

Shakespeare

ON THE
GERMAN STAGE

Volume I: 1586-1914



SIMON WILLIAMS

Shakespeare On The German Stage Volume 1 1586 1914

Joel Berkowitz



Shakespeare On The German Stage Volume 1 1586 1914:

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 Shakespeare on the American Yiddish Stage Joel Berkowitz, 2002 The professional Yiddish theatre started in 1876 in Eastern Europe with the assassination of Tsar Alexander II in 1881 masses of Eastern European Jews began moving westward and New York Manhattan s Bowery and Second Avenue soon became the world s center of Yiddish theatre At first the Yiddish repertoire revolved around comedies operettas and melodramas but by the early 1890s America s Yiddish actors were wild about Shakespeare In Shakespeare on the American Yiddish Stage Joel Berkowitz knowledgeably and intelligently constructs the history of this unique theatrical culture The Jewish King Lear of 1892 was a sensation The year 1893 saw the beginning of a bevy of Yiddish versions of Hamlet that year also saw the first Yiddish production of Othello Romeo and Juliet inspired a wide variety of treatments The Merchant of Venice was the first Shakespeare play published in Yiddish and Jacob Adler received rave reviews as Shylock on Broadway in both 1903 and 1905 Berkowitz focuses on these five plays in his five chapters His introduction provides an orientation to the Yiddish theatre district in New York as well as the larger picture of Shakespearean production and the American theatre scene and his conclusion summarizes the significance of Shakespeare s plays in Yiddish culture **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 Romeo and Juliet in European Culture Juan F. Cerdá, Dirk Delabastita, Keith Gregor, 2017-12-15 With its roots deep in ancient narrative and in various reworkings from the late medieval and early modern period Shakespeare s Romeo and Juliet has left a lasting trace on modern European culture This volume aims to chart the main outlines of this reception process in the broadest sense by considering not only critical scholarly responses but also translations adaptations performances and various material and digital interventions which have from the standpoint of their specific local contexts contributed significantly to the consolidation of Romeo and Juliet as an integral part of Europe s cultural heritage Moving freely across Europe s geography and history and reflecting an awareness of political and cultural

backgrounds the volume suggests that Shakespeare's tragedy of youthful love has never ceased to impose itself on us as a way of articulating connections between the local and the European and the global in cases where love and hatred get in each other's way. The book is concluded by a selective timeline of the play's different materialisations. The Merchant of Venice William Baker, Brian Vickers, 2005-03-01. The Merchant of Venice has always been regarded as one of Shakespeare's most interesting plays. Before the nineteenth century critical reaction is relatively fragmentary. However, between then and the late twentieth century, the critical tradition reveals the tremendous vitality of the play to evoke emotion in the theatre and in the study. Since the middle of the twentieth century, reactions to the drama have been influenced by the Nazi destruction of European Jewry. The first volume to document the full tradition of criticism of The Merchant of Venice includes an extensive introduction which charts the reactions to the play up to the beginning of the twenty-first century and reflects changing reactions to prejudice in this period. Material by a variety of critics appears here for the first time since initial publication. Reactions are included from Malone, Hazlitt, Jameson, Heine, Knight, Lewes, Halliwell, Phillips, Furnivall, Irving, Ruskin, Swinburne, Masfield, Gollancz, and Quiller Couch. **Literature of the Sturm und Drang** David Hill, 2003. Carefully focused essays on major aspects of one of the most significant German literary movements, the Storm and Stress. Sturm und Drang refers to a set of values and a style of writing that arose in Germany in the second half of the eighteenth century, a particularly intense kind of pre-Romanticism that has often been represented as marking the beginning of an independent modern German culture. The circle of writers around the young Goethe, including Herder, Lenz, Klinger, and later Schiller, felt frustrated by the Enlightenment world of reason, balance, and control and turned instead to nature as the source of authentic experience. Inspired by Rousseau and Herder, by Shakespeare, and by folk culture, they rebelled against propriety and experimented with new literary forms, their creative energy bursting through conventions that seemed staid and artificial. The Sturm und Drang has often been cited by those attempting to legitimate nationalism and irrationalism, but scholars have more recently emphasized the diversity of the movement and the links between it and the Enlightenment. This volume of essays by leading scholars from the UK, the US, and Germany illuminates the guiding ideas of the movement, discussing its most important authors, texts, and ideas, and taking account of the variety and complexity of the movement, placing it more securely within late eighteenth-century European history. The main focus is on literature, and in particular on the drama, which was of special importance to the Sturm und Drang. However, the essays also outline the social conditions that gave rise to the movement, and consideration is given to different currents of ideas that underlie the movement, including areas of thought and bodies of work that traditional approaches have tended to marginalize. Contributors: Bruce Duncan, Howard Gaskill, Wulf Koepke, Susanne Kord, Frank Lamport, Alan Leidner, Matthias Luserke, Michael Patterson, Gerhard Sauder, Margaret Stoljar, Daniel Wilson, Karin Wurst. David Hill is a Senior Lecturer in the Department of German Studies at the University of Birmingham, UK. *Volume 16, Tome II: Kierkegaard's Literary Figures and Motifs* Ms Katalin Nun, Dr Jon

Stewart,2015-01-28 While Kierkegaard is perhaps known best as a religious thinker and philosopher there is an unmistakable literary element in his writings He often explains complex concepts and ideas by using literary figures and motifs that he could assume his readers would have some familiarity with This dimension of his thought has served to make his writings far more popular than those of other philosophers and theologians but at the same time it has made their interpretation more complex The present volume is dedicated to the treatment of the variety of literary figures and motifs he used **Volume 16, Tome II: Kierkegaard's Literary Figures and Motifs**

Katalin Nun,Jon Stewart,2016-12-05 While Kierkegaard is perhaps known best as a religious thinker and philosopher there is an unmistakable literary element in his writings He often explains complex concepts and ideas by using literary figures and motifs that he could assume his readers would have some familiarity with This dimension of his thought has served to make his writings far more popular than those of other philosophers and theologians but at the same time it has made their interpretation more complex Kierkegaard readers are generally aware of his interest in figures such as Faust or the Wandering Jew but they rarely have a full appreciation of the vast extent of his use of characters from different literary periods and traditions The present volume is dedicated to the treatment of the variety of literary figures and motifs used by Kierkegaard The volume is arranged alphabetically by name with Tome II covering figures and motifs from Gulliver to Zerlina A Cultural History of Theatre in the Early Modern Age

Robert Henke,2019-08-08 For both producers and consumers of theatre in the early modern era art was viewed as a social rather than an individual activity Emerging in the context of new capitalistic modes of production the birth of the nation state and the rise of absolute monarchies theatre also proved a highly mobile medium across geolinguistic boundaries This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650 and examines the socioeconomically heterodox nature of theatre and performance during this period Highly illustrated with 48 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission *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 scene 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 **Great Shakespeareans Set I**

Peter Holland, Adrian Poole, 2014-09-29 *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 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 *Great Shakespeareans* will be an essential resource for students and scholars in Shakespeare studies

Russia's Theatrical Past Claudia R. Jensen, Ingrid Maier, Stepan Shamin, Daniel C. Waugh, 2021-06-01 In the 17th century only Moscow's elite had access to the magical vibrant world of the theater In *Russia's Theatrical Past* Claudia Jensen Ingrid Maier Stepan Shamin and Daniel C Waugh mine Russian and Western archival sources to document the history of these productions as they developed at the court of the Russian tsar Using such sources as European newspapers diplomats reports foreign travel accounts witness accounts and payment records they also uncover unique aspects of local culture and politics of the time Focusing on Northern European theatrical traditions the authors explore the concept of intertheater which describes transmissions between performing traditions and reveal how the Muscovite court's interest in theater and other musical entertainment was strongly influenced by diplomatic contacts *Russia's Theatrical Past* made possible by an international research collaborative offers fresh insight into how and why Russians went to such great efforts to rapidly develop court theater in the 17th century

Othello in European Culture Elena Bandín Fuertes, Francesca Rayner, Laura Campillo Arnaiz, 2022-05-15 This volume argues that a focus on the European reception of *Othello* represents an important contribution to critical work on the play The chapters in this volume examine non anglophone translations and performances alternative ways of distinguishing between texts adaptations and versions as well as differing perspectives on questions of gender and race Additionally a European perspective raises key political questions about power and representation in terms of who speaks for and about *Othello* within a European context profoundly divided over questions of immigration religious ethnic gender and sexual difference The volume illustrates the ways in which *Othello* has been not only a stimulus but also a challenge for European Shakespeares It makes clear that the history of the play is inseparable from histories of race religion and gender and that many engagements with the play have reinforced rather than challenged the social and political prejudices of the period

Ira Aldridge Bernth Lindfors, 2011 This book describes the glory years of Ira Aldridge's first Continental tour during which he won more awards and honors often conferred by royalty than any other actor of his day *Ira Aldridge Performing Shakespeare in Europe 1852-1855* the third volume of Bernth Lindfors's award winning biography traces the American born black classical actor's itinerary on his first Continental tour Starting in Brussels and following Aldridge up the Rhine to Basel on to Berlin and Vienna and cities in Prussia and Hungary Lindfors recounts the major performances and analyzes audience responses to them Because European audiences wanted to see this African actor in Shakespearean roles rather than in the melodramas and farces that were popular in Britain Aldridge concentrated almost

exclusively on performing as Othello Shylock Macbeth and Richard III He performed the roles in English even when acting with local companies who spoke in German Hungarian or another European language Aldridge s impressive manner of interpreting these characters won him many honors awards and medals some bestowed by heads of state or by national academies Drawing on myriad reviews playbills and letters many of them penned by Aldridge himself Lindfors examines in detail Aldridge s interpretations of these timeless characters and shows why these were Aldridge s glory years Bernth Lindfors professor emeritus of English and African Literatures University of Texas at Austin is the author of *Ira Aldridge The Early Years 1807 1833* and *Ira Aldridge The Vagabond Years 1833 1852* both published by the University of Rochester Press in 2011

[Shakespeare's Others in 21st-century European Performance](#) Boika Sokolova, Janice Valls-Russell, 2021-08-26 The Merchant of Venice and Othello are the two Shakespeare plays which serve as touchstones for contemporary understandings and responses to notions of the stranger and the other This groundbreaking collection explores the dissemination of the two plays through Europe in the first two decades of the 21st century tracing how productions and interpretations have reflected the changing conditions and attitudes locally and nationally Packed with case studies of productions of each play in different countries the volume opens vistas on the continent s turbulent history marked by the instability of allegiances and boundaries and shifting senses of identity in a context of war decolonization and migration Chapters examine productions in Bulgaria Hungary Poland Romania Serbia Italy France Portugal and Germany to shed light on wide scale European developments for the first time in English In a final section performance insights are offered by interviews with three directors Karin Coonrod on directing The Merchant in Venice at the Venetian Ghetto in 2016 Plamen Markov on his 2020 Othello for the Varna Theatre Bulgaria and Arnaud Churin whose Othello toured France in 2019 In drawing attention to the ways in which historical circumstances and collective memory shape and refashion performance Shakespeare s Others in 21st century European Performance offers a rich review of European theatrical engagements with Otherness in the productions of these two plays

[World-Wide Shakespeares](#) Sonia Massai, 2007-05-07 Drawing on debates around the global local dimensions of cultural production an international team of contributors explore the appropriation of Shakespeare s plays in film and performance around the world In particular the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts The contributors look in turn at local Shakespeares for local national and international audiences covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery and big time and small time Shakespeares Responding to a surge of critical interest in the poetics and politics of appropriation World Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally

Brecht and Tragedy Martin Revermann, 2021-12-16 Explores Brecht s complex relationship with Greek tragedy and the tragic tradition including significant archival material not seen before

[Vying for the Iron Throne](#) Lindsey Mantoan, Sara Brady, 2018-11-05 Game of

Thrones has changed the landscape of television during an era hailed as the Golden Age of TV. An adaptation of George R R Martin's epic fantasy *A Song of Fire and Ice*, the HBO series has taken on a life of its own with original plotlines that advance past those of Martin's books. The death of protagonist Ned Stark at the end of Season One launched a killing spree in television; major characters now die on popular shows weekly. While many shows kill off characters for pure shock value, death on *Game of Thrones* produces seismic shifts in power dynamics and resurrected bodies that continue to fight. This collection of new essays explores how power, death, gender, and performance intertwine in the series. Theatre Histories Phillip B. Zarrilli, 2010. Providing a clear journey through centuries of European, North and South American, African, and Asian forms of theatre and performance, this introduction helps the reader think critically about this exciting field through fascinating yet plain-speaking essays and case studies.

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