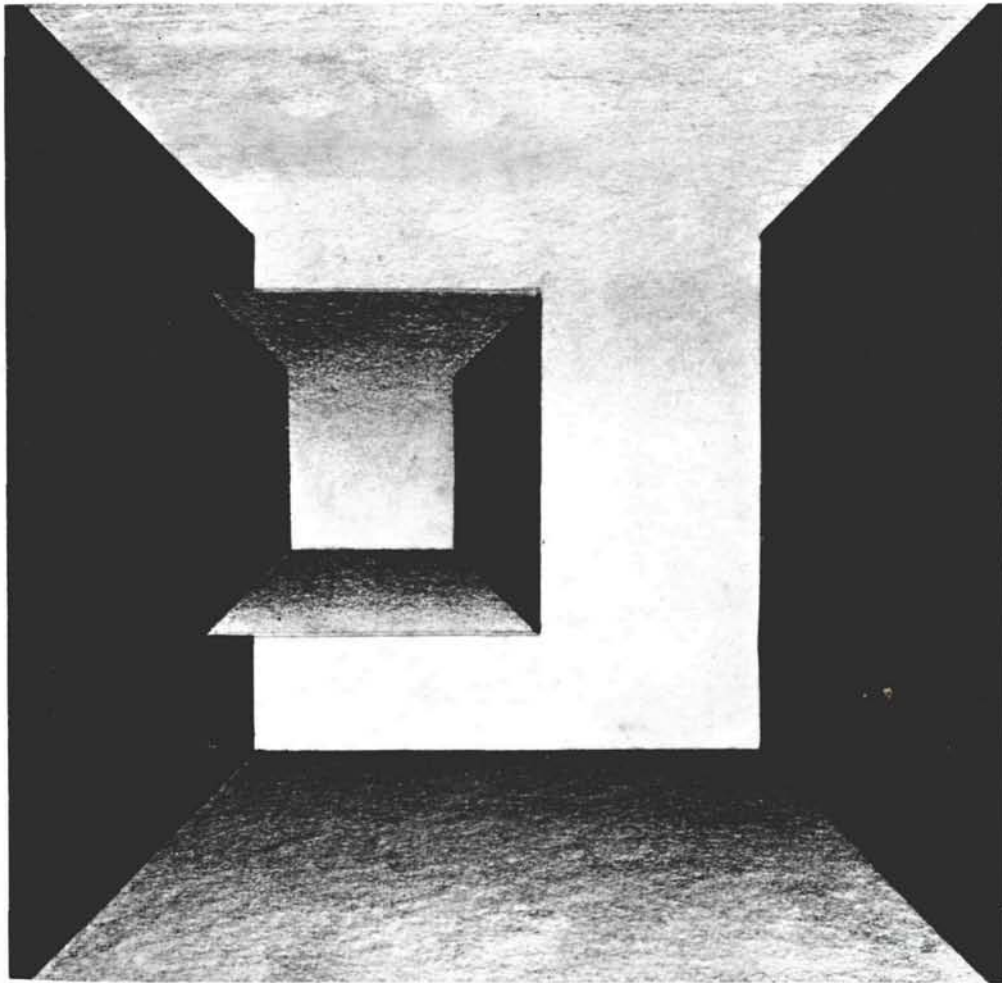


# THEATRE RESEARCH INTERNATIONAL



VOLUME 20 NUMBER 2 SUMMER 1995

**Oxford University Press in Association with the  
International Federation for Theatre Research**

## NOTES TO CONTRIBUTORS

1. Contributions should be in English. Two copies of all manuscripts should be sent to the Editor, Department of Theatre Studies, University of Glasgow, Glasgow G12 8QF, Scotland. If possible, an electronic version (ideally in Apple Mac Word 5) should also be included.
2. Articles should not exceed 4000 words and must be accompanied by an abstract of approximately 200 words which should be a succinct condensation of the paper.
3. Manuscripts should be typed double-spaced with wide margins.
4. Illustrations (reproducible photographs or line drawings) should be carefully labelled and captioned.
5. Notes must be listed at the end of the manuscript.
6. All articles will be acknowledged upon receipt. Authors should be informed of a decision within four months of receipt.
7. Manuscripts should be checked carefully before submission to avoid difficulties at the proof stage.
8. Book reviews are usually by invitation, but the editors are always ready to consider offers to undertake reviewing.
9. Twenty-five complimentary offprints of each article will be sent to authors; additional offprints are available at the author's expense. Book reviewers will receive a complimentary copy of the journal.
10. Manuscripts are accepted on the understanding that they are original contributions, unpublished and not on offer to another publication.

### Note to North American Publishers

Please send your review copies directly to Dr Thomas F. Connolly, English Department, Suffolk University, 41 Temple Street, Boston, MA 02114-4280. E-mail: [eon@cube.clas.suffolk.edu](mailto:eon@cube.clas.suffolk.edu).

# THEATRE RESEARCH INTERNATIONAL

Volume 20 Number 2

## Contents

### ARTICLES

#### I — Theatricality

Guest Editor: Erika Fischer-Lichte

- ERIKA FISCHER-LICHTE, Introduction: Theatricality: A Key Concept in Theatre and Cultural Studies 85
- MARVIN CARLSON, Theatre History, Methodology and Distinctive Features 90
- ERIKA FISCHER-LICHTE, From Theatre to Theatricality—How to Construct Reality 97
- MICHAEL QUINN, Concepts of Theatricality in Contemporary Art History 106
- HELMAR SCHRAMM, The Surveying of Hell. On Theatricality and Styles of Thinking 114

#### II — The Moscow Keynote Speeches

Edited by Michael Anderson

- MICHAEL ANDERSON, Introduction 119
- FRANTIŠEK ČERNÝ, A Message to the Moscow Conference Delegates 121
- JANELLE REINELT, Theatre on the Brink of 2000: Shifting Paradigms 123
- ELLY KONIJN, Actors and Emotions: A Psychological Perspective 132
- BRUCE MCCONACHIE, Theatre History and the Nation-State 141
- MITSUYA MORI, Intercultural Problems and the Modernization of Theatre in Japan 149
- HELMAR SCHRAMM, The Open Book of Alchemy in/on the Mute Language of Theatre: 'Theatricality' as a Key for Current Theatre/Research 156

## REVIEWS

JOHN RUDLIN, <i>Commedia dell'arte: An Actor's Handbook</i> (Gerard Flanagan)	165
GERALDINE COUSIN, <i>Shakespeare in Performance: King John</i> (David Ian Rabey)	165
JULIE A. CARLSON, <i>In the Theatre of Romanticism: Coleridge, Nationalism, Women</i> (Jane Milling)	166
GEORGE ROWELL, ed., <i>Robert Atkins: An Unfinished Autobiography</i> (Russell Jackson)	166
ANATOLY SMELIANSKY, <i>Is Comrade Bulgakov Dead? Mikhail Bulgakov at the Moscow Art Theatre</i> (Vera Gottlieb)	167
PETER THOMSON & GLENDYR SACKS, eds., <i>The Cambridge Companion to Brecht</i> (Anna-Marie Taylor)	168
LANCE ST JOHN BUTLER, ed., <i>Critical Thought Series No. 4: Critical Essays on Samuel Beckett</i> (Anna McMullan)	169
OSCAR LEWENSTEIN, <i>Kicking Against the Pricks: A Theatre Producer Looks Back</i> (Bill Naismith)	169
SAMUEL A. HAY, <i>African American Theatre: An Historical and Critical Analysis</i> (David Krasner)	170
MARTIN BANHAM, ERROL HILL AND GEORGE WOODYARD, eds., <i>The Cambridge Guide to African and Caribbean Theatre</i> (James Gibbs)	171
ECKHARD BREITINGER, <i>Theatre and Performance in Africa: Intercultural Perspectives</i> (Martin Banham)	172
HANNA SCOLNICOV, <i>Women's Theatrical Space</i> (Jacky Bratton)	173
GAY GIBSON CIMA, <i>Performing Women: Female Characters, Male Playwrights, and the Modern Stage</i> (Kim Marra)	173
PETA TAIT, <i>Converging Realities: Feminism in Australian Theatre</i> (Rachel Fensham)	175
KEN FURTADO & NANCY HELLNER, <i>Gay and Lesbian Plays: An Annotated Bibliography</i> (Stacy Wolf)	175
MARIA ZETTNER, <i>Paperback Theatre: Das Young Vic und seine Bedeutung für das englische Theater</i> (Anna-Marie Taylor)	176
SUE JENNINGS, ANN CATTANACH, STEVE MITCHELL, ANNA CHESNER & BRENDA MELDRUM, <i>The Handbook of Dramatherapy</i> (Ditty Dokter)	177
ROBERT LANDY, <i>Persona and Performance: The Meaning of Role in Drama, Therapy and Everyday Life</i> (Ditty Dokter)	178
TONY JACKSON, ed., <i>Learning Through Theatre: New Perspectives on Theatre and Education</i> (Chrissie Poulter)	179
BOOKS RECEIVED	180

EDITOR CLAUDE SCHUMACHER, Reader in Theatre Studies,  
University of Glasgow

ASSISTANT EDITOR: DAVID WALKER, Professor of  
French, University of Sheffield

REVIEW EDITORS: BRIAN SINGLETON, Lecturer in  
Theatre Studies, Samuel Beckett Centre, Trinity College,  
Dublin 2, Eire & USA: THOMAS CONNOLLY, Lecturer in  
English, Suffolk University, Boston, MA.

#### EDITORIAL BOARD

Glynn Wickham, Professor of Drama, University of  
Bristol (Chairman)

Michael Anderson, Professor of Drama, University of  
Kent, Canterbury

Georges Baal, Directeur de Recherches, C.N.R.S., Paris  
Jack Reading, Society for Theatre Research, London, UK

Kenneth R. Richards, Professor of Drama, Victoria Univer-  
sity of Manchester, UK

Robert K. Sarló, Professor, Gymnasiumstrasse 8/6, A-1180  
Vienna, Austria

Jacques Scherer, Professor, Institut d'Etudes Théâtrales,  
Université de Paris III, France

David Whitton, Department of French, Lancaster University

*Theatre Research International* is published by Oxford  
University Press for the International Federation for Theatre  
Research/Fédération Internationale pour la Recherche  
Théâtrale.

The Journal covers the historical, critical, and theoretical  
study of documentation of drama, conceived as the art of the  
theatre and publishes original articles on performance,  
acting and production techniques, theatre architecture, and  
actors' social conditions. Contributions appear only in  
English, but articles are provided with *résumés* in French.

The motif on our cover was designed by Josef Svoboda for  
*Theatre Research/Recherches Théâtrales* in 1966 and  
presented to the International Federation for Theatre Re-  
search/Fédération Internationale pour la Recherche  
Théâtrale.

*Theatre Research International* is published three times a  
year, in Spring, Summer and Autumn at a price of £56.00  
(UK and Europe) \$107 (Rest of world), with single issues at  
£21 (UK and Europe) \$41 (Rest of world). Prices include  
postage by surface mail or, for subscribers in the USA and  
Canada, by Airfreight or in Japan, Australia, New Zealand  
and India by Air Speeded Post. Air mail rates are available on  
request. Payment is required with all orders and subscrip-  
tions are accepted and entered by the volume/s. Payment  
can be made by the following methods: Cheque (made  
payable to Oxford University Press), National Girobank  
(Account 500 1056), Credit Card (Access, Visa, American  
Express, Diners Club), UNESCO Coupons. Bankers:  
Barclays Bank plc, PO Box 333, Oxford. Code 20-65-18.  
Account 0071564. Please send orders to Journals Subscrip-  
tions Department, Oxford University Press, Walton Street,  
Oxford OX2 6DP, UK. Tel: 44 (0) 1865 267907; fax: 44 (0)  
1865 267773.

All rights reserved; no part of this publication may be  
reproduced, stored in a retrieval system, or transmitted in  
any form or by any means, electronic, mechanical, photo-  
copying, recording, or otherwise without either the prior  
written permission of the Publishers, or a licence permitting  
restricted copying issued in the UK by the Copyright Licens-  
ing Agency Ltd, 90 Tottenham Court Road, London W1P  
9HE, or in the USA by the Copyright Clearance Center, 27  
Congress Street, Salem, Mass 01970.

© Oxford University Press 1995

ISSN 0307-8833

Typeset by BH Typesetters & Designers, Waddington  
Manor, Near Banbury, Oxfordshire OX17 1SW, England.

Printed in Northern Ireland at the Universities Press  
(Belfast) Ltd.