

Ottoman Empire and European Theatre Vol. IV

Seraglios in Theatre, Music and Literature

Bearbeitet von
Michael Hüttler, Hans Ernst Weidinger

1. Auflage 2016. Buch. 318 S. Hardcover
ISBN 978 3 99012 190 0
Format (B x L): 17,5 x 24,5 cm
Gewicht: 708 g

[Weitere Fachgebiete > Geschichte > Kultur- und Ideengeschichte](#)

schnell und portofrei erhältlich bei


DIE FACHBUCHHANDLUNG

Die Online-Fachbuchhandlung beck-shop.de ist spezialisiert auf Fachbücher, insbesondere Recht, Steuern und Wirtschaft. Im Sortiment finden Sie alle Medien (Bücher, Zeitschriften, CDs, eBooks, etc.) aller Verlage. Ergänzt wird das Programm durch Services wie Neuerscheinungsdienst oder Zusammenstellungen von Büchern zu Sonderpreisen. Der Shop führt mehr als 8 Millionen Produkte.

CONTENTS

1 OUVERTURE

3 EDITORIAL

MICHAEL HÜTTLER (VIENNA), HANS ERNST WEIDINGER (VIENNA/FLORENCE)

11 PROLOGUE

13 BANQUETING AT THE SERAGLIO, AS DESCRIBED BY EUROPEAN
DIPLOMATS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES
GÜLGÜN ÜÇEL-AYBET (ISTANBUL)

35 ACT I: THE PAINTED SERAGLIO

37 FANTASIES OF THE HAREM IN EUROPEAN PORTRAITURE OF
THE BAROQUE PERIOD
NINA TRAUTH (BRUSSELS)

53 TRACES OF THE SERAGLIO IN THE ARTWORKS IN SLOVENIA:
DEPICTIONS OF DANCE, MUSIC AND THEATRE FROM SEVENTEENTH-
CENTURY *TURQUERIES* TO JOHANN JOSEF KARL HENRICI'S
PAINTINGS IN THE LATE EIGHTEENTH CENTURY
DARJA KOTER (LJUBLJANA)

65 COUNT STEFANO CARLI'S *LA ERIZIA* (1765): IN THE HAREM OF
SULTAN MEHMED II
POLONA VIDMAR (MARIBOR)

85 ACT II: THE SERAGLIO IN ITALIAN–OTTOMAN CONTEXT

87 THE TURKS IN ITALY, OR ANOTHER MASK OF DON JUAN:
MIRRORINGS
LUCA SCARLINI (MILAN)

95 THE METAMORPHOSIS OF *TARARE*: POLITICAL USES AND RECEPTIONS
OF A 'SERAGLIO INTRIGUE' FROM THE ANCIEN RÉGIME TO THE
RESTORATION (1787–1826)
ALEXANDRE LHÂA (AIX-EN-PROVENCE)

113 ACT III: THE SERAGLIO IN AUSTRIAN EIGHTEENTH-CENTURY SINGSPIELE

115 JOSEPH FRIEBERT'S SINGSPIEL *DAS SERAIL* (c.1778) IN THE DON JUAN ARCHIV WIEN: PROVENANCE AND STATE OF RESEARCH
MICHAEL HÜTTLER (VIENNA)

131 *DAS SERAIL* (c.1778) BY JOSEPH FRIEBERT AS AN EMBODIMENT OF ENLIGHTENED ABSOLUTISM
TATJANA MARKOVIĆ (VIENNA)

145 *IRENE*, DOOMED QUEEN OF THE SERAGLIO: A WISE AUSTRIAN LOOKS AT MOSLEM-CHRISTIAN VIOLENCE (VIENNA 1781)
STROTHER PURDY (MILWAUKEE/WI)

161 ACT IV: HAREM FANTASIES ON THE LATE EIGHTEENTH- AND EARLY NINETEENTH-CENTURY AUSTRIAN STAGE

163 BUT NOT ALL ARE GENTLEMEN: THE DARK SIDE OF THE HAREM FANTASY IN THE WORKS OF PERINET, SPIESS AND HENSLER
JOHN SIENICKI (GRAND RAPIDS/MI)

183 THE HAREM TRANSPLANTED? A HOPEFUL PICTURE OF BIGAMY IN FRANZ SCHUBERT'S UNFINISHED OPERA *DER GRAF VON GLEICHEN*
LISA FEURZEIG (GRAND RAPIDS/MI)

205 BETWEEN 'ROMANTIC REVERIE' AND CRITICAL ACCOUNT: THE DIFFERENT HAREMS OF MURAD EFENDI (1836–1881)
CAROLINE HERFERT (VIENNA)

229 ACT V: FROM THE OTTOMAN POINT OF VIEW

231 EUROPEAN 'SERAGLIOS' AND 'STRANGE ARTS' AS SEEN BY OTTOMAN ENCOUNTERS FROM THE SEVENTEENTH TO THE NINETEENTH CENTURY
ORLIN SABEV (ORHAN SALIH, SOFIA)

- 245 “BUT IF THE SULTAN HAS A TASTE FOR SONG, WE WILL REVIVE
OUR FORTUNES BEFORE LONG”: SEEKING OPERATIC FORTUNES
IN THE NINETEENTH-CENTURY OTTOMAN HAREM
EMRE ARACI (LONDON)
- 255 MUSICAL INSTRUMENTS IN OTTOMAN SERAGLIOS AND
HAREMS OF THE EIGHTEENTH AND EARLY NINETEENTH
CENTURIES
EVREN KUTLAY (ISTANBUL)
- 263 EUROPEAN MUSIC EMBRACED IN THE OTTOMAN SERAGLIO
NAZENDE YILMAZ (ISTANBUL)
- 277 EPILOGUE**
- 279 THE HIDDEN MUSIC OF THE SERAGLIO IN LATE EIGHTEENTH-
CENTURY OPERA
MARY HUNTER (BRUNSWICK/ME)
- 291 APPENDIX**
- 293 INDEX
- 307 CURRICULA VITAE