Shakespeare on the German Stage The Twentieth Century Wilhelm Hortmann

Shakespeare On The German Stage The Twentieth Century

Michael Neill, David Schalkwyk

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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 Theatre Symposium, Vol. 20: Gods and Groundlings Edward Bert theater of the German Democratic Republic 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 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 Oxford Companion to Theatre and Performance Dennis Kennedy, 2010-08-26 An authoritative reference covering primarily actors playwrights New Theatre Quarterly 56: Volume 14, Part 4 Clive directors styles and movements companies and organizations 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 guestioning 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 The New Werner Twentieth Century Edition of the Encyclopaedia Britannica ,1907

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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

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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 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 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 Macbeth Nick Moschovakis, 2008-03-03 This and performance studies cultural studies and twentieth century history volume offers a wealth of critical analysis supported with ample historical and bibliographical information about one of Shakespeare s most enduringly popular and globally influential plays Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches from historicist criticism to performance theory to cultural studies A substantial section addresses early modern themes with attention to the protagonists and the discourses of politics class gender the emotions and the economy along with discussions of significant minor characters and less commonly examined textual passages Further chapters scrutinize Macbeth's performance adaptation and transformation across several media stage film text and hypertext in cultural settings ranging from early nineteenth century England to late twentieth century China The editor's extensive introduction surveys critical theatrical and cinematic interpretations from the late seventeenth century to the beginning of the twenty first while advancing a synthetic argument to explain the shifting relationship

between two conflicting strains in the tragedy s reception Written to a level that will be both accessible to advanced undergraduates and at the same time useful to post graduates and specialists in the field this book will greatly enhance any study of Macbeth Contributors Rebecca Lemon Jonathan Baldo Rebecca Ann Bach Julie Barmazel Abraham Stoll Lois Feuer Stephen Deng Lisa Tomaszewski Lynne Bruckner Michael David Fox James Wells Laura Engel Stephen Buhler Bi qi Beatrice Lei Kim Fedderson and J Michael Richardson Bruno Lessard Pamela Mason

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