

Shakespeare

ON THE
GERMAN STAGE

Volume I: 1586-1914



SIMON WILLIAMS

Shakespeare On The German Stage Volume 1 1586 1914

Claire Cochrane



Shakespeare On The German Stage Volume 1 1586 1914:

Shakespeare on the German Stage, 1586-1914 Simon Williams, 1990 **Die Entdeckung Shakespeares auf der deutschen Bühne des 18. Jahrhunderts** Renata Häublein, 2010-11-05 Die Anfänge der Liebe des deutschen Theaters und des deutschen Theaterpublikums zu Shakespeare sind das Thema dieses Buches. Dabei schildert es eine Liebe auf den zweiten Blick, denn als die deutschen Bühnen Shakespeare in der zweiten Hälfte des 18. Jahrhunderts für sich entdeckten, spielten sie die Dramen zunächst in bearbeiteter Form, da die Zuschauer erst behutsam an die dramatischen Konventionen der Zeit in vielerlei Hinsicht zuwiderlaufenden Stücke herangeführt werden mussten. Das Buch liefert eine umfassende kritische Aufarbeitung der vorromantischen Shakespeare-Bearbeitungen, die sich besonders bislang unveröffentlichter Texte annimmt. Die Gründe für ihren veränderten Charakter hinterfragt, ihre inszenatorische Umsetzung rekonstruiert und ihre Bedeutung für die Entwicklung des deutschen Theaters und der Schauspielkunst sowie für das deutsche Shakespeare-Bild der folgenden Jahre untersucht. Da es dabei insbesondere den Zugang der Schauspieler und Zuschauer an Shakespeares Dramen behandelt, deckt es das zu großen Teilen vergessene eindrucksvolle Shakespeare-Engagement etlicher Protagonisten des kulturellen Lebens der Zeit auf. Durch die Einbindung der Quellen in vielfältige zeitliche und literaturhistorische Kontexte liefert es die anschauliche Darstellung eines bedeutsamen Stückes deutscher Theaterkultur und Geschmacksgeschichte. Differente Lachkulturen? Thorsten Unger, Brigitte Schultze, Horst Turk, 1995

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. *Shakespeares Hamlet* Dieter Mehl, 2007 Shakespeares Hamlet ist nicht nur einer der bedeutendsten Texte der Weltliteratur, sondern auch ein moderner Mythos, der uns bis heute fesselt. Dieter Mehls kenntnisreicher Band führt in den Text und seine zentralen Motive ein. Darüber hinaus informiert er über die Herkunft des Stoffes und gibt einen Überblick über die lange Geschichte der Umsetzung des Dramas auf der Bühne, im Film und im Fernsehen. Page 4 of cover **The Brecht Yearbook / Das Brecht-Jahrbuch 43**

Markus Wessendorf, 2018 The leading scholarly publication on Brecht volume 43 contains a wealth of articles on diverse topics and a reconstruction of the two chorus version of *The Exception and the Rule* Published for the International Brecht Society by Camden House the Brecht Yearbook is the central scholarly forum for discussion of Brecht's life and work and of topics of interest to him especially the politics of literature and theater in a global context It encourages a wide variety of perspectives and approaches and like Brecht is committed to the use value of literature theater and theory Volume 43 opens with a reconstruction of Brecht's two chorus version of *The Exception and the Rule* Reiner Steinweg and continues with a selection of Helmut Heißenbüttel's reviews of Brecht's work Four articles by Christine Knezel Carsten Mindt Judith Niehaus and Sebastian Schuller address Brechtian aspects of Gisela Elsner's novels The next two essays by Hunter Bivens and Friedemann Weidauer revisit Brecht's reflections on affect and empathy Also included are papers from the 2016 IBS Recycling Brecht Symposium on Brecht's recycling of Lenin in his *neue Dramatik* Joseph Dial on Paul Celan as a reconfiguration of Brecht Paul Peters on Brecht's adaptation of Shakespeare's *Coriolanus* Martin Revermann and on Hilary Mantel's Brechtian reconfiguration of Thomas Cromwell Markus Wessendorf The volume features Richard Schröder's farewell lecture on Brecht's *Life of Galileo* and an essay by Ulrich Plass on Bernd Stegemann's allegedly Brechtian reclamation of critical realism It concludes with Zhang Wei's interview with the Chinese dramaturg playwright and Brecht translator Li Jianming Editor Markus Wessendorf is a Professorin the Department of Theatre and Dance at the University of Hawai'i at Manoa in Honolulu

Shakespeare's Tercentenary Monika Smialkowska, 2023-12-21 The worldwide commemorations of the three hundredth anniversary of Shakespeare's death were held amid the global upheaval of the First World War As empires battled for world domination and nations sought self-determination diverse communities vied to claim Shakespeare as their own to underpin their sense of collective identity and cohesion Unearthing previously unknown Tercentenary events in Europe the British Empire and the USA Monika Smialkowska demonstrates that the 1916 Shakespeare commemorators did not speak with one unified voice Tributes by marginalised social ethnic and racial groups often challenged the homogenising narratives of the official celebrations Rather than the traditionally patriotic Bard used to support totalising versions of national or imperial identity this study reveals Shakespeare as a site of debate and contestation in which diverse voices local and global nationalist and universalist militant and pacifist combined and clashed in a fascinating open-ended dialogue

Hamlet-Handbuch Peter Marx, 2016-08-06 *Moderne mythische Gestalt und Kernbestand des kulturellen Kanons* Kaum eine Figur beherrscht so sehr die westliche Vorstellung vom Theater wie Shakespeares Hamlet Das Handbuch beschäftigt sich mit dem Hamlet-Stoff und seiner Deutung und vermittelt Hintergrundwissen zum Shakespeareschen Drama Der Schwerpunkt liegt auf der vielgestaltigen Rezeptionsgeschichte Sowohl die Bühnengeschichte als auch die Aneignungen der Figur in Kunst Literatur Musik Film und Populärkultur werden ausführlich beleuchtet Mit vielen Beispielen teilweise in englischer Sprache

Die Shakespeare-Illustration (1594-2000): Text Hildegard Hammerschmidt-Hummel, 2003

All for Nothing Andrew Cutrofello, 2014-08-29 Hamlet as performed by philosophers with supporting roles played by Kant Nietzsche and others A specter is haunting philosophy the specter of Hamlet Why is this Wherefore What should we do Entering from stage left the philosopher s Hamlet The philosopher s Hamlet is a conceptual character played by philosophers rather than actors He performs not in the theater but within the space of philosophical positions In All for Nothing Andrew Cutrofello critically examines the performance history of this unique role The philosopher s Hamlet personifies negativity In Shakespeare s play Hamlet s speech and action are characteristically negative he is the melancholy Dane Most would agree that he has nothing to be cheerful about Philosophers have taken Hamlet to embody specific forms of negativity that first came into view in modernity What the figure of the Sophist represented for Plato Hamlet has represented for modern philosophers Cutrofello analyzes five aspects of Hamlet s negativity his melancholy negative faith nihilism tarrying which Cutrofello distinguishes from delaying and nonexistence Along the way we meet Hamlet in the texts of Kant Coleridge Hegel Marx Schopenhauer Kierkegaard Nietzsche Freud Russell Wittgenstein Heidegger Benjamin Arendt Schmitt Lacan Deleuze Foucault Derrida Badiou i ek and other philosophers Whirling across a kingdom of infinite space the philosopher s Hamlet is nothing if not thought provoking Shakespeare-Jahrbuch ,1995 **Shakespeares Globe** Vanessa Schormann,2002

Archiv für das Studium der neueren Sprachen und Literaturen ,1991 Vols for 1858 include Sitzungen der Berliner Gesellschaft für das Studium der neueren Sprachen Shakespeare Quarterly ,2005 *Shakespeare on the German Stage* Simon Williams,1990 Shakespeare and the Birmingham Repertory Theatre, 1913-1929 Claire Cochrane,1993 *Die englischen Komödianten in Deutschland* Ralf Haekel,2004 In Deutschland beginnt die professionelle Schauspielkunst im frühen 17. Jahrhundert mit den Wanderzügen der Englischen Komödianten Schauspielern aus dem Umfeld der elisabethanischen Theatertruppen Sie führten eine Tradition ein die über die deutsche Wanderbühne bis zur Gründung der Nationaltheater reicht Eine literarische Rezeption des elisabethanischen Dramas hingegen vermochten sie nicht zu initiieren Ihr Repertoire das unter anderem auf den Stücken Shakespeares basierte bestand aus moralisierenden Haupt- und Staatsaktionen deren sozialdisziplinierende Ausrichtung allerdings durch den Aspekt des Performativen unterwandert wurde Der vorliegende Band untersucht die drei maßgeblichen Aspekte der englischen Wanderbühne in Deutschland die Sozial- und Kulturgeschichte der Truppen das Repertoire und die zeitgenössische Rezeption in Deutschland TheaterZeitschrift ,1993 Weltbühne Wien: Die Rezeption anglophoner Dramen auf Wiener Bühnen des 20. Jahrhunderts Ewald Mengel,Ludwig Schnauder,Rudolf Weiss,2010 **Historical Abstracts** ,1991

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