GERMAN VISITORS TO ENGLISH THEATERS IN THE EIGHTEENTH CENTURY

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<u>German Visitors To English Theaters In The Eighteenth</u> <u>Century</u>

James Van Horn Melton

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German visitors to English theaters in the eighteenth century John Alexander Kelly, 1970 German Visitors to English Theaters in the Eighteenth Century John Alexander Kelly, 1978 Eighteenth Century English Literature and Its Cultural Background James Edward Tobin, 1967 Shakespeare Adaptations from the Early Eighteenth Century Kristine Johanson, 2013-12-11 This book presents a scholarly edition of five of the first adaptations of Shakespeare from the eighteenth century the period when Shakespeare became Shakespeare Written by men influential in early Augustan cultural spheres these adaptations demonstrate how contemporary literary principles and contemporary politics were applied to Shakespeare's texts In these adaptations of Henry V Richard II Coriolanus 2 Henry VI and 3 Henry VI we see the various ways that eighteenth century authors righted Shakespeare's wrongs through the addition and alteration of female characters and romantic sub plots the introduction of new scenes the use of the unities of time and place and the inclusion of overt moral and political arguments The critical introduction contextualizes the five adaptations through its discussion of early eighteenth century theatre and politics First providing an overview of the state of the theatre at the beginning of the Augustan age the introduction then examines the multiple political conspiracies that rocked the first years of George I s reign and that provide the backdrop to these adaptations Furthermore the introduction draws particular attention to the importance of the actress in the early eighteenth century highlighting how Shakespeare's adaptors drew on actresses cultural capital to alter Shakespeare's texts Finally the edition provides a critical introduction to each of the plays Extensive explanatory notes are provided which situate further these plays in their contemporary context In its introduction and explanatory notes Shakespeare Adaptations supplies an important critical apparatus to five plays which are often noted in the annals of Shakespearean theatrical history with derision However this edition reveals how these plays documented their own time and helped shape Shakespeare into the most recognizable literary icon in the Western canon Theater and Nation in Eighteenth-Century Germany Michael J. Sosulski, 2017-03-02 In 1767 more than a century before Germany was incorporated as a modern nation state the city of Hamburg chartered the first Deutsches Nationaltheater What can it have meant for a German playhouse to have been a national theater and what did that imply about the way these theaters operated Michael Sosulski contends that the idea of German nationhood not only existed prior to the Napoleonic Wars but was decisive in shaping cultural production in the last third of the eighteenth century operating not on the level of popular consciousness but instead within representational practices and institutions Grounding his study in a Foucauldian understanding of emergent technologies of the self Sosulski connects the increasing performance of body discipline by professional actors soldiers and schoolchildren to the growing interest in German national identity The idea of a German cultural nation gradually emerged as a conceptual force through the work of an influential series of literary intellectuals and advocates of a national theater including G E Lessing and Friedrich Schiller Sosulski combines fresh readings of canonical

and lesser known dramas with analysis of eighteenth century theories of nationhood and evolving acting theories to show that the very lack of a strong national consciousness in the late eighteenth century actually spurred the emergence of the German Nationaltheater which were conceived in the spirit of the Enlightenment as educational institutions Since for Germans nationality was a performed identity theater emerged as an ideal space in which to imagine that nation

Intimacy and Celebrity in Eighteenth-Century Literary Culture Emrys D. Jones, Victoria Joule, 2018-06-19 This book provides an expansive view of celebrity s intimate dimensions In the process it offers a timely reassessment of how notions of private and public were negotiated by writers readers actors and audiences in the early to mid eighteenth century The essays assembled here explore the lives of a wide range of figures actors and actresses but also politicians churchmen authors and rogues some who courted celebrity openly and others who seemed to achieve it almost inadvertently At a time when the topic of celebrity s origins is attracting unprecedented scholarly attention this collection is an important pioneering resource

European Theatre Performance Practice, 17501900 Jim Davis, 2016-12-05 This volume contains key articles and chapters which represent both seminal and innovative scholarship on European theatre performance practice from 1750 to 1900 The selected topics focus on acting and performance staging including set design and lighting and audiences and are approached with a broad perspective as well as with in depth focussed analysis The volume captures the rich dynamic and variegated nature of European theatre throughout the late eighteenth and nineteenth centuries and provides a carefully selected body of significant texts on this important period of theatre history Actors, Audiences, and Emotions in the Eighteenth **Century** Glen McGillivray, 2023-02-20 This book offers an innovative account of how audiences and actors emotionally interacted in the English theatre during the middle decades of the eighteenth century a period bookended by two of its stars David Garrick and Sarah Siddons Drawing upon recent scholarship on the history of emotions it uses practice theory to challenge the view that emotional interactions between actors and audiences were governed by empathy It carefully works through how actors communicated emotions through their voices faces and gestures how audiences appraised these performances and mobilised and regulated their own emotional responses Crucially this book reveals how theatre spaces mediated the emotional practices of audiences and actors alike It examines how their public and frequently political interactions were enabled by these spaces British Theatre and the Other Arts, 1660-1800 Shirley Strum Kenny, 1984 Fifteen outstanding scholars of theater music art and literature explore the interrelations of eighteenth century British theater and the various art forms that it incorporated into itself The essays examine the theater's increasing reliance on set designers costumers musicians and composers poets dramatists and librettists focusing on the ways in which this dependence fundamentally changed the theater Illustrated The Rise of the Public in Enlightenment Europe James Van Horn Melton, 2001-09-06 James Melton examines the rise of the public in 18th century Europe A work of comparative synthesis focusing on England France and the German speaking territories this a reassessment of what Habermas termed the

bourgeois public sphere Restoration and Eighteenth Century Theatre Research Carl Joseph Stratman, David Gelvin Spencer, Mary Elizabeth Devine, 1971 This first comprehensive compilation of twentieth century scholar ship in Restoration and Eighteenth Century drama provides a basis for future research and is an invaluable reference work Items are arranged alphabetically under general headings e g acting criticism periodicals music theology as well as alphabetically by surname of actor actress dramatist musician etc Copiously indexed Century of English Farce Leo Hughes, 2015-12-08 This study of farce and low comedy in the English theatre covers the period in which farce as a distinct genre had its beginning Originally published in 1956 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 A Concise Bibliography for Students of English Arthur Garfield Kennedy, Donald B. Sands, 1966 **English Literature, Volume 1** Louis A. Landa, 2015-12-08 This is the first of two volumes which will make available in convenient form the annual bibliographies of 18th century scholarship published for the past 25 years in the Philological Quarterly Volume 1 includes the years 1926 1938 By means of lithography the original issues are exactly reproduced with retention of all critical annotations Originally published in 1950 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 <u>Illegitimate Theatre in London, 1770-1840</u> Jane Moody, 2007-07-30 This book explores British illegitimate theatre towards the end of the eighteenth century England and the Englishman in German Literature of the Eighteenth Century John Alexander Kelly, 1921 Lives of Shakespearian Actors, Part I, Volume 1 Gail Marshall, Tetsuo Kishi, Michael Caines, Paul Goring, Nicola Shaughnessy, 2024-10-28 Focuses on David Garrick and the leading actors of his company at Drury Lane This book tells how in their time Garrick Macklin and Woffington were as famous for their achievements on the stage as they were infamous for their activities off it It draws a selection of the actors own words with those of their contemporaries and critics Greek Tragedy and the British Theatre 1660-1914 Edith Hall, Fiona Macintosh, 2005-07-14 This lavishly illustrated book offers the first full interdisciplinary investigation of the historical evidence for the presence of ancient Greek tragedy in the post Restoration British theatre where it reached a much wider audience including women than had access to the original texts Archival research has excavated substantial amounts of new material both visual and literary which is presented in chronological order But the fundamental aim is to explain why Greek

tragedy which played an elite role in the curricula of largely conservative schools and universities was magnetically attractive to political radicals progressive theatre professionals and to the aesthetic avant garde All Greek has been translated and the book will be essential reading for anyone interested in Greek tragedy the reception of ancient Greece and Rome theatre history British social history English studies or comparative literature

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