 Tyl criticizes Štěpánek's management of the Theatre of the Estates, 13 August 1835

III The Cajetán Theatre and the theatre in Růžová Street, 1835–45

- 162a The Cajetán refectory used as a theatre
- 162b Kaška-Zbraslavský recalls his first performance at the Theatre *U Kajetánů* in 1835
- 163 Chmelenský reviews *Everyone for his homeland*, 2 February 1835
- 164 Tyl supports original Czech plays, 9 July 1835
- 165 A comparison of Czech and Polish troupes, 12 January 1837
- 166a Stöger's New Theatre in Růžová Street
- 166b Plan of the boxes and stalls in the New Theatre in Růžová Street
- 166c Kolár registers a complaint against Tyl for assault in 1841
- 167 Stöger announces a playwriting competition at the Theatre in Růžová Street, 1 January 1843

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xviii List of documents

- 168 Tyl launches a verbal attack on Mr and Mrs Kolár, 25 September 1845

IV Tyl's leadership and its opposition, 1846–50

- 169 Contract appointing Tyl to manage the Czech productions at the Royal Theatre of the Estates, 1846
- 170 Havlíček Borovský's doubts concerning a Bohemian national theatre, 8 December 1849
- 171 Havlíček Borovský protests against the opening of the Summer Arena, 18 April 1849
- 172a The open-air theatre at Pštroska
- 172b Tyl's address at the opening of the Arena in Pštroska, Summer, 1849

V The move for a national theatre, 1851–81

- 173 Havlíček Borovský attacks so-called Czech–German cultural 'equality', 2 April 1851
- 174 Collections for building the National Theatre
- 175a Homage paid to the genius of Shakespeare before his bust during the celebration in his behalf, 1864
- 175b Perdita's speech in the Shakespeare Festival Procession, 1864
- 176a Preparations for laying the foundation stone of the National Theatre, 1868
- 176b The ceremonial procession accompanying the laying of the foundation stone for the National Theatre, 1868
- 177 Jan Neruda leaps to the defence of Czech drama and opera, 26 March 1874
- 178a Architect's estimate, 1866, and actual cost, 1881, of the National Theatre
- 178b Caricature of the delayed work on the National Theatre, 1872
- 179 An aesthetician points out the significance of the National Theatre as its opening is prepared, 8–9 March 1881
- 180 Reactions to the destruction by fire of the National Theatre, 26 August 1881

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

HUNGARY, 1810–1838

I Convassing for a National Theatre, 1810–27

- 181 Pest County petitions Viceroy Joseph, 15 March 1810
- 182 Viceroy Joseph replies to Pest County, 19 July 1810
- 183a Model of the Rondelle
- 183b István Kultsár's appeal to Pest County for a theatre site, 23 June 1814
- 184 Kultsár's project for the national playhouse, 11 November 1819
- 185 József Katona asks why drama can't catch on in Hungary, April 1821
- 186 Kölcsey argues for theatre in Hungary, 1827

II Building and managing a National Theatre, 1832–38

- 187 Pest County recommends a joint stock company, 14 January 1832
- 188 Count Széchenyi's aristocratic doubts about a grandiose Hungarian theatre, 1832
- 189 Theatre Committee accepts a site for the playhouse, 11 June 1834
- 190a The theatre in Kolozsvár, built in 1821
- 190b Gábor Földvály's letters to Palatine Joseph on building the Pest theatre, 1835
 - (a) 26 September 1835
 - (b) 24 October 1835
- 191 Parliamentary act XLI funding the National Theatre, 2 August 1836
- 192 General Assembly of Pest County advertises a competition for running the theatre, 1 April 1837
- 193 County Assembly's decrees on the National Theatre, 14 June 1837
- 194a Exterior of the National Theatre, built in 1837
- 194b Auditorium of the National Theatre seen from the stage
- 194c Directors' report to the shareholders, 6 June 1838

RUMANIA, 1818–1852

I Early Rumanian-language performances in Bucharest, 1818–19

- 195 An Englishman describes the city's first theatrical season, 1818–19
- 196 Praise to the venture in Văcărescu's prologue to *Hecuba*, 1819
- 197 Prince Alexandru Șuțu's decree founding an Office of Theatre to exercise censorship, 8 November 1819

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xx List of documents

II The Philharmonic Society of Bucharest, 1834–37

- 198 Goals of the Philharmonic Society, 1834
- 199 Heliade-Rădulescu's speech at the first 'examination', 29 August 1834
- 200 Statutes of the Philharmonic Society, 27 October 1834
- 201 Review of a student performance, 1835

III Establishing a state theatre in Bucharest, 1840–52

- 202 The Prince of Wallachia resolves to overlook cost overruns, 15 August 1843
- 203 Cezar Bolliac praises original drama, 1846
- 204 The opening of the Great Theatre, 31 December 1853
- 205a A description of the theatre building, 1853
- 205b Contemporary engraving of the Great Theatre of Bucharest as it looked at the time of its completion in 1852

IV The theatre in Jassy, 1832–46

- 206 Opening of the first permanent playhouse, the Théâtre des variétés, 1832
- 207 Negruzzi voices the problem of competition from French troupes, 21 July 1838
- 208 Kogălniceanu describes the first Rumanian troupe, 1840
- 209 Contract of the first Rumanian theatrical directorate, 18 March 1840
- 210 Public attitudes to Rumanian theatre satirized in 1844
- 211 Prince Mihail Sturza suppresses the play *Corn-factor Bucket*, 26 February 1846
- 212a The opening of the Great Theatre on 22 December 1846
- 212b Contemporary engraving of the exterior view of the Great Theatre at Copou (Jassy) as it appeared before its destruction by fire in 1888

RUSSIA, 1812–1898

I Establishment of a post-Napoleonic theatre, 1812–20

- 213 The invasion of Moscow, 1812
 - (a) Maykov to A.L. Naryshkin, Director of State Theatres, St Petersburg, 19 August 1812
 - (b) Maykov to Naryshkin, from the town of Vladimir, 8 September 1812

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

- (c) Naryshkin to Maykov, late October 1812
- (d) A troupe of French actors chased out of Moscow in 1812
- 214 Advertisement for performances at the Znamensky Theatre, Moscow, 1815
- 215a Pushkin describes St Petersburg audiences in 1820
- 215b The Bol'shoi Theatre in Petersburg in the early nineteenth century
- 216 Budget of the Moscow Imperial Theatre, 1821
- 217 Minutes of the Chief Theatrical Committee, 1825–26
 - (a) On rehearsals, 13 April 1825
 - (b) On the repertoire
 - (c) On plays in verse, 12 March 1826

II Acting, 1810–50

- 218a Introduction of declamation to the Russian stage
- 218b Semënova as Clytemnestra and Shusherin as Agamemnon in *Iphigenia in Aulis*
- 219 Aksakov's ideas on acting, 1825
- 220 Aksakov compares Mochalov and Karatygin, 1828
- 221 The Inspector of the Repertoire's journal of the Alexandra Theatre, 1831–3
- 222 Belinsky describes Mochalov as Hamlet in 1837
- 223a Shchepkin excels in sentimental drama, 1843
- 223b Shchepkin and his daughter Aleksandra as Simon the sailor and his daughter, 1838
- 224 Belinsky anatomizes Shchepkin's acting, 1845

III Gogol' and the call for a new repertoire, 1836–42

- 225 Gogol' inveighs against vaudeville and melodrama, 1836
- 226a Gogol's comedy *The Inspector* opens, 19 April 1836
- 226b I.I. Sosnitsky as the Mayor in *The Inspector*
- 227 Gogol' defends *The Inspector* from its critics, 1842

IV Staging and management, 1839–50

- 228 A provincial rehearsal, 1839
- 229 Shakespeare and stage design at the Maly Theatre in the 1840s

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xxii List of documents

- 230 Weekly report of the Director of the Moscow Theatre to the Administrator of State Theatres, May 1843
- 231 A critic truckles to the censorship, 1843
 (a) Bulgarin to Prince Volkonsky
 (b) Prince Volkonsky to the Minister of Public Enlightenment
- 232 Belinsky explains the difference between Moscow and Petersburg audiences, 1845
- 233 The stage manager's duties in the 1840s and 1850s
- 234 Staging plot for Turgenev's *The Bachelor*, 1850

V *The advent of Ostrovsky, 1855–60*

- 235 Prov Sadovsky plays Lyubim Tortsov in 1855
- 236 Dobrolyubov defines Ostrovsky's 'Realm of Darkness', 1859
- 237a Grigor'ev stresses Ostrovsky's uniqueness, 1860
- 237b The climactic scene in *Thunderstorm* at the Alexandra Theatre, St Petersburg, 1859
- 238 Dobrolyubov perceives *A Ray of Light in the Realm of Darkness*, 1860

VI *Actor training, 1850–90*

- 239 An artistic conservative declares the need to train actors, 1850
- 240 A stage manager offers a project for an acting class at the Imperial theatre in Petersburg, 1867
- 241 An actor recollects the lack of training in the 1880s

VII *Imperial theatres, 1855–1910*

- 242 Repertoire statistics for St Petersburg, 1855–81
- 243 The benighted regime of Administrator Saburov, 1858–62
- 244a Management and staging in Imperial theatres in the 1880s and 1890s
- 244b Caricature of the Maria Theatre gallery
- 245a *Woe from Wit* in modern dress at the Moscow Maly Theatre in the 1850s: I.V. Samarin as Chatsky, M.S. Shchepkin as Famusov and G.S. Ol'gin as Skalozub
- 245b Pëtr Karatygin attacks historical costuming in 1879
- 246 Organization of workshops at the Imperial theatres, St Petersburg in 1911
- 247 The actress Ermolova's diary for 1871–2
- 248a Yuzhin describes Ermolova as the Maid of Orléans in 1884

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

- 248b Ermolova as Joan of Arc in armour
- 249 Lensky's notes on acting, 1894
- 250 The star Fedotova sues to the Administration for redress in a bureaucratic stalemate, 1897

VIII Provincial, private and people's theatres, 1870-97

- 251 Savina remembers Medvedev's troupe in Kazan in 1872-3
- 252 Alekseev-Yakovlev stages drama in a fairground booth in 1880
- 253 Sinel'nikov describes his directional reforms in the provinces in 1882
- 254 Ostrovsky pleads for a people's theatre, 1881
- 255 Prince Urusov campaigns for privately managed theatres, 1881
- 256a A journalist catalogues Moscow audiences in the 1880s
- 256b Korsh's Theatre as designed by the architect M.N. Chichagov
- 257 Speeches and reports of the first All-Russian Congress of Stage Workers, 9-23 May 1897
 - (a) Questions to be deliberated by the Congress
 - (b) Boborykin on the stage proletariat
 - (c) Karpov on people's theatre
 - (d) Kremlev on the actor's social significance
 - (e) Vekhter on keeping Jews off the stage
 - (f) Burdzhhalov on establishing theatre in a peasant village

IX Foundation of the Moscow Art Theatre, 1897-8

- 258 Stanislavsky and Nemirovich-Danchenko enunciate the first principles in 1897
- 259 Nemirovich-Danchenko sets the basic tasks for the Art Theatre, 15 January 1898
- 260 Programme and budget for the first year of the Moscow Art Theatre, May 1898
- 261 Stanislavsky's speech at the opening rehearsal, 14 June 1898
- 262 Rules for the normal running of productions and rehearsals, 1898

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

General editors' preface

In appointing appropriately qualified editors for each of the sixteen volumes of this documentary history it has been our aim to provide a comprehensive collection of primary source materials for teachers and students on which their own critical appraisal of theatrical history and dramatic literature may safely be grounded.

Each volume presents primary source documents in English, or in English translation, relating to actors and acting, dramatic theory and criticism, theatre architecture, stage censorship, settings, costumes and audiences. Editors have, in general, confined their selection to documentary material in the strict sense (statutes, proclamations, inscriptions, contracts, working-drawings, playbills, prints, account books, etc.), but exceptions have been made in instances where prologues, epilogues, excerpts from play texts and private correspondence provide additional contemporary documentation based on author's authority or that of eye witnesses to particular performances and significant theatrical events.

Unfamiliar documents have been preferred to familiar ones, short ones to long ones; and among long ones recourse has been taken to excerpting for inclusion all passages which either oblige quotation by right of their own intrinsic importance or lead directly to a clearer understanding of other documents. In every instance, however, we have aimed to provide readers not only with the exact source and location of the original document, but with complementary lists of similar documents and of secondary sources offering previously printed transcripts.

Each volume is equipped with an introductory essay, and in some cases introductory sections to each chapter, designed to provide readers with the appropriate social background – religious, political, economic and aesthetic – as context for the documents selected; it also contains briefer linking commentaries on particular groups of documents and concludes with an extensive bibliography.

Within this general presentational framework, individual volumes will vary considerably in their format – greater emphasis having to be placed, for example, on documents of control in one volume than in another, or with dramatic theory and criticism figuring less prominently in some volumes than in others – if each volume is to be an accurate reflection of the widely divergent interests and concerns of different European countries at different stages of their historical

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xxvi General editors' preface

development, and the equally sharp differences in the nature and quality of the surviving documents volume by volume.

The editors would like to thank Michael Black and Sarah Stanton at Cambridge University Press for their unwavering interest, encouragement and practical support in bringing this enterprise forward from thoughts and wishes expressed at a Conference in 1979 to publication of the first volume to reach maturity a decade later.

Glynne Wickham (Chairman)
Bristol University, 1988

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Editor's preface

The national theatres in many of these countries were branches of the government run from official chancelleries, and recent regimes have considered the theatrical heritage an important facet of the nation's life: the result is that extant documentation is substantial. The difficulty of choice was immediately apparent, but in this collaborative effort each editor has been free to determine matters of selection, emphasis and format for each given nation. It could be (and has been) argued that each of these cultures deserves a separate volume to itself, but within our spatial limitations we have tried to be representative, not comprehensive. The arrangement is largely chronological, with sub-divisions used to demarcate specific areas of interest. Except for certain Scandinavian and Polish manuscripts, all the documents we have culled have previously been published in their original languages, and the bibliographic citation is usually made to their appearance in print, not to the actual physical location of an item.

The translations in each section have been made by the given editor, with two exceptions. New translations from the Czech are by Jitka Martin; but, in both the Czech and Russian sections, wherever an adequate translation already existed, it was preferred to a new version. I have revised the translations throughout for consistency of spelling and terminology. The system of transliteration used from the Cyrillic to the Roman alphabet is given on pages xxix-xxx.

In an enterprise of this scope, a great many persons must take a hand if it is to succeed. My thanks go first to the far-flung associate editors themselves, who have been remarkably thorough, industrious and efficient. Next I must express my gratitude to the General Editors of the series and the editorial staff at Cambridge University Press, who have been seraphically patient during a long gestation period, in particular Sarah Stanton, Kevin Taylor and Victoria L. Cooper. This work has benefited from the much-appreciated advice of a number of individuals, including Stanley Hochman, Stanley Buchholz Kimball, Barbara Krøl-Kaczorowska, Ludwick Krzyzanowski, Anthony Pearson, Claude Schumacher, František Svejkský, Boleslaw Taborski, Paul I. Trensky and Gordon M. Wickstrom; whether I took their advice or not, any errors must light on my head. A good deal of the preliminary labour on this volume was begun while I was a Fellow at the

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xxviii Editor's preface

Wissenschaftskolleg zu Berlin (Institute for Advanced Studies) in 1985–6, and I wish to express my thanks to its staff, especially the librarian Frau Gesine Bottomley, and to my colleagues in the drama cadre, Peter Jelavich, Herta Schmid, Jurij Striedter and Andrzej Wirth, for support and suggestions. Thanks also go to Dr Jeanne Newlin of the Harvard Theatre Collection for permission to use illustrations in that archive. My research and secretarial assistants at Tufts University, Thomas Connolly and Joseph Keller, have earned my thanks for a good deal of last-minute checking and compilation, as has Michael McDowell for help with the photography of the illustrations.

The associate editors have their own thanks to offer. Peter Bilton wishes to acknowledge the assistance rendered by Trine Næss, librarian of the Theatre Collection of the Oslo University Library, and Kari Gaarder Losnedahl, librarian of the Bergen Theatre Museum. Barbara Day would like to thank her translator Jitka Martin and Dr James Naughton of Oxford University for advice and suggestions. George Biztray is grateful to his colleague at the University of Toronto, Professor Scott Eddie of the Department of Economics, for providing currency equivalents.

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

Cyrillic > *Roman transliteration*

Cyrillic	Roman
А	A
Б	B
В	V
Г	G
Д	D
Е	E
Ж	ZH
З	Z
И	I
Й	Y
К	K
Л	L
М	M
Н	N
О	O
П	P
Р	R
С	S
Т	T
У	U
Ф	F
Х	KH
Ц	TS
Ч	CH
Ш	SH
Щ	SHCH
Э	È
Ю	YU
Я	YA

Cambridge University Press

978-0-521-10086-1 - National Theatre in Northern and Eastern Europe, 1746-1900

Edited by Laurence Senelick

Frontmatter

[More information](#)

xxx Note on Cyrillic > Roman transliteration

Ы	Y
ЫЙ (final)	Y
ИЙ	Y
Ь	'
Ъ	..
Е (pronounced <i>yo</i>)	Ë