

Contents

Acknowledgments — V

Jan Mosch

Introduction — 1

Joachim Küpper

Literature and Historiography in Aristotle and in Modern Times — 28

Blair Hoxby

History, Myth, and Early Modern Drama — 38

Gaia Gubbini

King Arthur in Medieval French Literature: History and Fiction, the Sense of the Tragic, and the Role of Dreams in *La Mort le Roi Artu* — 42

Susanne Friede

When History Does Not Fit into Drama: Some Thoughts on the Absence of King Arthur in Early Modern Plays — 56

Julia V. Ivanova

Machiavelli's Soteriology and the Humanist Quattrocento Dialogue — 60

Pavel V. Sokolov

Lucretia without Poniard: Pieter Corneliszoon Hooft's *Geeraerd van Velsen* between Livy and Tacitus — 72

Ekaterina Boltunova

The Historical Writing of Catherine II: Dynasty and Self-Fashioning in *The Chesme Palace (Chesmenskii Dvorets)* — 86

Kirsten Dickhaut

History – Drama – Mythology — 96

Elena N. Penskaya

Fielding's Farces: Travestyng the Historiosophical Discourse — 101

Olga Kuptsova
**Ostrovsky's Experience of the Creation of the European Theatrical Canon
and Russian Stage Practice: Personal Preferences and General Trends — 112**

Natalia V. Sarana
The *Bildungsdrama* and Alexander Ostrovsky's Plays — 121

Gautam Chakrabarti
**"Sail[ing] on the Pathless Deep": Michael Madhusudan Datta's Dramatic
Entanglements — 129**

Toni Bernhart and Janina Janke
**The Crystallization of Early Modern European Drama in the Folk-Theater
Tradition in Tyrol: The Marienberg *Griseldis* from 1713, Staged in 2016 — 147**

DS Mayfield
Rhetorical Ventriloquism in Application — 160

Notes on Contributors — 193

Index — 199