

Ludwig-Maximilians-University Munich

Journal of Global Theatre History

Theatrical Trade Routes

Editors

Christopher Balme and Nic Leonhardt

Volume 1, Number 1, 2016

Editorial Office

Gero Toegl
Gwendolin Lehnerer

Editorial Board

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)

Table of Contents

Editorial

.....	III
Christopher Balme and Nic Leonhardt Introduction: Theatrical Trade Routes	1
.....	
Shannon Steen Theatrical Commodity Chains and Colonial Competition	10
.....	
Derek Miller The Salve of Duty: Global Theatre at the American Border (1875-1900)	20
.....	
Christopher Balme Maurice E. Bandmann and the Beginnings of a Global Theatre Trade	34
.....	
Stanca Scholz-Cionca Japanesque Shows for Western Markets: Loïe Fuller and Japanese Theatre Tours Through Europe (1900-08)	46
.....	
Veronica Kelly Australasia: Mapping a Theatrical 'Region' in Peace and War	62
.....	
Maria Helena Werneck and Maria João Brilhante Art and Trade in a Postcolonial Context: In Search of the Theatre Routes Linking Brazil and Portugal (1850 – 1930)	78
.....	

Editorial

Published under the Creative Commons License CC-BY 4.0 All rights reserved by the Author.

With this focus issue on ‘Theatrical Trade Routes’ the Centre for Global Theatre History at LMU Munich presents the first issue of a new online, peer-reviewed journal devoted to exploring the historical dimensions of theatre and performance from a global, transnational and transcultural perspective. The journal has grown out of a research project conducted at LMU Munich entitled ‘Global Theatre Histories: Modernization, public spheres and transnational theatrical networks 1860-1960’. Sponsored by the German Research Society (DFG) within its Reinhart Koselleck programme for high-risk research this six-year project explored the emergence of theatre as a global phenomenon against the background of imperial expansion and modernization in the late nineteenth and early twentieth centuries. The project linked two previously separate scholarly debates: ‘global’ or ‘world’ history and recent discussions on the emergence of a transnational public sphere. The temporal coordinates of the project parallel the acceleration of colonialism and imperialism leading ultimately to political decolonization in the early 1960s. The various doctoral and postdoctoral projects, conferences and symposia focused on hitherto under-researched phenomena: theatrical trade routes facilitating the movement of theatre artists and productions; the creation of new public spheres in situations of cross-cultural contact in multi-ethnic metropolitan centres and the dynamics of theatrical modernization in non-Western countries.

The journal 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. We expect that 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 editors