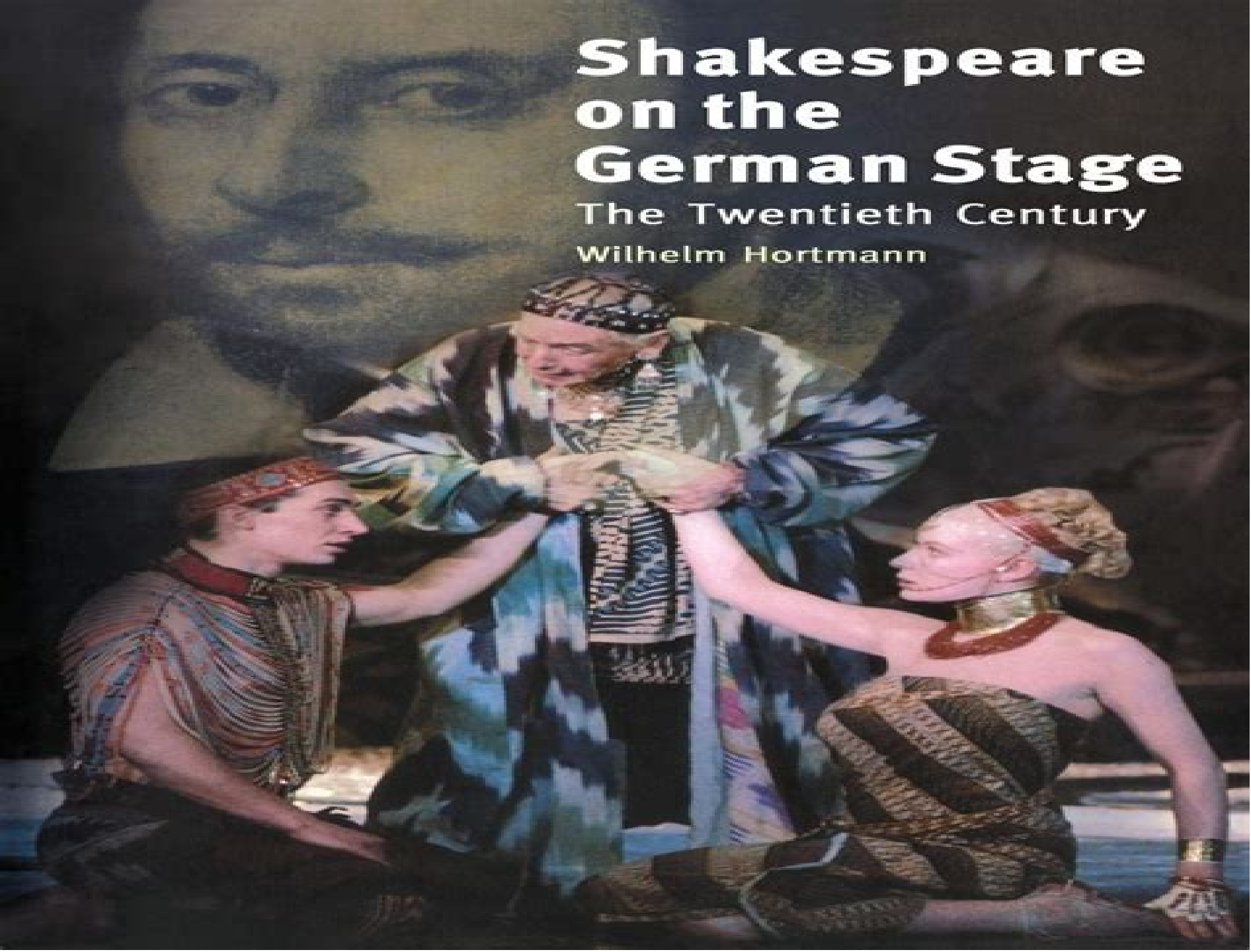


# Shakespeare on the German Stage

The Twentieth Century

Wilhelm Hortmann



# Shakespeare On The German Stage The Twentieth Century

**Graham Bradshaw, Tom Bishop**



## **Shakespeare On The German Stage The Twentieth Century:**

*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

*Shakespeare on the German Stage: Volume 2, The Twentieth Century* Wilhelm Hortmann, 2009-10-29 This history of Shakespeare in the German speaking theater is set against the background of German culture and politics in the twentieth century Following on the earlier volume by Simon Williams Shakespeare on the German Stage 1586 1914 Hortmann concentrates on the years of the Weimar Republic 1919 1933 and the turbulent decades of the sixties and seventies The work of individual directors designers and actors is described and performances are plentifully illustrated A section by Maik Hamburger describes the theater of the German Democratic Republic

*Theatre Symposium, Vol. 20: Gods and Groundlings* Edward Bert Wallace, 2012-09-17 The audience is an integral part of performance and is in fact what separates a rehearsal from a performance The relationship however between performers and the audience has evolved over time which is one of the subjects addressed along with the changing disposition of the audience itself and a number of other topics in Gods and Groundlings volume 20 of the annual journal Theatre Symposium The essays in this volume discuss spectatorship in historical context the role of the audience in the digital age the early modern English transvestite theatre Annie Oakley and the disruption of Victorian audiences and historical attempts to create ideal audiences Edited by E Bert Wallace this latest publication from the largest regional theatre organization in the United States collects the most current scholarship on theatre history and theory Contributors To Volume 20 Susan Bennett Jane Barnette Becky Becker Lisa Bernd Evan Bridenstine Michael Jaros Robert I Lublin Paulette Marty

*Shakespeare on the German Stage: Volume 1, 1586-1914* Simon Williams, 1990-05-17 This is an illustrated history of the performance and reception of Shakespeare's plays on the German stage from the English Comedians in the late sixteenth century to the First World War Simon Williams argues that the vision of Shakespeare first articulated by critics of Sturm und Drang and romanticism was only realised in practice with the productions of Max Reinhardt in the early twentieth century The book focuses on the classical period of German literature and theatre when Shakespeare's plays were first staged in Germany in a relatively complete form and when they had a potent influence on the writings of German drama

and dramatic criticism Important contributions to the critical reception of Shakespeare in the late eighteenth century are discussed Professor Williams describes the steady increase in productions of Shakespeare's plays during the nineteenth century paying attention to textual adaptation actors' interpretations of leading roles and in the latter part of the book to the influence of the rise of the director on Shakespearean performance A subsequent volume by Wilhelm Hortmann discusses Shakespeare production in Germany from the early twentieth century to the present day

**The Shakespearean International Yearbook** Graham Bradshaw, Tom Bishop, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

**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 reworkings 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 Oxford Companion to Theatre and Performance** Dennis Kennedy, 2010-08-26 An authoritative reference covering primarily actors playwrights directors styles and movements companies and organizations

**The Shakespearean International Yearbook** Professor David Schalkwyk, Professor Graham Bradshaw, Professor Tom Bishop, 2013-04-28 This issue marks the 10th anniversary of The Shakespearean International Yearbook On this occasion the special section celebrates the

achievement of senior Shakespearean scholar Robert Weimann whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship Ten essays in this issue of Yearbook including one by the honoree himself focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly the idea and practice of a popular tradition the materialist critique of early modern theater the practices of early modern authorship acting and theatricality and his celebrated bifold articulation of authority and representation In addition to this extensive exploration of Weimann's work the volume includes essays on *The Comedy of Errors* Romeo and Juliet Shakespeare and Lucretius and Shakespeare on BBC television The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Among the contributors are Shakespearean scholars from Ireland Japan France Germany South Africa UK and the US **A Routledge Literary**

**Sourcebook on William Shakespeare's *The Merchant of Venice*** S. P. Cerasano, 2004 This student friendly book draws together text context criticism and performance history to provide an integrated view of one of the most dazzling works of the early modern theatre **The New Cambridge Companion to Shakespeare** Margreta De Grazia, Stanley

Wells, 2010-03-25 Twenty one essays provide lively and authoritative approaches to the literary historical cultural and performative aspects of Shakespeare works *The Shakespearean World* Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a 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 specialists *The Cambridge Companion to Shakespeare's History Plays* Michael Hattaway, 2002-12-05 Shakespeare's history plays have been performed more in recent years than ever before in Britain North America and in Europe This 2002 volume provides an accessible wide ranging and informed introduction to Shakespeare's history and Roman plays It is attentive throughout to the plays as they have been performed over the centuries since they were written The first part offers

accounts of the genre of the history play of Renaissance historiography of pageants and masques and of women's roles as well as comparisons with history plays in Spain and the Netherlands Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories The Companion offers a full bibliography genealogical tables and a list of principal and recurrent characters It is a comprehensive guide for students researchers and theatre goers alike

*Wolf Graf Baudissin (1789-1878)* John Sayer, 2015 The first English language biography of the man behind the scenes who made the German Shakespeare possible and brought Molière's plays to life for the German stage Baudissin's life sets a mirror to his age born with the French Revolution spanning from feudal nobility to the age of industry from Napoleon's Empire to the Germany of Bismarck in youth revering Goethe upholding the German Romantics yet at ease with Realists and championed in old age by Freytag devoted to Bach and the piano friend of the Schumanns Chopin Mendelssohn his family bridging to Brahms From diplomat to dedicated translator committed to his family to Holstein and to Dresden high culture his is a legacy of sheer human goodness

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**New Theatre Quarterly 56: Volume 14, Part 4** Clive Barker, Simon Trussler, 1999-06-24 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to critical questioning Articles in Volume 66 will include Dario Fo the Commune and the Battle for the Palazzina Liberty Dramaturgy according to Daedalus Other Spaces of Translation the Theatre of Bernard Marie Kolt's Everybody Got Their Brown Dress Millennium Revivals of the Medieval Mysteries Suffrage Shrews Mary Pickford's Katherina and the Stratford Visit to Los Angeles Alternative Theatre in Poland since 1989

Shakespeare's Fascist Followers Richard Wilson, 2025-08-21 Richard Wilson's meticulously researched powerfully argued and brilliantly written account of Shakespeare's 20th century fascist followers is not just an important but a genuinely essential book Robert Shaughnessy Guildford School of Acting UK In this illuminating book Richard Wilson demonstrates how in the 20th century Shakespeare's plays and poems were persistently misread as documents which voiced the fascist sympathies of their author Wilson argues that the version of Shakespeare this caricature produced authoritarian jingoistic racially intolerant misogynistic was viewed with satisfaction by many of the leading figures of the century's cultural establishment in Britain and America while noting striking cases of the same bias in Germany and France Some of the names this book focuses on will surprise many of the right wing political views or leanings of the prominent figures discussed have been left unexplored or ignored from A K Chesterton who was both editor of the British Union of Fascists newspaper Blackshirt and former manager of press and publicity at the Shakespeare Memorial Theatre to celebrated Shakespeareans such as G Wilson Knight and writers artists and theatre practitioners including W B Yeats T S Eliot Edward Gordon Craig and Marshall McLuhan At a time when democracy is under threat populism is on the rise and far right views are increasingly prominent in our political discourse Richard Wilson's book makes an especially vital contribution to Shakespeare scholarship

Shakespeare's History Plays A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide The plays have had a rich international reception tradition but critics and theatre historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare

**Theatres of War** Lauri Scheyer, 2021-09-23 Why do so many writers and audiences turn to theatre to resolve overwhelming topics of pain and suffering This collection of essays from international scholars reconsiders how theatre has played a crucial part in encompassing and preserving significant human experiences Plays about global issues including terrorism and war are increasing in attention from playwrights scholars critics and audiences In this contemporary collection a gathering of diverse contributors explain theatre's special ability to generate dialogue and promote healing when dealing with human tragedy This collection discusses over 30 international plays and case studies from different time periods all set in a backdrop of war The four sections document British and American perspectives on theatres of war global perspectives on theatres of war perspectives on Black Watch and finally perspectives on The Great Game Afghanistan Through this a range of international scholars from different disciplines imaginatively rethink theatre's

unique ability to mediate the impacts and experiences of war Featuring contributions from a variety of perspectives this book provides a wealth of revealing insights into why authors and audiences have always turned to the unique medium of theatre to make sense of war     The Routledge Companion to Twentieth Century British Theatre and Performance Claire Cochrane, Lynette Goddard, Catherine Hindson, Trish Reid, 2024-10-08 The Routledge Companion to Twentieth Century British Theatre and Performance provides a broad range of perspectives on the multiple models and examples of theatre artists enthusiasts enablers and audiences that emerged over this formative 100 year period This first volume covers the first half of the century constructing an equitable and inclusive history that is more representative of the nation s lived experience than the traditional narratives of British theatre Its approach is intra national weaving together the theatres and communities of England Scotland Wales and Northern Ireland The essays are organised thematically arranged into sections that address nation power and identity fixity and mobility bodies in performance the materiality of theatre and communities of theatre This approach highlights the synergies convergences and divergences of the theatre landscape in Britain during this period giving a sense of the sheer variety of performance that was taking place at any given moment in time This is a fascinating and indispensable resource for undergraduate and graduate students postgraduate researchers and scholars across theatre and performance studies cultural studies and twentieth century history



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