

# Levstikov zbornik

- - Levstik, Fran [WorldCat Identities]

With the Restoration of the monarchy by King Charles II Parliament collapsed and the gravity of the previous period was no longer misinterpreted. Besides, some attempts to write tragedies in Shakespeare's manner failed, and for example, Dryden's tragedies do not reach the aesthetic qualities of Shakespeare's plays. Dryden's tragedy *All for Love, or the World Well Lost* (1692), written on the same theme as Shakespeare's *Anthony and Cleopatra* (1906), is one of the best proofs for this assertion. Another reason for these changes can possibly be found in the happy ending of some of the plots which Shakespeare "borrowed" from English legends. Thus, for example, the first knows the end about *King Lear*, which was written by Geoffrey of Monmouth in *Historia Regum Britanniae* in the twelfth century, and published in 1547, ends happily (see: Geoffrey of Monmouth 81-6). Besides, an anonymous version of an earlier play, *King Lear* (1594), also ends happily. Of course, the original legend ends like a fairy tale and the main characters lack the psychological development and personal integrity of Shakespeare's protagonists. Other characters connected with *King Lear* in this legend are also flat, one-dimensional, and there is no tragic development and no catharsis in this tale. From the aesthetic point of view Shakespeare's treatment of *King Lear*'s story is an artistic vision of life, with all its paradoxes and diversities, whereas the story about this hero as treated by Geoffrey of Monmouth, is a plain, linear narrative, a simple legend, with no artistic dimensions whatsoever. The happy end of *King Lear* is in opposition to the previous artistic development of the play, to its characters and their relations, and therefore such an end is artificially imposed upon the tragic subject-matter of the play. This is also true of the above mentioned simplistic adaptation of *Macbeth* and *Hamlet*. Such changes were introduced also in other German speaking theatres, for example, in Friedrich Ludwig Schiller's production of *Hamlet* in Hamburg in 1776. Shown literary historians knew these adaptations (Zganež 1972: 44-56) but they do not mention the English practice and some of the reasons why these adaptations took place.

The point which has been made in connection with Liehart's preference of the original Shakespeare's text (compared with an adaptation, in that Liehart was obviously very much aware of the artistic difference of plays as they were written by Shakespeare and of their adaptations in the second half of the eighteenth century, which were still popular in Central Europe. Liehart's decision also shows his high artistic standards regarding the composition of plays, the presentation of characters and the totality of tragic vision of life which is presented by Shakespeare in his plays. It is very likely that Liehart knew enough English already during his stay in Vienna (1776-1780) so that we only did not see Shakespeare's plays performed in the original versions but that he understood English enough to read Shakespeare's plays in English. This could definitely help him to make his own judgement about Stephanie's productions and the artistic quality of Shakespeare's plays.

In the second half of the eighteenth century early romantic tendencies can be noticed in German plays belonging to the Sturm und Drang movement, which developed in German speaking countries. Its members included, besides some minor playwrights, also Goethe, Lessing, Schiller and Kluge. Shown critics have often tried to find similarities between these playwrights and between English "romantic tragedians", especially with George Lillo's play *The London Merchant; or the History of George Barnwell* (1735). But they have neglected some important differences between Lillo's

Description: -

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Inheritance and succession -- Kenya  
Sapiny (African people)

Levstik, Fran, 1831-1887 -- Criticism and interpretation. Levstikov zbornik

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Notes: Includes bibliographical references and index.

This edition was published in 1933



Filesize: 42.79 MB

Tags: #Logar, #J. #in #Ocvirk, #A. #(ur.): #Levstikov #zbornik

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Od 1953 do 1960 upravnik študijske knjižnice, za katero je dal pobudo za ustanovitev, nato vodja štud. Usoda Levstikovega življenja je bila njegova samozavestna in neodvisna razumnost, ki se je pričela uveljavljati v času, ko se je že izoblikovala prva slovenska politična hierarhija in celo oblast, in to v krogu Novic, ki jih je izdajal, pisal in vodil dr.

Levstikov zbornik (1933 edition)

Versandinformationen: Die Ware wird innerhalb von 2 Tagen nach Bestelleingang verschickt.

Levstikov Zbornik. Uredila Janez Logar in Anton Ocvirk.: (1933)

Pomembne besede znamenitih mož so seme bodočnosti.

LEVSTIKOV ZBORNIK 1933

Bruno Bil je pisec jezikovnih priročnikov in učbenikov z občutkom za živo, bolj sproščeno jezikovno normo ter pobudnik in prvi vodja študijske knjižnice v Kranju. Vrazova popotovanja po Slovenskem Zbrani spisi. Bunc se je 1927 vpisal na študij slavistike v Ljubljani in 1931 diplomiral.

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