

Varvara Georgopoulou

University of the Peloponnese
Nafplio
ORCID: 0000-0002-7911-5403

**THE RECEPTION OF ROMANTICISM IN THE GREEK THEATRE
OF MID-WAR YEARS¹****RECEPCJA ROMANTYZMU W GRECKIM TEATRZE LAT MIĘDZYWOJENNYCH**

Key words: Romanticism, Greek interwar period, stage act, reception

Słowa kluczowe: romantyzm, okres międzywojenny Grecji, akt sceniczny, recepcja

Since Friedrich Schlegel², who is generally thought to have introduced the term “Romantik” in literature in 1798, many definitions have been formulated³. This fact reflects the immanent polymorphism and multiplicity of the movement. In Greece, Romanticism due to the social and political conditions of the early 19th century, had significant development in all areas of intellectual life⁴. However, in the theatre, its beginnings and appearances in the 19th century present unique characteristics focusing on national ideals⁵.

This paper is going to focus on the European literary movement of the beginning of the 19th century and the way it survived in Greek theatre of the period 1920–1940.

In the Greek Mid-war period – especially in the first decade – the seeking for new and avant-garde forms of theatrical expression is dominant both in drama and staging. Romanticism is naturally set aside as a played out pillar of the past. All efforts to revive it are either ignored or treated negatively.

¹ The text is based on primary archival material of the interwar period and on systematic research of the daily and periodical press.

² The relevant works of the German theorist repeatedly caused confusion with their persistent contradictions and different attitudes to the interpretation of the term. (Lilian R. Furst: 1969, pp. 15–17). The difficulty of definition is also analyzed by Isaiah Berlin (B. Isaiah, *The Roots of Romanticism*, transl. by G. Papadimitriou, Athens 2000, pp. 27–53).

³ L.R. Furst, *Romanticism*, London, 1969, pp. 15–17. B. Isaiah, *The Roots...*, pp. 27–53.

⁴ More on the emergence and manifestations of Romanticism in Greece, see: Scientific Symposium “Romance in Greece”, Athens 2001.

⁵ T. Hadjipantazis, *The Unique Character of Romanticism in Greek Theater*, “Conference Proceedings, Relations of the Modern Greek Theater with the European”, Athens 2004, pp. 59–68.

The romantic melodramas, extremely loved in the Greek theatre of the nineteenth century, lost their popularity in the Mid-war years. Hugo's melodramas, like *Lucrecia Borgia* and *Les miserables* or Schiller's⁶ *The robbers*, are played by uptown groups as low-class shows. The downtown theatres and the critics take no notice of them⁷. They remain in their repertoires of both the high level and the low level troupes as necessary solutions in periods of economic recession or lack of audiences.

Romanticism returns on the stage on anniversaries of the movement or of its representatives. In these cases however, not even the important plays of French Romanticism, which were staged by short-living groups with ambitions of theatrical upgrading, are appreciated by the Greek intelligentsia. There are no sufficient data of the reception of these productions, as the critics generally almost completely ignored them⁸.

Despite this general indifference, in 1924, on the celebration of the hundredth anniversary of Alexandre Dumas fils, Spiros Melas, a well-known scholar in the field of theater, tried to interpret the sentimental effect that *Marguerite Gautier* always has on the audiences, as a hymn to ideal love (Fortunio, 1924). This view was verified, when, Marika Kotopouli, the leading lady of the Greek theatre played *La dame aux camellias* in 1928. The play has been established as a timeless love anthem. At the same time the play was successfully revived in Paris, as the Greek intelligentsia loudly pronounced⁹.

Nevertheless, Romanticism and romantics are not seen in general in this positive way. In 1930, in a celebration for the hundred years of Romanticism, one prominent intellectual, Aggelos Terzakis, wrote an article about this contradiction: although the movement started from the theatre, the famous or rather notorious *Hernani* battle, Romanticism soon faded out of the theatre, contrary to what happened in poetry and the novel¹⁰. The same phenomenon appeared all over Europe¹¹. Another prominent intellectual and theatre critic Leon Koukoulas, influenced by an "artistic performance" of the play *Romanesques*, of Edmond Rostand, detected the central axis of the Mid-war reception of Romanticism. His article focused on the enviable but short-lived glamour of the French romanticists, which soon faded because of its grandiloquence and the exaggeration of the characters¹².

In the second decade, 1930-1940, the establishment and function of the National Theatre and a general turn towards the past, created better chances for Romanticism. The consolidation of directing and the appearance of new directors who experimented

⁶ A leading German playwright, he has been directly influenced by Kant. He suggests the concept of the high (das Erhabene). *Looters (Die Räuber)* is his first work, based on true events and directed against social injustice, (The Age of Enlightenment, 1715–1789, ed. H.B., Garland, R. Grimsley, New York 1979, pp. 419–421).

⁷ A. Vassileiou, *Modernization or Tradition, Prose Theatre in Interwar Period Athens*, Athens 2005, pp. 138–140.

⁸ V. Georgopoulou, *The theatrical critique in Athens of the Interwar period*, Athens 2008, pp. 56–212.

⁹ A. Vassileiou, *Modernization...*, p. 253.

¹⁰ A. Terzakis, *The Romanticism in Prose*, "Pnoi", February 1930, pp. 60–62.

¹¹ L.R. Furst, *Romanticism*, pp. 80–82.

¹² L. Koukoulas, *Theatron. Romanesk*, "Work", 08.02.1930, p. 23.

with plays of the past, together with the improvement of the theatrical education of the actors opened up new possibilities for Romantic theatre. The National Theatre offered rich and elaborate sceneries and costumes, which were absolutely necessary for the performances of romantic plays.

In 1932, the National Theatre played the one-act comedy by Prosper Mérimée, *The carriage*. In general, the intelligentsia praised the selection of *The carriage*, which served the aim of the National Theatre to stage historical repertory well¹³. The actress Katerina Andreadi made her debut as a protagonist, and was favorably commended¹⁴. She had just come back to Greece after her studies in Max Reinhardt's school in Germany.

Two productions of Alfred Musset's plays were not considered successful. The main objection was the difficulty of translating Musset's poetic text and the inexperience of the Greek actors to perform it.¹⁵ These productions were *The Lantern (Le chandelier)*, staged in the National Theatre in 1933 and translated by Kostas Varnalis, and *The Moods of Marianne (Les Caprices de Marianne)* by Katerina's troupe. The latter was directed by Yannoulis Sarandidis, an avant-garde director who had recently come back from France. Many critics acknowledged the contribution of the director for such a demanding play enhancing the performance of actors who had experience mostly in light repertory¹⁶.

In 1936, Katerina Andreadi's group presented the legendary drama by Alexandre Dumas fils *La dame aux camellias*. The critics referred to the acting history of Marguerite Gautier, as it was performed by so many important actresses of the world theatre and also the Greek. They ascertained the amazing endurance of this play in theatre history¹⁷. *La dame aux camellias* finds its place among the plays of classical repertory and is considered "a play with an artistic tradition"¹⁸, demanding special acting performance and directing solutions¹⁹.

Closing our reference to French romantic reception by the Greek theatre, we claim: The "discovery" and evaluation of the French Romantic playwrights in the Greek theatre followed their scenic course in the French. At the same period, plays by the above-mentioned dramatists were staged in Paris by the directors of the Cartel, – Pitoeff, Dullin, Baty, Jouvet – who were the theatrical avant-garde of the time²⁰.

Let us continue with the reception of German romanticists, who presented a peculiar course on the Greek Mid-war stage. Schiller²¹ and Goethe are dominant among them²². Schiller's play *The Robbers* caused the enthusiasm of the lower-class

¹³ P. Charis, *Maria Stewart*, "Work", 30.10.1932, p. 1385.

¹⁴ M. Rodas, *National Theatre. The Carriage, Feast, Wine, Love*, "Eleftheron Vima", 12.05.1932.

¹⁵ A. Thylos, (pseudonym of Eleni Urani), *The Greek Theater*, Athens 1977, p. 424.

¹⁶ K. Economidis, *Andreadis Theatre. The Moods of Marianne, George Dadin*, "Ethnos", 08.1939.

¹⁷ M. Rodas, *Theatron. The Lady with the Camellias*, "Eleftheron Vima", 03.09.1936.

¹⁸ Theatrikos, *The Lady with the Camels*, "Vrathini", 03.09.1936.

¹⁹ A. Lilos, *Theatre*, "Greek Inspection", August–Sept.1936.

²⁰ A. Vassileiou, *Modernization...*, p. 307.

²¹ G. Sideris, *Schiller and the New Greek Theatre*, "Nea Estia", 1959, vol. 66, pp. 1474–1481.

²² These two writers, along with Lessing, are the main representatives of the movement *Sturm und Drang*. It is a political and literary stream that took place mainly in Germany in the second half

audience. It was made a part of the uptown repertory because of its popular character and the simplicity of production.

The reception of the romantic plays based on Greek ancient myths present special interest. *Electra* by the Austrian neo-romantic poet Hugo von Hofmannsthal together with Goethe's *Iphigeneia in Tauris*²³, are really the plays with which the actress Marika Kotopouli gained the title "The Greek tragedian in America", in 1932. Strangely enough, sometimes in the programs, Sophocles or Euripides are listed as writers of the aforementioned German plays²⁴. These performances by Kotopouli made history and elicited much critical response in their first appearance. Later the interest faded or focused on the expression of enthusiasm for the talent of the actress²⁵.

In the Greek theatre, *Faust* was strictly connected to Thomas Ikonomou, one of the first directors of Modern Greek Theatre. He directed it in the Royal Theatre in 1904, translated by Konstantinos Chatzopoulos, and Marika Kotopouli played Margarete. He went on presenting it, usually in parts, until 1920, playing Mephistopheles himself²⁶. Those productions, although not up to the demands of the play, had a purgative function among the general decay of the Greek theatre, as a result of the boulevard and revue shows that were mostly played²⁷. During the Mid-war period, the performances of *Faust*, especially after Ikonomou's death in 1927, declined more and more. It was presented in parts and altered by uptown theatres, or by the protagonists themselves. In the best cases, *Faust* was staged by ensembles that claimed the improvement of the Greek theatre as their aim. The reaction of the critics towards those parodies was either silence or vivid protest.

The best performance of *Faust*²⁸ was for the one 100th anniversary of Goethe's death. A big part of the play was staged by the drama school of the Conservatory of Piraeus, in the Municipal Theatre in 1932, directed by Vassilis Rotas, who also played Mephistopheles. Giannis Sideris, a historian of Modern Greek Theatre, praised it highly as "comparable to a performance by a downtown theatre"²⁹. In June of the same year, *Faust* was also

of the 18th century. It succeeds the period of Enlightenment as opposed to it, as it as he prepares and announces Romanticism. The name derives from Friedrich Maximilian Klinger's theatrical play of the same name, *Sturm und Drang*, (O. Brockett, *History of the Theatre*, Boston 1995, p. 304). A hallmark of ambiguity in terms used by Greek intellectuals in interwar period is that they classify Goethe's and Schiller's works as romantic in while in essence they are the precursors of the movement. This deficiency is also manifested in the reference to other currents and authors, (V. Georgopoulou, *The theatrical...*, vol. B, p. 429).

²³ *Ifigenia in Taurus* co-ordinates Goethe's conversion to classicism, which is traced after his trip to Italy (1786–1788) and is developed centrally in Weimar, (O. Brockett, *History...*, p. 313).

²⁴ G. Sideris, *The Ancient Theater at the New Greek Stage, 1817–1932*, Athens 1976, p. 434.

²⁵ V. Georgopoulou, *The theatrical...*, pp. 254–255.

²⁶ A. Glytzouris, 'Compulsive immersion in the genius'. *The first Greek performances of Goethe's Faust and the Contribution of Thoma Economou*, "Nea Estia", 2002, vol. 151, pp. 209–224.

²⁷ A. Glytzouris, 'Compulsive immersion...', pp. 222–223.

²⁸ The leading work of the German playwright, the first part was published in 1808 and the second in 1831. Both the structure and the philosophical views are very close to the works of romantic writers, advocating Goethe's contribution to Romanticism, which was developed after 1798, (O. Brockett, *History...*, p. 315).

²⁹ G. Sideris, *Theater. Piraeus Municipal Theater. Piraeus Conservatory. Drama school. Faust*, "Musical Chronicles", 1932, vol. D, p. 118.

partly – from Faust and Margarete’s meeting until the end-staged in the same translation by Chatzopoulos, by the “Folk Theatre” of Basilis Rotas in Pagrati, an uptown suburb. This production had good reviews, which was unusual for the productions of popular theatre. Despite the difficulties and the insufficient means of the group, it was characterized as a “conscientious, praiseworthy effort”. Faust was played by Santorinaios, a rather unknown actor, Mephistopheles by Rotas himself and Margarete by Thalia Kalliga, whose promising performance was the most interesting part of this production³⁰.

In 1932, Marika Kotopouli and Kyveli, the stars of the Greek theatre since the beginning of 20th century, united their groups to face the function of the National Theatre together. This cooperation was rather unexpected. The two actresses chose Siller’s play *Maria Stuart* to inaugurate their new ensemble. Their production elicited a lot of reviews both because of the importance of the play as well as the co-existence on the stage of the two rival actresses. On the opening night, the Press stressed the adequacy of play in setting off the talents of the two female protagonists in the roles of the two legendary queens: Kotopouli played Elisabeth and Kyveli played Maria Stuart. This acting challenge almost monopolized the interest of the intelligentsia³¹. The production offered new material in the translations of Siller’s plays. Rotas’s translation, according to Giannis Sideris, gave the play “a new and modern life”³², as it used colloquial language and was published in the same year.

In 1934, the 175th anniversary since Schiller’s birth, the National Theatre presented *Don Carlos*, which became the swan song of Fotos Politis, the director and manager of the theatre. The critics focused on the performance, acknowledging in general that the German poet’s prestige was beyond dispute. Objections, however were raised both by the bourgeois³³ and the leftist intelligentsia³⁴ as the play *Don Carlos*, was not especially representative of Schiller’s revolutionary spirit.

The previous year, in 1933, Georg Büchner, another German playwright was presented in the national theatre, also directed by Fotos Politis. The play *Danton’s Death* was fully compatible with the director’s life philosophy and heroic idealism. As he expressed, “*Danton’s Death* is the drama about the French Revolution, its own pulse”. It worthily gave his creator the title of the classic³⁵. In another article, after opening

³⁰ D., *Faust. At the “folk theater” to Pangrati*, “EleftheronVima”, 30.06.1932.

³¹ Paraskinitis, *A theatrical event. Maria Stuart. Kyveli and Marika. Love and ... politics*, “Elliniki”, 19.10.1932. Theatrikos, *Maria Stouart. With Marika and Kyveli*, “Vrathini”, 9.10.1932. Theatrikos, *Maria Stouart. Kyveli and Marika. Theatre Central*, “Vrathini”, 26.10.1932. (Unsigned), *An artistic event. Maria Stouart: Kyveli. Queen Elizabeth: Marika. The Schiller’s masterpiece in the National theatre*, “Politia”, 18.10.1932. Ariel (pseudonym of Dion. Kokkinou), *Maria Stouart*, “Hellenicon Mellon”, 27.10.1932. P. Charis, *Maria Stewart...*, p. 1385. Red., *Maria Stewart. Central-Marika-Kyveli*, “Acropolis”, 27.10.1932. G. Athanasiadis-Novas, *Athenian Dramaturgy, Critics of the Theatre*, Athens 1955, pp. 149–150.

³² G. Sideris, *Schiller and the...*, p. 1479.

³³ Ariel, *Don Carlos*, “Hellenicon Mellon”, 1.12.1934. N. Laskaris, *Schiller in Greece*, “Nea Estia”, 1935, vol. 17, p. 43.

³⁴ Al. Alafouzou, *Don Carlos of F. Schiller. National Theatre*, “Neoi Protoporoi”, January 1935, pp. 33–34.)

³⁵ F. Politis, *The death of Danton and George Buchner. Tonight’s performance of the National theatre*, “Proia”, 3.1.1933.

night, Politis strongly argued that Buchner created the soul of the hero and a real revolutionary in *Danton*, in a way that only true poets can conceive³⁶. The critics neither shared Politis's view, nor recognized the high poetical breath of the play, accusing it of monotony and romantic affectation³⁷. On the contrary, the production was thought to be very resourceful, despite reactions³⁸.

In 1938, the National theatre was renamed the Royal Theatre due to the political conditions, and presented one of the most characteristic plays of German Romanticism, *The prince of Homburg* of Heinrich von Kleist, directed by Dimitris Rodiris. By general affirmation of the critique, Rodiris managed to deal with the difficulties of the play: the poetical text, the structure consisting of 12 pictures, the quick rhythm and the crowd scenes³⁹. A crucial factor for the success of this production was the talent of the two stars of the National Theatre, Alexis Minotis and Eleni Papadaki.

The last production of the German romanticists in Mid-war theatre was Kleist's play *Penthesilea*, in 1939, for the first time in Greece. This production was connected with the dictatorship of Metaxas, as it was organized by Metaxas's Youth. The innovation of this performance was the scenic place. The German-trained director, Takis Mouzenidis, considered the stone quarry of Lycabetus hill as the ideal natural space to host the Amazons, the main dramatic persons. This production was generally considered successful. The director's ability to organize and discipline the almost 200 amateurs⁴⁰ was especially commended. Some objections on the outmoded romantic performance were reconciled by the originality of the whole endeavor.

At this point it is worth mentioning a paradoxical phenomenon. The articles written about German writers and their work demonstrate a much stronger and deeper impact on the circle of Greek intellectuals than the performances themselves.

The main champion of the German spirit and culture in mid war Greece is the German-educated Fotos Politis. He is mainly driven by German Idealism and Romanticism, an inheritance of his university studies in Jena. The influence of Lessing's style⁴¹ and critique is really impressive on the most important issues that have been

³⁶ F. Politis, *Selection of Critical Articles, Theatrical*, Athens 1984.

³⁷ A. Thylos, *The Greek Theater...*, p. 434.

Ariel, *Danton's death. National Theatre*, "Hellenicon Mellon", 5.01.1933.

³⁸ A. Thylos, *The Greek Theater...*, p. 433. K. Economidis, *National Theater: The Death of Danton*, "Ethnos", 4.1.1933. Soudenitis (pseudonym of Pelos Katselis), *The Death of Danton*, "Studio", January 1933.

³⁹ L. Koukoulas, *The Prince of Hoburg. The premiere of two days ago at the Royal Theatre*, "Proia", 18.03.1938. Ad.D. Papadimas, *Prince of Homburg. At the Royal Theater*, "Acropolis", 19.03.1938. G. Pratsikas, *Kleist, The Prince of Hoburg*, "Neohellenic Literature", April 1938, p. 236.

⁴⁰ A. Thylos, *The Greek Theater...*, p. 419.

⁴¹ Lessing is appointed drama consultant and critic at the Hamburg National Theater (1767). He founded a magazine and republished his articles in two volumes in the Hamburg Dramaturgy (Hamburgische Dramaturgie, 1767–1768). Here are all the author's views on dramatic art in Germany and on theater in general. Lessing dismisses with all his strength the imitation of the French tragedy, which he sees as the main obstacle to establishing a national German theater. Through his works he develops a cult of Shakespeare that will affect Goethe and Schiller, the writers of *Sturm und Drang* and all subsequent German playwrights to date (*The Age of Enlightenment...*, p. 413–414). His views were endorsed by F. Politis in their main points.

dealt with. These issues were the exaltation of Greek and Roman antiquity, his objection to French culture and theatre, the metaphysical dimension of art, and the almighty role of the creator⁴².

For the celebration of the 200th anniversary since Lessing's birth, Politis wrote an article in which he emphasized Lessing's role as a writer and critic in the spiritual rebirth of Germany, especially in the theatre. He explained Lessing's influence on the writers of Romanticism, that is Goethe, Schiller, Kleist etc. Politis manifested an unceasing interest towards German culture, which he has repeatedly expressed, on the occasions of the German theatrical productions especially those of Goethe's plays on ancient subjects. For him, Goethe and Schiller⁴³ are "the mighty poets" who were inspired by "an individual titanic force"⁴⁴ and renewed the most important theatrical genre, tragedy, in which the individual is the dominant factor.

The air of German romanticism penetrates Kostis Palamas's entire work, in which Goethe dominates. The year 1932 marks the celebration of Goethe's 100th anniversary since his death. The entire intellectual world takes part with papers and articles⁴⁵. Palamas wrote his article "Goethe in Greece". With his well-known lyric and profound style, Palamas proves his "eclectic relationship" with the German poet⁴⁶. Goethe's relation to music is presented in the same year, in a tribute of the magazine *The Musical Chronicles*. Basilis Rotas's article is theatrically interesting, as it presents Goethe's views on acting, scenery, repertory, rehearsals, the audience and theatre critique⁴⁷. Another article, by Yiannis Sideris, is about Goethe's reception in Greece. It places emphasis on the 19th century and the translations⁴⁸. In the Mid-war years there is a rich translating activity on *Faust*. The first one by Constatinos Chatzopoulos was republished (it was only of the first part) and new ones appear, which include the second part too⁴⁹.

The articles on Schiller are also extended and various⁵⁰. In 1932, on the occasion of *Maria Stuart*'s production by the Co-operation Ensemble, Alexandros Veinoglou published a paper in the journal *Nea Hestia* (one of the most important and long-living literary periodicals – it still exists) about Maria Stuart, a historical personality. It focuses on her adventurous love life and was based on the historical sources which Schiller himself used in order to justify the Scottish queen. He stresses the avant-garde psychological dimension of the play, contrary to the classical models.⁵¹ The most interesting ones are published in 1932, on the occasion of *Maria Stuart*'s production by

⁴² B.F. DuKore, *Dramatic Theory and Criticism, Creeks to Grotowski*, USA 1974, pp. 429–436.

⁴³ In the texts of Schiller, *On the Tragic Art*, and *On the Use of the Chorus in Tragedy*, we find the main points of view and perspectives of Photos Politis on ancient tragedy and, in particular, the crucial role of the chorus (B.F. DuKore, *Dramatic...*, pp. 448–458, pp. 471–475).

⁴⁴ F. Politis, *Selection of...*, p. 111.

⁴⁵ (Unsigned), *An artistic event...* (Unsigned), *The Goethe's centenary*, "Eleftheron Vima", 7.1.1932. F. Wolff, *Goethe and the Basic Concepts of Life*, "Eleftheron Vima", 14.01.1932.

G. Greco (pseudonym of G. Fteri), *Goethe against Napoleon*, "Eleftheron Vima", 12.09.1931.

⁴⁶ K. Palamas, *Entire works*, vol. 13, n.d., pp. 212–224.

⁴⁷ B. Rotas, *The Goethe and the Theater*, "Musical Chronicles", 1935, vol. D, pp. 99–102.

⁴⁸ G. Sideris, *Goethe's Theatrical Works in Greece*, "Musical Chronicles", 1932, pp. 99–102.

⁴⁹ W. Puchner, *Ariadne's Thread*, Athens 2001, pp. 309–310.

⁵⁰ L. Mithalis, *Greek Bibliography Friedrich Schiller*, Thessaloniki 1986.

⁵¹ Al. Veinoglu, *The Historical Theatre. Maria Stouart*, "Nea Estia", 1932, vol.12, pp. 1196–1204.

the troupe of Co-operation of Kybeli-Kotopouli which we have mentioned. Athanasiadis-Novas, on the occasion of the above-mentioned production, offers the landmark of the Mid-war reception of Schiller: "The theatre, being tired –in the beginning of the century by Naturalism and after WWI by Expressionism- returned to the source of Schillerian fountain, which is full of idealism and high passion". Novas mentions the triumphant performance of *Maria Stuart* by Reinhardt in Vienna, who directed it when he was there in exile.⁵²

In 1934, on the 175th anniversary since Schiller's birth, he becomes popular once again.⁵³ In related articles, the authors investigate diverse aspects of his work, like his relationship with the ancient Greek culture and the philosophical dimension of his oeuvre.⁵⁴ There was also a satisfactory production of translations of Schiller's plays at the time.

In conclusion, despite the desideratum of the avant-garde scene, during the Mid-war period, the achievements of the prominent romanticists display an admirable vitality. They seem to respond to the sentimental exaltation of the popular classes as well as the aspirations of the intellectuals for ideals and transcendence. During the second decade, the new conditions will bring them to the front line and will be often characterized as "classics".

Bibliography

- (Unsigned), *An artistic event. Maria Stouart: Kyveli. Queen Elizabeth: Marika. The Schiller's masterpiece in the National theatre*, "Politia", 18.10.1932.
- (Unsigned), *Schiller*, "Athenian News", 14.11.1934.
- (Unsigned), *The 175th Schiller's Anniversary*, "Athenian News", 24.10.1934.
- (Unsigned), *The Goethe's centenary*, "Eleftheron Vima", 7.1.1932.
- Alafouzou Al., *Don Carlos of F. Schiller. National Theatre*, "Neoi Protoporoi", January 1935.
- Alk (pseudonym of A. Andreadis), *The Schiller Theatre in Greece*, "Ergasia", 02.12.1934.
- Ariel (pseudonym of Dion. Kokkinou), *Maria Stouart*, "Hellenicon Mellon", 27.10.1932.
- Ariel, *Danton's death. National Theatre*, "Hellenicon Mellon", 05.01.1933.
- Ariel, *Don Carlos*, "Hellenicon Mellon", 01.12.1934.
- Athanasiadis-Novas G., *Athenian Dramaturgy, Critics of the Theatre*, Athens 1955.
- Athanasiadis-Novas G., *The 175 Years of the Poet. Pilgrimage to Schiller*, "Neos Kosmos", 25.11.1934.
- Brockett O., *History of the Theatre*, Boston 1995.
- Charis P., *Maria Stewart*, "Work", 30.10.1932.
- D., *Faust. At the "folk theater" to Pangrati*, "Eleftheron Vima", 30.6.1932.
- Du Kore B.F., *Dramatic Theory and Criticism, Creeks to Grotowski*, USA 1974.

⁵² G. Athanasiadis-Novas, *Athenian...*, p. 148.

⁵³ (Unsigned), *Schiller*, "Athenian News", 14.11.1934. (Unsigned), *The 175th Schiller's Anniversary*, "Athenian News", 24.10.1934. N. Louvaris, *The leading dramatic poet of Germany, Friedrich Schiller*, "Neos Kosmos", 15.11.1934. G. Athanasiadis-Novas, *The 175 Years of the Poet. Pilgrimage to Schiller*, "Neos Kosmos", 25.11.1934.

⁵⁴ Alk (pseudonym of A. Andreadis), *The Schiller Theatre in Greece*, "Ergasia", 2.12.1934. Louvaris N., *The leading...*

- Economidis K., *Andreadis Theatre. The Moods of Marianne, George Dadin*, "Ethnos", 8.1939.
- Economidis K., *National Theater. The Death of Danton*, "Ethnos", 04.01.1933.
- Furst L.R., *Romanticism*, London, 1969.
- Georgopoulou V., *The theatrical critique in Athens of the Interwar period*, Athens 2008.
- Glytzouris A., 'Compulsive immersion in the genius'. *The first Greek performances of Goethe's Faust and the Contribution of Thoma Economou*, "Nea Estia", 2002, vol. 151.
- Greco G. (pseudonym of G. Fteri), *Goethe against Napoleon*, "Eleftheron Vima", 12.09.1931.
- Hadjipantazis, T., *The Unique Character of Romanticism in Greek Theater*, "Conference Proceedings, Relations of the Modern Greek Theater with the European", Athens 2004.
- Isaiah B., *The Roots of Romanticism*, transl. by G. Papadimitriou, Athens 2000.
- Koukoulas L., *The Prince of Homburg. The premiere of two days ago at the Royal Theatre*, "Proia", 18.3. 1938.
- Koukoulas L., *Theatron. Romanesk*, "Work", 08.02.1930.
- Laskaris N., *Schiller in Greece*, "NeaEstia", 1935, vol. 17.
- Lilos A., *Theatre*, "Greek Inspection", August-Sept. 1936.
- Louvaris N., *The leading dramatic poet of Germany, Friedrich Schiller*, "Neos Kosmos", 15.11.1934.
- Mithalis L., *Greek Bibliography Friedrich Schiller*, Thessaloniki 1986.
- Palamas K., *Entire works*, vol. 13, n.d.
- Papadimas Ad. D., *Prince of Homburg. At the Royal Theater*, "Acropolis", 19.03.1938.
- Paraskinitis, *A theatrical event. Maria Stuart. Kyveli and Marika. Love and ... politics*, "Elliniki", 19.10.1932.
- Politis F., *Selection of Critical Articles, Theatrical*, Athens 1984.
- Politis F., *The death of Danton and George Buchner. Tonight's performance of the National theatre*, "Proia", 3.1.1933.
- Pratsikas G., *Kleist, The Prince of Homburg*, "Neohellenic Literature", April 1938.
- Puchner W. *Ariadne's Thread*, Athens 2001.
- Red, *Maria Stewart. Central-Marika-Kybeli*, "Acropolis", 27.10.1932.
- Rodas M., *National Theatre. The Carriage, Feast, Wine, Love*, "Eleftheron Vima", 12.05.1932.
- Rodas M., *Theatron. The Lady with the Camelias*, "Eleftheron Vima", 03.09.1936.
- Rotas B., *The Goethe and the Theater*, "Musical Chronicles", 1935, vol. D.
- Scientific Symposium "Romance in Greece"*, Athens 2001.
- Sideris G., *Goethe's Theatrical Works in Greece*, "Musical Chronicles", 1932.
- Sideris G., *Schiller and the New Greek Theatre*, "Nea Estia", 1959, vol. 66.
- Sideris G., *The Ancient Theater at the New Greek Stage, 1817–1932*, Athens 1976.
- Sideris G., *Theater. Piraeus Municipal Theater. Piraeus Conservatory. Drama school. Faust*, "Musical Chronicles", 1932, vol. D.
- Soudenitis (pseudonym of Pelos Katselis), *The Death of Danton*, "Studio", January 1933.
- Terzakis A., *The Romanticism in Prose*, "Pnoi", February 1930.
- The Age of Enlightenment, 1715–1789*, ed. H.B., Garland, R. Grimsley, New York 1979.
- Theatrikos, *Maria Stouart. Kyveli and Marika. Theatre Central*, "Vrathini", 26.10.1932.
- Theatrikos, *Maria Stouart. With Marika and Kyveli*, "Vrathini", 09.10.1932.
- Theatrikos, *The Lady with the Camels*, "Vrathini", 3. 9. 1936.
- Thrylos A. (pseudonym of Eleni Urani), *The Greek Theater*, Athens 1977.
- Vassileiou A. *Modernization or Tradition, Prose Theatre in Interwar Period Athens*, Athens 2005.
- Veinoglu Al., *The Historical Theatre. Maria Stouart*, "Nea Estia", 1932, vol.12.
- Wolff F., *Goethe and the Basic Concepts of Life*, "Eleftheron Vima", 14.01.1932.

Streszczenie

W latach międzywojennych francuscy dramaturdzy romantyczni, których twórczość naprawdę działała jako medium, dzięki któremu nurt grecki został wprowadzony do greckiego teatru, doświadczyli tendencji spadkowej w porównaniu z XIX i początkiem XX wieku. Ponieważ ta epoka była pełna przełomowych historycznych punktów zwrotnych, konfliktów narodowych, wojen domowych i walk społecznych, romantyczne wywyższenie i idealizacja nie znalazły żyznego gruntu. Mimo to w pierwszej dekadzie dwudziestolecia międzywojennego (1920–1930) sztuki romantyków były nadal wystawiane, choć nie tyle przez wielkie zespoły teatralne, ile przez grupy podmiejskie, na które krytycy nie zwracali uwagi.

W drugiej dekadzie drugiej wojny światowej romantycy są ożywiani dzięki inauguracji Teatru Narodowego, który ma wszystkie udogodnienia potrzebne do odpowiedniej produkcji swoich sztuk, ugruntowania roli reżysera i ogólnego zwrotu w kierunku przeszłość i repertuaru klasycznego. Nowa generacja reżyserów stara się stosować awangardowe rozwiązania reżyserские, aktorskie i scenograficzne do inscenizacji starych sztuk, bardzo często z powodzeniem. Punktem wyjścia do ożywienia romantyków była 100-lecie francuskiego ruchu romantycznego w 1930 r.

W tym okresie (1930–1940) odbiór niemieckich romantycznych dramaturgów jest bardzo interesujący, a zwłaszcza pierwsze pojawienie się na deskach ważnego pisarza Heinricha von Kleista.

Summary

During the Mid-war years, the French romantic playwrights, whose work really acted as the medium through which the romantic current was introduced in the Greek theatre, have a declining course compared to the 19th and early 20th centuries. As this era was full of crucial historical turning points, with national conflicts, civil wars and social struggles, the romantic exaltation and idealization did not find fertile ground. Still, in the first Mid-war decade (1920–1930) the plays of the Romanticists were still staged, although not so much by the big theatre companies as by suburb groups, of which the critics took little notice.

In the second Mid-war decade, the romanticists are being revived on account of the inauguration of the National Theatre, which has all the facilities needed for the adequate production of their plays, the consolidation of the role of the director and a general turn towards the past and the classical repertory. The new generation of directors tries to apply the avant-garde directing, acting and scenic-designing solutions on the staging of the old plays, very often quite successfully. The starting-point for this revival of the romanticists was the 100-year anniversary of the French Romantic movement in 1930.

In this period (1930–1940) the reception of the German romantic playwrights is very interesting, and especially the first appearance of the important writer Heinrich von Kleist.

Biography

Varvara Georgopoulou – Associate Professor at the Theater Studies Department of University of the Peloponnese in Greece. She was born in Kefalonia and studied at the Faculty of Philosophy at the University of Athens, where she received a bachelor from the Department

of History and Archeology. She also holds a bachelor and a masters from the Department of Theatre Studies of the same University, where she also completed her PhD on “The theatrical criticism in Athens in inter war period.” She worked in Secondary Education, and was elected lecturer in the Department of Theatre Studies at the School of Fine Arts, University of Peloponnese in 2008.

She has published over fifty articles and studies in journals and collective volumes on topics from the history of modern Greek theatre and theatrical criticism. She has also participated in Greek and international conferences in Greece and abroad. Her research covers theatre criticism, Ionian theater, the revival of ancient drama, the female presence in drama and theatre, and the relationship between theatre and history. She has published the books: “The theatrical criticism in Athens in the mid war period”, “The Theatre in Kefalonia, 1900–1953”, “Females routes. Galatia Kazantzaki and the theatre”, “History and Ideology in the Mirrors of Dionysus. Essays on Modern Greek Theatre (1920–1950)” and “Helen Urani and theatrical criticism”.

vargeorg@uop.gr