
Dramatische Werke 1 Theaterstucke

Catalog of the Theatre and Drama Collections

Theater as Problem

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BARKER DULCE

Catalog of the Theatre and Drama Collections Ashgate Publishing, Ltd.

The Time of Joseph Haydn: From Sultan Mahmud I to Sultan Mahmud II (r.1730-1839), the second volume of Ottoman Empire and European Theatre, explores the relationship between Western playwrights, composers and visual artists of the eighteenth-century and Turkish-Ottoman culture, as well as the interest of Ottoman artists in European culture. Twenty-seven contributions by renowned experts shed light on the mutual influences that affected society and art for both Europeans and Ottomans. Successor to the first volume of the series, The Age of

Mozart and Sultan Selim III (1756-1808), this book examines the compositions of Joseph Haydn (1732-1809) and his contemporaries along with events in the Ottoman political era during the time span from Sultan Mahmud I (b.1696, r.1730-1754) to Sultan Mahmud II (b.1785, r.1808-1839). Taking Haydn's *Türkenopern* ('Turkish operas') *Lo speciale* (1768) and *L'incontro improvviso* (1775) as the departure point, the articles collected in this publication reflect the growth of research in the area of cultural transfers between the Ottoman Empire and non-Ottoman Europe, as expressed in theatre, music and the visual arts. Contributions by: Emre Aracı, Annemarie Bönsch, Reinhard Buchberger, Bertrand Michael Buchmann, Necla Çıkıgıl, Caryl Clark, Matthew Head, Caroline Herfert, Bent Holm, Michael Hüttler, Hans-Peter Kellner, Adam Mestyan, Isabelle Moindrot,

Walter Puchner, Günsel Renda, Geoffrey Roper, Orlin Sabev, Çetin Sarıkartal, Käthe Springer-Dissmann, Suna Suner, Frances Trollope, Hans Ernst Weidinger, Daniel Winkler, Larry Wolff, Mehmet Alaaddin Yalçınkaya, Netice Yıldız, Clemens Zoidl. *Theater as Problem* Copyright Office, Library of Congress

Using examples ranging from nineteenth-century Viennese comedy to Friedrich Dürrenmatt's atomic-age theater, Benjamin Bennett explores what is at stake in the theory of drama; what sort of questioning makes up that theory; and in what direction such questioning leads. Bennett takes as his starting point the inescapably literary nature of theater in the European tradition, theater in its most concrete dimensions: as an institution, as a tradition of ritual or stylized behavior, as a particular type of physical space, as an economic venture. He maintains that, precisely because of its radical categorical disjunction from the domain of the literary, theater in the European tradition has been appropriated as the principal vehicle by which literature repeatedly problematizes itself. Theater, he says, is "the church of literature." Although he is concerned with drama as a literary type, therefore, Bennett does not treat the theory of drama as part of the theory of literature. For the special relation of drama to literature calls into question the whole idea of literary theory as a stable discourse divisible into parts. Bennett considers plays by Nestroy, Schnitzler, Ibsen, Strindberg, Brecht, Ionesco, Genet, Pirandello, Artaud, and Dürrenmatt. He focuses on such theoretical issues as the idea of generic boundaries; the relation between drama and the culture of reading; the relevance between drama and the culture of reading; the relevance of hermeneutic and semiotic views of literature to drama; and the

operation of fascism as a literary phenomenon. In conclusion, he frames a problem that his readings have brought to light: at least two separate historical accounts of modern drama are necessary—theories that imply each other, yet remain irreconcilable.

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This is the third volume to be published in the series Theatre in Europe. This book makes available for the first time an overview of a significant segment of European theatre history and, with few exceptions, none of the documents presented have been published in English before. Gathered from a rich variety of sources, including imperial and municipal edicts, contracts, architectural descriptions, playbills, stage directions and actors' memoirs among others, the book sheds light on one of the most fascinating areas of cultural life in the German- and Dutch-speaking countries. Explanatory passages put these documents into their historical context, and numerous illustrations bring the material even more vividly to life. Also included is the source location for each document and a substantial bibliography.

Katalog der Privat-Bibliothek seiner Majestät des Königs von Hannover. [With] Nachtrags-Katalog Cambridge University Press

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Marino Falieri Hollitzer Wissenschaftsverlag

With nearly three thousand new entries, the revised edition of

Operas in German: A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas' composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A-Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers, directors, and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of Operas in German provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for continued study and enjoyment. As the most current encyclopedic collection of German opera from the seventeenth century through the twenty-first, Operas in German is an invaluable resource for opera historians, musicologists, performers, and opera lovers.

Host Bibliographic Record for Boundwith Item Barcode 30112072131219 and Others Hollitzer Wissenschaftsverlag

The present volume features articles that employ source-work research in order to explore the individual Danish sources of Kierkegaard's thought. The volume is divided into three tomes in order to cover the different fields of influence. Tome III is dedicated to the diverse Danish sources that fall under the

rubrics Literature, Drama and Aesthetics. The Golden Age is known as the period when Danish prose first established itself in genres such as the novel; moreover, it was also an age when some of Denmark's most celebrated national poets flourished. Accordingly, this tome contains articles on Kierkegaard's use of the great Danish poets and prose writers, whose works are frequently quoted and alluded to throughout his writings. Kierkegaard regularly attended dramatic performances at Copenhagen's Royal Theater, which was one of Europe's leading playhouses at the time. In this tome his appreciation for the art of Denmark's best-known actors and actresses is traced. Finally, this tome features articles on the leading literary critics and aesthetic theorists of the Golden Age, who served as foils for Kierkegaard's own ideas.

An Index to the Shakespeare Memorial Library, by A. Capel Shaw: Foreign section Rowman & Littlefield

The book series "Ottomania" researches cultural transfers between the Ottoman Empire and Europe, with the performing arts as its focus. In Ottoman Empire and European Theatre, vol. IV: Seraglios in Theatre, Music and Literature, the series continues to explore one of the most popular subjects of eighteenth-century art: the seraglio and its harem. This volume provides a deeper understanding of the seraglio's various manifestations in the artworks, music and theatre of the Austrian/Habsburg and central European regions, including interconnections with Italy and France, from the sixteenth to the nineteenth centuries. The studies examine descriptions of the seraglio by European diplomats, the seraglio's visual traces in European artworks, and depictions of the seraglio in eighteenth-

century Austrian Singspiele. They also consider seraglios from the Ottoman point of view and investigate the music of the seraglio in eighteenth-century opera.

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