Shakespeare ON THE GERMAN STAGE

Volume 1: 1586-1914



SIMON WILLIAMS

Shakespeare On The German Stage 1586 1914

Ruth Morse

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Shakespeare on the German Stage, 1586-1914 Simon Williams,1990 Shakespeare on the German Stage, 1586-1914 Simon Williams,1990 Shakespeare on the German Stage: Volume 2, The Twentieth Century Wilhelm Hortmann, Michael Hamburger,1998-05-28 Shakespeare has been a central figure in German literature and theatre This book tells the story of Shakespeare in the German speaking theatre against the background of German culture and politics in the twentieth century It follows the earlier volume by Simon Williams on the reception of Shakespeare during the previous 300 years Shakespeare on the German Stage 1586 1914 Hortmann concentrates on the two most important and fruitful periods the years of the Weimar Republic 1919 1933 and the turbulent decades of the sixties and seventies when the German theatre was revitalised by a stormy marriage of avant garde art and revolutionary politics A section by Maik Hamburger covers developments in the theatres of the German Democratic Republic Hortmann focuses on the most representative and colourful directors and actors describing and illustrating individual productions as examples of particular trends or movements

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book s final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia The Cambridge Companion to Shakespeare Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare's work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare's time and the history of criticism and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare's England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay Macbeth, The Philosophy of Theatre, Drama and Acting Tom

Stern, 2017-11-30 The Philosophy of Theatre Drama and Acting is the ideal collection for students and scholars of aesthetics theatre studies and the philosophy of art Ever since the Greeks philosophy and theatre have always enjoyed a close and often antagonistic relationship Yet until recently relatively little scholarly attention has been paid to the relationship between philosophy and theatre drama or acting This book offers a collection of new essays by renowned scholars on important topics It includes a clear account of different contemporary debates and discussions from across the field and includes coverage of significant figures in the history of philosophy such as Schlegel Hegel and Nietzsche and contemporary philosophical analysis of the nature of theatre drama and acting as well as theatre's relation to philosophy and other arts Shakespeare's Errant Texts Lene B. Petersen, 2010-06-24 Using case studies of Hamlet Romeo and Juliet and Titus Andronicus this book examines what constitutes a Shakespearean text The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline Goethe, Schlegel, Coleridge Roger Paulin, 2014-03-27 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of Voltaire Goethe Schlegel and Coleridge to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject s intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field Marx and Freud Crystal Bartolovich, David Hillman, Jean E. Howard, 2013-09-11 This volume looks at Marx and Freud who though not Shakespeareans in the usual academic or theatrical sense were both deeply informed by Shakespeare's writings and have both had enormous influence on the understanding and reception of Shakespeare The first section of this volume consists of a discussion of Marx s use of Shakespeare by Crystal Bartolovich followed by an essay on Shakespeareans recent uses of Marx by Jean E Howard The volume s second half written by David Hillman juxtaposes a discussion of Freud s use of Shakespeare with a meditation on Shakespeare s use of Freud Each part can be read fruitfully independently of the others but the sum is greater than the parts offering an engagement with two of the most influential thinkers in Western modernity and their interchanges with arguably the most influential figure of early modernity Shakespeare **Great Shakespeareans Set IV** Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies The Cambridge History of Literary

Criticism: Volume 4, The Eighteenth Century George Alexander Kennedy, 1989 This comprehensive 1997 account of eighteenth century literary criticism is now available in paperback The Cambridge History of Literary Criticism: Volume 4, The Eighteenth Century H. B. Nisbet, Claude Rawson, 2005-12-08 This is a comprehensive 1997 account of the history of literary criticism in Britain and Europe between 1660 and 1800 Unlike previous histories it is not just a chronological survey of critical writing but a multidisciplinary investigation of how the understanding of literature and its various genres was transformed at the start of the modern era by developments in philosophy psychology the natural sciences linguistics and other disciplines as well as in society at large In the process modern literary theory at first often implicit in literary texts themselves emancipated itself from classical poetics and rhetoric and literary criticism emerged as a full time professional activity catering for an expanding literate public The volume is international both in coverage and in authorship Extensive bibliographies provide guidance for further specialised study **Automata and Mimesis on the Stage of Theatre History** K. Reilly, 2011-08-26 The automaton known today as the robot can be seen as a metaphor for the historical period in which it is explored Chapters include examinations of Iconoclasm's fear that art might surpass nature the Cartesian mind body divide automata as objects of courtly desire the uncanny Olympia and the revolutionary Robots in post The Shakespearean World Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a WWI drama global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare s world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced Hugo, Pasternak, Brecht, Césaire Ruth Morse, 2013-12-04 Great Shakespeareans offers a systematic specialists account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of Victor Marie Hugo Fran ois Victor Hugo Boris Leonidivich Pasternak Bertolt Brecht and Aim C saire to the afterlife and reception of

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Liszt and the Symphonic Poem Joanne Cormac, 2017-10-26 Franz Liszt was preoccupied with a fundamental but difficult question what is the content of music His answer lay in his symphonic poems a group of orchestral pieces intended to depict a variety of subjects drawn from literature visual art and drama Today the symphonic poems are usually seen as alternatives to the symphony post Beethoven Analysts stress their symphonic logic thereby neglecting their extramusical subject matter This book takes a different approach it returns these influential pieces to their original performance context in the theatre arguing that the symphonic poem is as much a dramatic as a symphonic genre This is evidenced in new analyses of the music that examines the theatricality of these pieces and their depiction of voices mise en sc ne gesture and action Simultaneously the book repositions Liszt's legacy within theatre history arguing that his contributions should be placed alongside those of Mendelssohn Berlioz and Wagner

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