

Deutsche Forschungsgemeinschaft (DFG) - Reinhart Koselleck-Projekt

GLOBAL THEATRE HISTORIES

**Modernization, Public
Spheres and Transnational
Theatrical Networks
(1860-1960)**





Cover Photo: Hanoi Opera House, 1940. Photograph by Harrison Forman (Source: Digital Collections at University of Wisconsin-Milwaukee)

Contents

Project Summary	4
The GTH Network	8
Research	10
Theatrical networks in the age of empire: Maurice E. Bandmann and the globalization of theatre	10
Transatlantic Theatrical Entrepreneurship: Circuits, Agencies and Brokers at the Turn of the 20th Century	11
Theatre Houses and Theatre Education in the Middle East	12
A New Theater-Landscape for Belgrade (1841-1914)	12
The Tropic Trapeze: Circus in Colonial India	13
The Parsi Community and its Theatre	13
Internationalization of Communism in and by Theatre	14
The Bayreuth Enterprise (1848-1914)	14
Sounding Modernities: Music and Theatre in Manila and the Asia-Pacific, 1869-1946	15
Theatrescapes. Mapping Global Theatre Histories	16
Public Outreach	17
The 'Transnational Theatre History' series	17
Theatre and Globalization. A massive open online course	18
The Journal of Global Theatre History	18
Digital Humanities in Theatre Research	19
Imprint & Contact	20

Project Summary

The Center for Global Theatre History investigates the emergence of theatre as a global phenomenon against the background of imperial expansion and modernization in the 19th and 20th centuries. It has evolved out of the six-year Reinhart Koselleck project 'Global Theatre Histories' (GTH) conducted at the Theatre Studies Department at Ludwig-Maximilians-University Munich (LMU) funded by the German Research Foundation (DFG). This project has developed a major corrective to existing theatre historiographical principles by linking two previously separate scholarly debates: 'global' or 'world history' and recent discussions on the emergence of a 'transnational public sphere'. Theatrical modernism (as an artistic practice) and modernization in its political, economic and institutional manifestations are understood as flip sides of the same coin affecting theatre throughout the world and leading to massive institutional changes. The temporal coordinates of the project parallel the acceleration of colonialism and imperialism from the 1860s until World War I leading ultimately to political decolonization in the early 1960s and the 'cultural front' of the East-West division until 1990.



5

BAR
OPEN
AT
1st & 2nd Floor



NEW EMPIRE CINEMA BAR

Budweiser

GREAT TIMES ARE WAITING

GRAB SOME BUDS

Budweiser



EMPIRE CINEMA
First Floor & Terrace

KFC

BARISTA
CAFÉ



The main focus is on hitherto under-researched phenomena: theatrical trade routes facilitating the movement of theatre artists and productions; as well as the creation of new public spheres in situations of cross-cultural contact in multiethnic metropolitan centres and the dynamics of theatrical modernization in non-Western countries.

All scholars involved with the center engage with the perspectives developed by global history and examine concomitant theatrical processes. The idea of 'global theatre histories' revolves around a central assumption or hypothesis: that during the second half of the nineteenth century a seismic shift took place in the way nations and cultures began to deal with one another and that this shift is reflected in the way theatre was organized, disseminated and how it functioned as a cultural force. This period sees in the West an unprecedented growth of theatre in all metropolitan centres that expanded into extensive touring and the establishment of transnational theatrical networks spanning the globe. It also sees the emergence of a new discourse or system known as 'art theatre', where a certain realm of theatrical activity was bracketed off and imbued with a discourse hitherto reserved for the fine arts, music and certain literary texts. The creation and expansion of 'art theatre' which came to be almost co-terminous with the notion of 'modern theatre' required also the definition of a new kind of public sphere, large and active enough to sustain these now concepts of theatre. Our research is centrally concerned with illuminating the twin concepts of modernization and modernity and their mutual imbrication as manifested in the creation of new public spheres.

Previous Page: New Empire Theatre Calcutta. Opened 1932. (Source: Christopher Balme Photo Collection)

Bandmann Opera Company, 'Peggy', Act II, Imperial Theatre, Tokyo. 1912 (private collection)





The GTH Network

STAFF

Prof. Dr. Christopher Balme, PRINCIPAL INVESTIGATOR
Dr. Nic Leonhardt, ASSOCIATE DIRECTOR
Dr. Gero Toegl, DOCTORAL AND POST-DOCTORAL RESEARCHER
Dr. Anirban Ghosh, DOCTORAL RESEARCHER
Dr. meLê Yamomo, DOCTORAL RESEARCHER
Dr. Ziad Adwan, POST-DOCTORAL RESEARCHER
Gwendolin Lehnerer, GRADUATE ASSISTANT
Lisa-Frederike Seidler, GRADUATE ASSISTANT

PARTNERS

Maria João Brilhante

CENTRO DE ESTUDOS DE TEATRO, LISBON
UNIVERSITY, PORTUGAL

Tracy C. Davis

NORTHWESTERN UNIVERSITY, USA

Jim Davis

UNIVERSITY OF WARWICK, COVENTRY, UK

Franklin J. Hildy

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE
STUDIES, UNIVERSITY OF MARYLAND, USA

Stephen P. Hughes

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY,
SOAS, UNIVERSITY OF LONDON, UK

Zoltán Imre

EÖTVÖS LORÁND UNIVERSITY, BUDAPEST, HUNGARY

Veronica Kelly

SCHOOL OF ENGLISH, MEDIA STUDIES AND ART
HISTORY, UNIVERSITY OF QUEENSLAND, AUSTRALIA

Peter W. Marx

THEATRE STUDIES, UNIVERSITY OF COLOGNE,
GERMANY

Stanca Scholz-Cionca

JAPANESE STUDIES, TRIER UNIVERSITY, GERMANY

Shannon Steen

DEPT OF THEATER, DANCE, PERFORMANCE STUDIES IN
AMERICAN STUDIES, UC BERKELEY, USA

Richard Waterhouse

SCHOOL OF PHILOSOPHICAL AND HISTORICAL
INQUIRY, UNIVERSITY OF SYDNEY, AUSTRALIA

Margaret Werry

DEPARTMENT OF THEATRE ARTS AND DANCE,
UNIVERSITY OF MINNESOTA, MINNEAPOLIS, USA

Maria Helena Werneck

UNIVERSIDADE FEDERAL DO ESTADO DO RIO DE
JANEIRO, BRASIL

Gordon Winder

FACULTY OF GEOGRAPHY, LUDWIG-MAXIMILIANS-
UNIVERSITY MUNICH, GERMANY

Catherine Yeh

MODERN LANGUAGES & COMPARATIVE LITERATURE,
BOSTON UNIVERSITY, USA

RESEARCH FELLOWS

Richard Waterhouse (2012)
Tracy Davis (2012)
Stanca Scholz-Cionca (2014)
Laurence Senelick (2015)

ASSOCIATED DOCTORAL RESEARCHERS

Marija Djocic
GRADUATE SCHOOL FOR EAST AND SOUTHEAST EUROPEAN STUDIES, LMU

Caroline Herfert
DEPARTMENT FOR THEATRE, FILM, AND MEDIA STUDIES, UNIVERSITY OF VIENNA,
AUSTRIA

Rashna Nicholson
DFG RESEARCH TRAINING GROUP: "GLOBALIZATION AND LITERATURE. REPRESENTA-
TIONS, TRANSFORMATIONS, INTERVENTIONS", LMU

FORMER MEMBERS

Berenika Szymanski-Düll, POST-DOCTORAL RESEARCHER
Johanna Dupré, DOCTORAL RESEARCHER
Sabine Rösch, STUDENT ASSISTANT
Sarah Clemens, STUDENT ASSISTANT
Adela Sabban, STUDENT ASSISTANT
Lisa Skwirblies, STUDENT ASSISTANT



Research

Bandmann Opera Company Japan ca. 1912 (private collection)

Theatrical networks in the age of empire: Maurice E. Bandmann and the globalization of theatre CHRISTOPHER BALME

This project examines the theatrical circuit created and managed by the Anglo-American actor and manager, Maurice E. Bandmann (1882-1922). Bandmann toured and organized theatre throughout the British empire and beyond. Largely forgotten today, the Bandmann Circuit provided professional theatrical entertainment on a route that extended from Gibraltar to Tokyo. Although he drew most of his productions from London, the centre of his operations was not the British capital, however, but India, where he had his headquarters in Calcutta, and later Cairo. His operations represent a significant shift towards the globalization of theatre. The study focuses on five key areas: Family networks; economical and commercial operations; places of performance; repertoire and publics; legal enforcement in colonial contexts. It draws on global and transnational history as well as actor-network-theory to provide a new approach to studying theatre in the age of empire.





Alice Kauser: 1910, photo: Byron Company, New York, N.Y. (Source: Museum of the City of New York)

Transatlantic Theatrical Entrepreneurship: Circuits, Agencies and Brokers at the Turn of the 20th Century

NIC LEONHARDT

This research project focuses on the transatlantic networks, exchange, and circuits that were essential for the entertainment industry between the 1880ies and 1920ies. The study particularly illuminates theatrical agents and playbrokers who facilitated and operated theatrical entertainments in North-America and Europe (and often in other parts of the world, too) – and who have hitherto hardly been in the focus of scholars. By portraying selected agents and brokers and their heterogeneous business models for promoting dance, circus, drama, variety and early film, this study systematically sheds light on the professionalization of theatrical brokers as well as the infrastructure and institutionalization of theatrical and artistic trade at the turn of the 20th century.

Ruth St. Denis: coloured post card.

Maurice E. Bandmann 1907 (private collection)



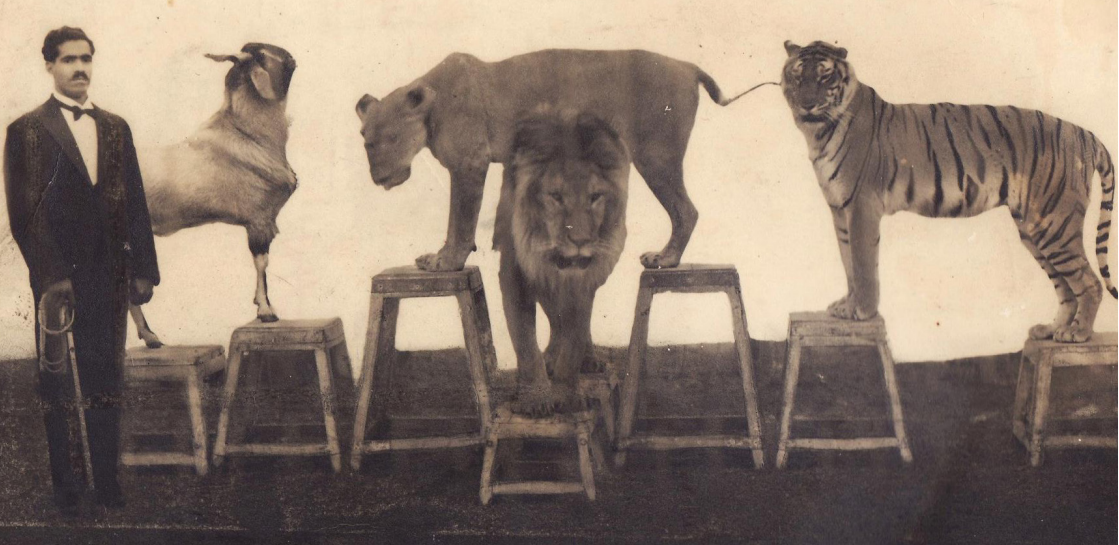


A New Theatre Landscape for Belgrade (1841-1914)
MARIJA DJOKIC

In her PhD project, Marija Djokic examines Belgrade's theatre landscape in the second half of the 19th and the early 20th century. Although her approach foregrounds the theatrical history of the city, it still needs to be viewed as part of a larger cultural space. During the 19th century the theatre offered in Belgrade became more diverse. Various forms of theatre from all over Europe were also represented in Serbia's capital: from the National Theatre, private 'boulevard' theatres to dance and movie theatres as well as circus and acrobatics. However, despite this diversity, theatre histories of Belgrade are generally characterized by strong national imperatives and dedicated almost exclusively to the institution of the National Theatre. This notion of clearly defined, rigid national cultural institutions will be questioned and complemented by a hybrid landscape of theatre life. The goal is to overcome the national historical perspective and to identify transnational linkages and networks as exemplified by theatre. By portraying the theatre offerings in Belgrade, the city can be seen as a multifaceted landscape of globalization, which manifests itself not only as a centre of attraction for artists from all over Europe but even in the National Theatre itself, the supposed institution of education of the nation.

Theatre Houses and Theatre Training in the Middle East
ZIAD ADWAN

Ziad Adwan's research examines the social and institutional relationship between theatre houses, educational institutes, and the modern Arab Nation States. In a series of regional studies, he focusses on the relationship between the Opera House in Damascus and the Al-Assad dynasty in Syria; the function of theatre houses in the United Arab Emirates, and the relationship between theatre education, training and the formation of the nation states in the Middle East. Against the backdrop of the Cold War and the various modernization processes in the region, this project follows the controversies, adaptation processes, and identity politics triggered by the introduction of modern Western theatre practices. It adopts a geo-spatial approach to relate the trans-regional influences on modern Arab theatre to its neighboring countries and powers in the region.



The Tropic Trapeze: Circus in Colonial India

ANIRBAN GHOSH

Indian circus companies and performers remain largely absent within the historical narratives of theatre and performance in South Asia. The tropic trapeze: Circus in Colonial India project seeks to address key issues of gender, transculturalism and identity politics around the travelling circuses owned and operated by Indians around the 1870s to 1940s. The project starts with detailing the lives and travels of Indian performers in Europe and North America, who performed in different fairs and exhibitions, as well as Western Circus companies travelling to different parts of South Asia around the mid-19th-Century. The initial chapters reflect on the entrepreneurship of Indian circus owners in setting up companies owned by Indians and the initial logistical and aesthetic troubles. Female circus performers remain a strong presence in this project (specifically because the debates around the idea of female bodies operating in public spheres was largely absent when it came to circus, unlike theatre). Finally, the project reflects upon the global connections of the South Asian circus companies. In the concluding chapters, the role of animals and their representation is discussed along with the trading companies which arranged for the global transactions of these 'exotic creatures', namely the Hagenbeck Company from Hamburg.

The Parsi Community and its Theatre

RASHNA NICHOLSON

The Parsi theatre that emerged in the second half of the nineteenth century was India's first modern theatre and an answer to the bourgeois aspirations of a new Indian middle class. Although its importance has been widely acknowledged due to its association with Indian cinema and the modern Indian theatre, there exists to this date no published critical history of the texts themselves and of their relation to the community that they sprang from. This thesis therefore serves as a corrective measure, filling in the gap in existing research through the documentation of the rise and expansion of the Parsi theatre in relation to the politics of the Parsi community from 1853 to 1891. In the process the work not only rectifies the erroneous dating that has hitherto plagued South Asian Cultural Studies but also, in its function as a compendium of primary sources, be a valuable resource for scholars of South Asian, Southeast Asian and Theatre History.

The Bayreuth Enterprise (1848–1914)

GERO TOEGL

Internationalization of Communism in and by Theatre BERENIKA SZYMANSKI-DÜLL

Against the background of infrastructural, social and medial changes in the late 18th and in the 19th century this project concentrates on the international touring theatre between 1850 and 1914 with an emphasis on three countries: USA, Germany and Poland. It focuses on transgressions of territorial, cultural and linguistic borders made by selected actors (i.a. Bogumil Dawison, Helena Modrzejewska, Daniel Bandmann, Agnes Sorma, Fanny Janauschek) and the resulting phenomena within theatre. Based on the perspectives developed by global and transnational history it investigates three key aspects: the impact of migrants within theatre business, touring theatre as a contact zone, itinerant theatre as a transnational phenomenon and its contribution to the emergence of a transnational public sphere.



Until today, Wagner studies are beset with discussions around Richard Wagner and his personality while three central aspects of the “Wagner Phenomenon” are conspicuously neglected: the global reach of the Wagner controversy already in the 19th century, the Bayreuth Festival Project both in its historical evolution and as an ideological model for other festivals, as well as the pragmatic aspects of organizing and financing the famous model productions in Bayreuth, but also streamlining the worldwide network of followers and friends of ‘the Meister’. Gero Tögl’s dissertation puts these aspects center stage. His monograph, now available at Königshausen&Neumann in Würzburg, Germany, describes the Bayreuth Festival as a transnational project of social reform and reaction to the modernization processes in Europe and North America before World War I. Elements such as the anti-capitalist rhetoric, the financing of the festival, and the nationalist discourses developed by Wagner and his inner circle at Wahnfried are connected to cosmopolitan ideals of his concept and the globalization of opera markets. Wagner’s life-long endeavor to market his public persona and establish a monopoly for his works are depicted as only one side of the same coin, while a traditionally much less regarded transnational web of enterprises was forged by his heirs at Wahnfried.

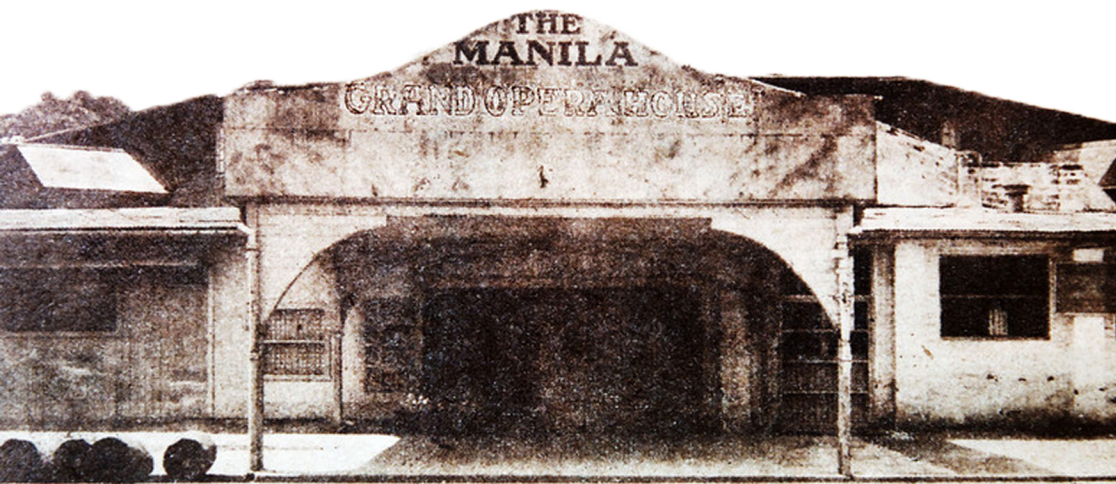
The Manila Grand Opera House ca. 1948. (Source: The National Historical Commission of The Philippines Photo Collection)

Modjeska as Magda in Sudermann’s A Family Nest. (Source: Helena Modjeska, Memories and Impressions of Helena Modjeska [New York: Macmillan, 1910].)

Sounding Modernities: Music and Theatre in Manila and the Asia-Pacific, 1869–1946

MELÉ YAMOMO

Set in the age of the transformation of the world (Jürgen Osterhammel, 2014), in the period that A.G. Hopkins (2002) calls the age of 'modern globalization', and in what C.A. Bayly (2004) marks as the 'beginning of the modern world'—when colonial Southeast Asia was inextricably entangled into global modernity— this project surveys the spread of music and theatre as part of the modernist aspirations of Manila, Medan, Batavia, Shanghai, Singapore, and Kuala Lumpur. It examines the 'soundings' of modernities in Manila and the Asia Pacific. Centripetally, it examines the arrival of travelling musicians, theatre and opera companies which re-casted listening into an act of modern cultural consumption. Centrifugally, it traces the migration of Manila musicians as they engaged in the modernization project of its neighboring Asian cities. In the years spanning 1869 and 1948, the globalization of capitalist relations, the improvement of transcontinental travel and worldwide communication, as well as the tolerant political regimes provided the milieu in which modernization of music consumption instigated the 'uniformization' in the commodification of various cultural products and processes, while simultaneously fragmenting societies into distinct identities, institutions, and nascent nation-states.



Theatrescapes. Mapping Global Theatre Histories

The historiography of theatre and media dedicated to analyzing its objects as phenomena of global circulation and exchange requires a relational and multi-dimensional perspective which can profit from recent innovations in Digital Humanities (DH) and Historical Network Analysis. Anthropologist Arjun Appadurai has coined the notion of various “scapes” as a means for understanding the different dimensions of globalization. The Theatrescapes tool embraces this key concept of ethnographical, sociological, and historical research in order to collect, visualize, and depict global flows and cultural encounters in 19th and 20th century theatre, opera, and popular entertainment. As one of the leading media and cultural institutions of this period, theatre across genres acted as a means of cultural exchange, mobility, and trade.

This project combines an interdisciplinary and collaborative approach to link questions of global history and transnational theory with the methods and tools of Digital Humanities. Its goal is to develop and implement a relational database on the basis of geo- and chronoreferencing. With aid of this database, one will be able to better collect, analyse and map the global exchanges and trans-local

dynamics of theatre during so-called first phase of globalization (1850-1920). This powerful research tool in-progress has proved to be crucial in further investigating theatrical phenomena in their relation to economic and cultural globalization – not only for historiographical projects, but also for contemporary phenomena. We are constantly expanding our collection of data on impresarios, venues, touring troupes, and other theatrical actants. The database is conceived both as an empirical research tool and as a means of reflection on historiographical methods for theatre historians interested in theatre as a trans-local mediator, global connector, and transcultural institution. The project is designed as a point of departure for the long-term establishment of Digital Humanities in the fields of theatre studies, art history, as well as history at LMU and has received an LMUexcellent start-up grant to develop tools and methods for academic research and teaching. It can be retrieved via <http://www.theatrescapes.gwi.uni-muenchen.de>.



Public Outreach

The 'Transnational Theatre History' series

Theatre history has been largely told as national history, even though from antiquity it has been a transnational phenomenon. Transnational Theatre Histories aims to intervene in theatre historiography by illuminating vectors of cultural exchange, migration, appropriation, and circulation that long predate the more recent trends of neoliberal globalization, hence our focus extends up to approximately the end of the twentieth century. Books in the series document and theorize the emergence of theatre, opera, dance, and performance against backgrounds such as imperial expansion, technological development, modernity, industrialization, colonization, diplomacy, and cultural self-determination. The series publishes original academic work on topics such as:

- theatrical trade routes facilitating the movement of artists and productions
- the modification and creation of public spheres through cross-cultural contact
- the role of multi-ethnic metropolitan centers and port cities
- modernization and modernity experienced in transnational contexts
- new materialism: objects moving across national and international borders
- migration and recombination of aesthetics and forms
- colonization and decolonization as transnational projects
- performance histories of cross- or inter-cultural contact

- festivals, exchanges, partnerships, collaborations, and co-productions
- diplomacy, state and extra-governmental involvement, support, or subversion
- historical perspectives on capital, finance, and administration
- processes of linguistic and institutional translation

The series is published by Palgrave Macmillan and is edited by Christopher B. Balme, Tracy C. Davis, and Catherine M. Cole together with an editorial board of leading theatre historians: Leo Cabranes-Grant (UC Santa Barbara, USA), Khalid Amine (Abdelmalek Essaadi University, Tétouan, Morocco), Laurence Senelick (Tufts University, USA), Rustom Bharucha (JNU, New Delhi, India), Margaret Werry (University of Minnesota, USA), Maria Helena Werneck (Federal University of Rio de Janeiro), Brazil), Catherine Yeh (Boston University, USA/ University of Heidelberg, Germany).

The series has published the following books:

Transatlantic Broadway. The Infrastructural Politics of Global Performance

By Marlis Schweitzer. London, New York: Palgrave Macmillan 2015 (TTH 1)

Theatre, Globalization and the Cold War.

Ed. Christopher Balme, Berenika Szymanski-Düll. London, New York: Palgrave Macmillan 2016 (TTH 2, forthcoming)

Theatre and Globalization. A Massive Open Online Course

Our research relies heavily on connected media and Web 2.0 technologies. So does our teaching. In this course conducted with our partner Coursera we initially reached almost 7.000 people from all over the world. The course was conducted in spring 2015 over six weeks and is now permanently available on demand at coursera.org. The modules cover the historiographical debates on 'global history', the mobility of theatre during the late 19th and early 20th century, actors, managers, and impresarios as globally acting mediators of theatre, local theatre buildings as contact zones for transcultural exchange, the 'Cultural Cold War' of the 1960s-80s, as well as most recent phenomena like megamusicals, festivals, and livestreaming theatre in cinemas. The course has now become a cornerstone of communicating current insights to a wider public of people interested in theatre, as well as part of our teaching program at LMU.

The Journal of Global Theatre History

With a focus issue on 'Theatrical Trade Routes', the Journal of Global Theatre Histories (GTHJ) was launched in March 2016. This new online, peer-reviewed journal is devoted to exploring the historical dimensions of theatre and performance from a global, transnational and transcultural perspective. It has grown out of our work at the Center for Global Theatre History and presents recent research on theatre, opera, dance, and popular entertainment against the backdrop of globalization studies, transnational and transcultural processes of exchange. We encourage submissions of material covering all areas, periods, or epochs of all genres of the performing arts, but place special emphasis on the eighteenth, nineteenth, and twentieth centuries. All articles will engage strongly with theories or research questions foregrounding the dynamics of globalization and transnational perspectives. We especially encourage research that focuses on the institutional and economic dimensions of the performing arts as well as their connection with questions of reception or the public sphere. The Journal is hosted by LMU's central library and is freely available at <https://gthj.ub.lmu.de>, with a fully online submission, review, and



Digital Humanities in Theatre Research

International Federation for Theatre Research Working Group

publication process. Our editorial board consists of renowned theatre scholars from all over the world including Christopher Balme and Nic Leonhard as its editors together with Derek Miller (Harvard), Helen Gilbert (Royal Holloway London) Stanca Scholz-Cionca (Trier/Munich), Kati Röttger (Amsterdam), Marlis Schweitzer (York University, Toronto), Roland Wenzlhuemer (Heidelberg), Gordon Winder (Munich). New issues are published twice a year. With GTHJ, the Center of Global Theatre History is equipped with a fast and sustainable way of publishing its research to academic audiences all over the world and disseminating transnational and transcultural perspectives in the field of theatre history.

Established by Nic Leonhardt and Frank Hildy (University of Maryland, theatrefinder.org), this working group seeks to represent the full range of experience IFTR members have with Digital Humanities in Theatre and Performance Research. Its members present papers and projects that explore the theoretical implications of Digital Humanities for our research into theatre and performance; that describe existing cyber projects in theatre and performance research; propose needed digital projects in these fields; or explicate problems relating to the pedagogy and technology of such projects (and perhaps propose solutions to them). Meetings of the working group are held as part of the program of IFTR annual conferences.

119



Imprint & Contact

Ludwig-Maximilians-University Munich
Department for History and the Arts
Center for Global Theatre Histories
Georgenstrasse 11
80799 Munich
Germany

Email: globaltheatrehistory@lrz.uni-muenchen.de
Phone: +49-(0)89-2180 5941
http://www.theaterwissenschaft.uni-muenchen.de/forschung_praxis/gth/index.html

Editor
Prof. Dr. Christopher Balme

Editorial Office
Dr. Gero Toegl

Layout/Graphics
Dr. meLê yamomo