

Contents

Notes on Contributors	vii
Introduction Lorna Fitzsimmons	1
PART I ANTERIORITIES	
1 Global Dominion: Faust and Alexander the Great Arnd Bohm	17
2 Hanswurst, Kasperle, Pickelhäring and Faust Jane Curran	36
PART II FAUST: IN CONTEXT	
3 ‘Why all this noise?’: Reading Sound in Goethe’s <i>Faust I and II</i> Alan Corkhill	55
4 Technology as Timelessness: Building and Language in <i>Faust</i> Claudia Brodsky	70
5 Faust and Satan: Conflicting Concepts of the Devil in <i>Faust I</i> Ehrhard Bahr	88
PART III FAUST: ROMANTIC INTERTEXTS	
6 ‘Much in the mode of Goethe’s Mephistopheles’: <i>Faust</i> and Byron Fred Parker	107
7 ‘An orphic tale’: Goethe’s <i>Faust</i> Translated by Coleridge Frederick Burwick	124
PART IV ASIA	
8 On the Reception of <i>Faust</i> in Asia Adrian Hsia	149

9 Goethe's <i>Faust</i> in India: The Kathakali Adaptation David G. John	161
10 Faust's Spectacular Travels through China: Recent <i>Faust</i> Productions and Their History Antje Budde	177
PART V THE AMERICAS, EUROPE, AFRICA AND BRITAIN	
11 Faust and the Magus Tradition in Robertson Davies' <i>The Rebel Angels</i> Richard Ilgner	205
12 They Sold Their Soul for Rock'n'Roll: Faustian Rock Musicals Paul M. Malone	216
13 The Faustian Disguise of Edoardo Sanguineti and Luca Lombardi Gabriele Becheri	231
14 Contemporary African and Brazilian Adaptations of Goethe's <i>Faust</i> in Postcolonial Context Katharina Keim	244
15 Reality Just Arrived—Mark Ravenhill's <i>Faust is Dead</i> Bree Hadley	259
Index	277