

# *Contents*

<i>List of documents</i>	<i>page ix</i>
<i>General editors' preface</i>	xxv
<i>Editor's preface</i>	xxvii
<i>Note on Cyrillic &gt; Roman transliteration</i>	xxix
General introduction	1
<b>Denmark, 1746–1889</b>	<b>17</b>
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
<b>Sweden, 1765–1900</b>	<b>64</b>
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
<b>Norway, 1825–1909</b>	<b>125</b>
Edited by Peter Bilton	
Introduction	125
I Strömberg's theatre in Christiania, 1825–32	126

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
 <b>Poland, 1765–1830</b>	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
 <b>Czech lands (Bohemia and Moravia), 1784–1881</b>	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
 <b>Hungary, 1810–1838</b>	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
 <b>Rumania, 1818–1852</b>	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

III Establishing a state theatre in Bucharest, 1840–52	306
IV The theatre in Jassy, 1832–46	310
<b>Russia, 1812–1898</b>	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