



Goethe And The Weimar Theatre

Marvin Carlson



Goethe And The Weimar Theatre:

Goethe and the Weimar Theatre Marvin Carlson, 1978 *Goethe on the Theater* Johann Wolfgang von Goethe, 1919

The Literature of Weimar Classicism Simon Richter, 2005 New essays providing an account of the shaping beliefs preoccupations motifs and values of Weimar Classicism In Germany Weimar Classicism roughly the period from Goethe's return to Germany from Italy in 1788 to the death of his friend and collaborator Schiller in 1805 is widely regarded as an apogee of literary art But outside of Germany Goethe is considered a Romantic and the notion of Weimar Classicism as a distinct period is viewed with skepticism This volume of new essays regards the question of literary period as a red herring Weimar Classicism is best understood as a project that involved the ambitious attempt not only to imagine but also to achieve a new quality of wholeness in human life and culture at a time when fragmentation division and alienation appeared to be the norm By not succumbing to the myth of Weimar and its literary giants but being willing to explore the phenomenon as a complex cultural system with a unique signature this book provides an account of its shaping beliefs preoccupations motifs and values Contributions from leading German British and North American scholars open up multiple interdisciplinary perspectives on the period Essays on the novel poetry drama and theater are joined by accounts of politics philosophy visual culture women writers and science The reader is introduced to the full panoply of cultural life in Weimar its accomplishments as well as its excesses and follies Emancipatory and doctrinaire by turns the project of Weimar Classicism is best approached as a complex whole Contributors Dieter Borchmeyer Charles Gair Gail Hart Thomas Saine Jane Brown Cyrus Hamlin Roger Stephenson Elisabeth Krimmer Helmut Pfotenbauer Benjamin Bennett Astrida Orle Tantilillo W Daniel Wilson Simon J Richter is Associate Professor of German at the University of Pennsylvania Theatre, Drama and Audience in Goethe's Germany W. H. Bruford, 2018-11-05 First published in 1950 This present work examines the political economic and social condition of Germany on literature particular drama in the late eighteenth and early nineteenth centuries The author explores drama both in its passive and active relations with the life of the time and with the theatre the medium without the aid of which the possibilities of the drama as an art form remain only half realised This title will be of interest to students of literature drama and theatre studies **Theatre/Theory/Theatre** Daniel Gerould, 2003-11-01 Available for the First Time in Paperback From Aristotle's Poetics to Vaclav Havel the debate about the nature and function of theatre has been marked by controversy Daniel Gerould's landmark work Theatre Theory Theatre collects history's most influential Eastern and Western dramatic theorists poets playwrights directors and philosophers whose ideas about theatre continue to shape its future In complete texts and choice excerpts spanning centuries we see an ongoing dialogue and exchange of ideas between actors and directors like Craig and Meyerhold and writers such as Nietzsche and Yeats Each of Gerould's introductory essays shows fascinating insight into both the life and the theory of the author From Horace to Soyinka Corneille to Brecht this is an indispensable compendium of the greatest dramatic theory ever written **The Making of Theatre History** Paul

Kuritz,1988 *History of European Drama and Theatre* Erika Fischer-Lichte,2002 This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth century theatre focusing on the subject of identity Throughout history drama has performed and represented political religious national ethnic class related gendered and individual concepts of identity Erika Fischer Lichte s topics include ancient Greek theatre Shakespeare and Elizabethan theatre by Corneilli Racine Moli re the Italian commedia dell arte and its transformations into eighteenth century drama the German Enlightenment Lessing Schiller Goethe and Lenz romanticism by Kleist Byron Shelley Hugo de Vigny Musset B chner and Nestroy the turn of the century Ibsen Strindberg Chekhov Stanislavski the twentieth century Craig Meyerhold Artaud O'Neill Pirandello Brecht Beckett M ller Anyone interested in theatre throughout history and today will find this an invaluable source of information A History of Theatrical Art in Ancient and Modern Times: Classicism and romanticism Karl Mantzius,Louise von Cossel,1921 **'Material Delight and the Joy of Living'** Michael North,2017-03-02 Eighteenth century Europe witnessed a commercialization of culture as it became less courtly and more urban The marketing of culture became separate from the production of culture New cultural entrepreneurs entered the stage the impresario the publisher the book seller the art dealer the auction house and the reading society served as middlemen between producers and consumers of culture and constituted at the same time the beginning of a cultural service sector Cultural consumption also played a substantial role in creating social identity One could demonstrate social status by attending an auction watching a play or listening to a concert Moreover and eventually more significant one could demonstrate connoisseurship and taste which became important indicators of social standing The centres of cultural exchange and consumption were initially the great cities of Europe In the course of the eighteenth century however cultural consumption penetrated much deeper for example into the numerous residential and university towns in Germany where a growing number of functional elites and burghers met in coffee houses and reading societies attended the theatre and opera and performed orchestral and chamber music together Journals novels and letters were also crucial in forming consumer culture in provincial Germany as the German states were remote from the cultural life of England and France the material reality of London and Paris often passed as a literary construction to Germany It is against this background and stimulated by the research of John Brewer on England that the book systematically explores this field for the first time in regard to the Continent and especially to eighteenth century Germany Michael North focuses chapter by chapter on the new forms of entertainment concerts theatre opera reading societies travelling on the one hand and on the new material culture fashion gardens country houses furniture on the other At the centre of the discussion is the reception of English culture on the Continent and the competition between English and French fashions in the homes of German elites and burghers attracts special attention The book closes with an investigation of the role of cultural consumption for identity formation demonstrating the integration of Germany into a European cultural identity during the eighteenth century **Theatre Arts Monthly** ,1929 **A History of Theatrical Art**

in Ancient and Modern Times: Classicism and romanticism, translated by C. Archer. 1921 Karl Mantzius,1921

The Radical Enlightenment in Germany ,2018-07-03 This volume investigates the impact of the Radical Enlightenment on German culture during the eighteenth century taking recent work by Jonathan Israel as its point of departure The collection documents the cultural dimension of the debate on the Radical Enlightenment In a series of readings of known and lesser known fictional and essayistic texts individual contributors show that these can be read not only as articulating a conflict between Enlightenment and Counter Enlightenment but also as documents of a debate about the precise nature of Enlightenment At stake is the question whether the Enlightenment should aim to be an atheist materialist and political movement that wants to change society or in spite of its belief in rationality should respect monarchy aristocracy and established religion Contributors are Mary Helen Dupree Sean Franzel Peter H yng John A McCarthy Monika Nenon Carl Niekerk Daniel Purdy William Rasch Ann Schmiesing Paul S Spalding Gabriela Stoicea Birgit Tautz Andrew Weeks Chunjie Zhang A History of Theatrical Art in Ancient and Modern Times: Classicism and romanticism, translated by C. Archer Karl Mantzius,1921 **The Quarterly Journal of Speech Education** ,1927 **The Theater** ,1889

Animal History in the Modern City Clemens Wischermann,Aline Steinbrecher,Philip Howell,2018-09-06 This book is open access and available on www.bloomsburycollections.com It is funded by Knowledge Unlatched Animals are increasingly recognized as fit and proper subjects for historians yet their place in conventional historical narratives remains contested This volume argues for a history of animals based on the centrality of liminality the state of being on the threshold not quite one thing yet not quite another Since animals stand between nature and culture wildness and domestication the countryside and the city and tradition and modernity the concept of liminality has a special resonance for historical animal studies Assembling an impressive cast of contributors this volume employs liminality as a lens through which to study the social and cultural history of animals in the modern city It includes a variety of case studies such as the horse human relationship in the towns of New Spain hunting practices in 17th century France the birth of the zoo in Germany and the role of the stray dog in the Victorian city demonstrating the interrelated nature of animal and human histories *Animal History in the Modern City* is a vital resource for scholars and students interested in animal studies urban history and historical geography **The Life of Goethe. Second Edition. Partly Rewritten** George Henry Lewes,1864 *The Show and the Gaze of Theatre* Erika Fischer-Lichte,Jo Riley,1997 Theatre in some respects resembles a market Stories rituals ideas perceptive modes conversations rules techniques behavior patterns actions language and objects constantly circulate back and forth between theatre and the other cultural institutions that make up everyday life in the twentieth century These exchanges which challenge the established concept of theatre in a way that demands to be understood form the core of Erika Fischer Lichte's dynamic book Each eclectic essay investigates the boundaries that separate theatre from other cultural domains Every encounter between theatre and other art forms and institutions renegotiates and redefines these boundaries as part of an

ongoing process Drawing on a wealth of fascinating examples both historical and contemporary Fischer Lichte reveals new perspectives in theatre research from quite a number of different approaches Energetically and excitingly she theorizes history theorizes and historicizes performance analysis and historicizes theory Faust E. A. Bucchianeri,2008 A comprehensive exploration of Dr Faust the man who sold his soul to the devil and those who lived to tell his tale Volume I includes New insights into the life and times of the historical Dr Faustus the notorious occultist and charlatan who reputedly declared the devil was his brother in law A detailed study of the first Faust books and the popular Faustian folk tales Original discussions on Christopher Marlowes famous drama and his atheistic rendition of the Faustian myth including a unique and controversial analysis of the A and B texts The days of the Faust puppet plays Gotthold Ephraim Lessings unfinished Faust drama Volume II features A unique in depth account of Johann Wolfgang von Goethes masterpiece Faust Parts One and Two An examination of the early sketches of his classic drama Includes detailed explanations of Goethes hidden symbolism in the text his interest in history and science the occult alchemy Freemasonry and his warnings to future generations Directing scenes and senses Peter M Boenisch,2015-08-01 As European theatre directors become a familiar presence on international stages and a new generation of theatre makers absorbs their impulses this study develops fresh perspectives on Regie the Continental European tradition of staging playtexts Leaving behind unhelpful clichés that pit above all the director against the playwright Peter M Boenisch stages playful encounters between Continental theatre and Continental philosophy The contemporary Regie work of Thomas Ostermeier Frank Castorf Ivo van Hove Guy Cassiers tg STAN and others here meets the works of Friedrich Schiller and Leopold Jessner Hegelian speculative dialectics and the critical philosophy of Jacques Rancière and Slavoj Žižek in order to explore the thinking of Regie how to think Regie and how Regie thinks This partial and sideways look invites a wider reconsideration of the potential of playing theatre today of its aesthetic possibilities and its political stakes in the global neoliberal economy of the twenty first century

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