Preface

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The research project titled 'Towards a Global History of Culture' at Chuo University, Tokyo, examines cultural history from a global perspective, with theatre as a point of interest. A symposium dedicated to this topic was supposed to be held at our institution in March 2020 titled 'Theatre History as a History of Performance Spaces and Stage Technologies: A Comparative Perspective'.

However, the pandemic prevented the event from coming to fruition. Since the researchers were unable to gather and exchange thoughts in a physical place, they had at least two alternatives: meet in virtual space such as Zoom and/or to condense their ideas into an extremely small (or electronic) space known as an (e-)book and offer it for public discussion. We have chosen the second option, and hence, this was how the present volume came into being.

Theater, art, literature, religion, law, urbanism, architecture, technology—this is an interdisciplinary book that discusses the histories of these fields in various ways. Geographically, it covers a significant portion of the globe; chronologically, it ranges from ancient times to the present. We hope that readers who specialize in different disciplines, regions, and periods will be interested in this book. The broad spectrum of contributions gathered here may present a challenge to the reader, which is why the editors thought it useful to provide a brief summary in advance.

(1) SEO Tatsuhiko's contribution deals with street theater in Chang'an, the capital of the Tang Dynasty in early 9th century China with a population of approximately 700.000. The high level of urbanization, expansion of monetary economy, and international trade relations led to functional differentiations and consequently, to the construction of an international cultural metropolis in which a variety of religious denominations became indigenous, including Buddhism, Taoism, Manichaeism, Christianity, and

Zoroastrianism. This mixed culture left its mark on contemporary street theater. Seo analyzes a play performed in the streets and recorded as *The Tale of Li Wa*, which shows the urban structure of Chang'an and can be considered one of the earliest love stories in eastern Eurasia.

(2) MITSUMA Yasuyuki deals with the semicircular ancient theater built and rebuilt in the Greek or Roman style in Babylon, the ancient central city of Babylonia, at the time of the Seleucid and Arsacid dynasties (305/304 – 141/140 BC and 141/140 BC – 224 AD, respectively). The theater not only functioned as a playground for Greek tragedies but also as a meeting house for the Greco-Macedonian resident group and a place for political propaganda toward this group.

(3) The perspective in Italian Renaissance stage was codified by Sebastiano Serlio; his theatrical treatise from the *Second Book of Architecture* (1545) is based on relevant passages by Vitruvius on Roman theater. Both texts were translated into German by W.H. Ryff in 1547 – 48. Hans Joachim DETH-LEFS describes how closely Ryff's *Vitruvius Teutsch* follows the terminology of Serlio, who translates Vitruvius's term *Scaenographia* to "perspective" and uses it as a visual guidance directed toward a vanishing point. In closed, roofed perspective theater, all spatial positions are fixed, especially those of the spectator. The linear perspective spatial calculus marginalizes vagrant gazes, movements, and interactions. Vitruvius's term, which defines ancient participatory spectator behavior in public places, is underexposed: *statio*. The term is of military origin ("stationing"); Vitruvius describes a (collective) pause at cultic places that correspond to the statio of the stars, i.e., the periodic return of the stars to the starting point of their courses. However, the actual orientation of the crowd was with regard to the statio principis, i.e., the position of Augustus, to whom the ten architectural books are dedicated. Ryff translates the term "statio" to "Stellung" or to "stand," which aims at controlling the public space according to respective social rank. An example of theatricality in a public setting outside a theater building is the anatomical theater, first depicted on the frontispiece of Andreas Vesalius's seminal Fabrica (1543). In this occupation-related theater, the communicative behavior of participants (in relation to the ancient statio) is expressed clearly.

(4) ISHIDA Yuichi examines how Andrea del Pozzo uses the term *theatrum* in his *Perspectiva pictorum et architectorum* (1693) to describe the "Wedding at Cana" in the Gesù Church in Rome as a setting where he decorated the high altar to bring a religious miracle to life for the audience (congrega-

tion) in visual fusion. The Jesuit Pozzo presents clear rules of perspective for the construction of scenes. Ishida analyzes the usage of the term theatrum at that time and states that it referred to both settings for church ceremonies and stages for theatrical performances in the modern sense.

The following three contributions deal with international entertainment culture around 1900.

(5) HIOKI Takayuki is devoted to the Kabuki theater of the late Tokugawa period and the Meiji era (in the second half of the 19th century to the early 20th century according to the Christian calendar), specifically to questions surrounding stage props for realistic performances of disasters and battle scenes, such as the use of magic lanterns or gunpowder. Inspirations and materials were provided by real events, such as the Ansei Tokai and the Ansei Nankai earthquake (both 1854), the Boshin war (1868 – 1869), the Satsuma Rebellion (1877), the First Sino-Japanese War (1894 – 95), or the Russo-Japanese War (1904 – 5).

(6) ITODA Soichiro demonstrates how the number of theaters in Berlin in the 1870s and 1880s first increased and then decreased. He analyzes this in the context of the history of laws governing the theater: The 1869 law on the "right of unrestricted commerce" deprived court theaters of their privileges and allowed the proliferation of commercial theaters in Berlin. This law also allowed theaters and pubs to merge, causing security problems. Consequently, theaters were subject to new regulations. The time had come for artistic performances to be staged in fireproof buildings, clearly differentiated from non-theaters.

(7) ENOMOTO Yasuko examines the history of the Lyceum Theatre in Shanghai, which was founded in 1866 and was the city's first foreign theater. In 1842, after the Treaty of Nanking between Britain and Qing China opened the port of Shanghai to Western countries, it became a cosmopolitan city with the International Settlement and French Concession. The Western-style Lyceum Theatre was a venue for Westerners to perform Western works and for Westerners to watch them, but it also became a place for Chinese and Japanese audiences to experience Western culture.

The next two contributions are devoted to theater developments in the 20th century.

(8) ITO Masaru uses the example of the Leningrad School to examine the reformation of theater practice in 1920s Russia with the emergence of directors. Gvozdev and his colleagues positioned contemporary theater in a historical context to work out the possible implications of future issues. Accordingly, new theater ideas should also, especially, be inspired by historical studies. To put it another way: Ito's essay is a scientific–historical study of how theatrical space and objects on stage were thematized by the Leningrad School.

(9) Kai VAN EIKELS first traces the history of how the stages and auditoriums of European theaters have been lit or darkened, and how film screenings have been integrated into theatrical performances. Van Eikels then analyzes the various ways in which projection technologies have been used in modern theater. Examples include Robert Lepage's adaptations of Shakespeare's *Hamlet* (1995 in Toronto and 2016 in Singapore), the performances of the Japanese collective Dumb Type, such as *OR* (France, 1997), and Frank Castorf's stage adaptation of Dostoevsky's novel *Humiliated and Insulted* (Berlin, 2001). In the last example, Bert Neumann's stage set is analyzed in opposition to Peter Brook's "empty stage."

(10) The volume concludes with Nawata's contribution, which explores the concept and method of the book and attempts to sketch how some so-called cultural techniques of the theater spread globally in the history. He divides them into three categories: (1) Performance space: Nawata relies on Christopher Balme for this notion (2) Stage technology (3) The writing surface on which the plot or text of the play is written, stored, and distributed. Of these three, the first two are discussed in this book.

When writing Japanese and Chinese names, the surname is first presented, and, in certain cases, the entire surname is capitalized. In alphabetic Japanese, when two consecutive morae have the same vowel, three options are available, namely, (a) use the circumflex for long vowels ("ôzora") and do not use a circumflex (b) "ozora" or rarely use "oozora" (c). In this article, we followed methods (a) in the majority of cases and (b) for internationally used alphabetical place names, such as Tokyo, and names of contributors.

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