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*Frederich von Schiller author, Peter Oswald-translator, Rosalind Ayres- director  
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#3928485 in Books 2007-04-23 Formats: Audiobook, CD Original language: English PDF # 2 7.46 x .89 x 5.511, .25 Running time: 7200 seconds Binding: Audio CD | File size: 21.Mb

**Frederich von Schiller author, Peter Oswald-translator, Rosalind Ayres- director : Mary Stuart (Library Edition Audio CDs)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Mary Stuart (Library Edition Audio CDs):

0 of 0 people found the following review helpful. YES! A real pleasure to read in English. By Siogua It's so nice to have an updated translation of Schiller's "Maria Stuart" - a play I really enjoy reading in German but have usually been disappointed with in English. The other English versions I'm referring to are the older free online ones (very nice that they are free, but the language is outdated!). 1 of 1 people found the following review helpful. Definitely a Fictional Account By Eileen Cunningham I was led to this play in my search for a fictional account of the relationship between

Mary Queen of Scots and Elizabeth I of England, hoping to find something with a literary quality. Schiller's play fills that bill, though it is too far from historical fact to serve as an introduction for the middle-schoolers for whom I am searching. Schiller (d. 1805) was apparently looking for a historical topic with psychological overtones, which he certainly did find in this tale of sixteenth-century Britain. Most fictional accounts of the real-life drama between these two queens are written from a romantic, Scottish point of view and portray Mary as the beautiful, passionate, and tolerant queen horribly wronged by the unfeeling calculations of her cousin Elizabeth, and some have viewed Schiller's play in the same vein. However, Mary's character is equivocal in this play. She is viewed as both a tragic figure as well as a conniving plotter. Furthermore, Elizabeth is portrayed much more as a plaything of the powerful nobles and advisers around her--Burleigh and Leicester (her one-time favorite) chief among them. At the end of the play, Mary is dead, Elizabeth maintains it was not her wish to have it so (though she did sign the document ordering the execution), and she is left alone on the stage, a sad figure who seems to have been totally outplayed by the machinations and convictions of others, including her nagging populace demanding Mary's blood. I found this an interesting twist. I understand that, in his exploration of Elizabeth's judicial murder of Mary, Schiller was influenced by Aristotle's concept of voluntary and involuntary transactions and the role of the judiciary in restoring balance. Richard Posner (1990) has explained it this way: "(1) People injured by wrongful conduct should have the right to activate a corrective machinery administered by judges, and (2) give no weight to the character or social status of the victim and the injurer." Thus, the decision to execute Mary was taken to restore balance after Mary was involved with plots to murder Elizabeth, irregardless of the fact that both parties were monarchs and the destiny of kingdoms was involved. I must hasten to add that Schiller plays fast and loose with history in the writing of this play, and one should not take it for a literary depiction of actual facts. He creates a face-to-face meeting between Elizabeth and Mary in the woods near Fotheringhay Castle, where Mary was imprisoned, while the irony of history is that these two women never actually met. In addition, the Babington Plot by the Catholic Sir Anthony Babington to kill the Protestant Elizabeth is mixed up in this play with an attempt on Elizabeth's life, which coincides with this fictional meeting of the two queens. Mary is blamed since she had sought this meeting. Other non-historical elements of the play include a totally fictional character, Sir Edward Mortimer, the supposed nephew of the actual person Sir Amias Paulet, a gentle Puritan into whose keeping Mary has been given. Mortimer is the villain of the piece. A former Protestant, he has converted to Catholicism before the opening of the play and comes to England from Europe with a view toward freeing Mary. He places himself in league with Robert Dudley, Earl of Leicester, an actual personage who was a major figure in Elizabeth's reign. Schiller depicts Leicester as switching his romantic attachment from Elizabeth to Mary (once suggested as a wife for him) after Elizabeth agrees to marry a French prince. Wishing not to spoil the reading of the play, I will not say how everything turns out in the end, but certainly Schiller has shown that Elizabeth was no match for Mortimer and Leicester--or other powerful men who spoke for or against Queen Mary. This, I think, is the most interesting aspect of this play. A word on the Kindle edition: Schiller wrote in blank verse, as did Shakespeare, and the translator has certainly worked to give a Shakespearean flavor to the work, employing iambic pentameter and Elizabethan language. Normally the text would be laid out as poetic lines with a capital letter beginning each new line in the blank verse, regardless of whether preceded by a period or not. The Kindle edition is, in fact, the same edition as displayed in the "Look Inside" feature. It is just that the formatting has been lost, giving the Kindle edition the appearance of random capitalization in prose lines. 0 of 0 people found the following review helpful. I ended up liking Elizabeth better :-)

By Customerwell crafted version of a fictional meeting between the two queens.

Elizabeth I is threatened by the survival of her Catholic cousin, Mary Stuart. Wrestling with her own conscience - and Mary's popularity - the Queen agonizes over the fate of her cousin amid fears for her own survival. Court intrigue has never been more gripping than in this "acute study in the art of double dealing politics" (The New York Times).

From Publishers Weekly Starred . In the global literary cannon, Friedrich Von Schiller wears the label of Germany's Shakespeare. His drama, penned in the year 1800, recounts the tumultuous days leading up to the execution of Mary Queen of Scots under the authority of her cousin Queen Elizabeth I. Contemporary British playwright Peter Oswald has won tremendous acclaim for his translation of Von Schiller's play, which L.A. Theatre Works recently staged. Given such wide shifts across centuries, languages and oceans, the audio performance offers a remarkably relevant story line for 21st-century America. The angst-ridden Queen Elizabeth, played by veteran actress Jill Gascoine, ponders the very real threats of sabotage and insurgency as she moves toward a decision that smacks of pre-emptive capital punishment for political purposes. As she awaits her fate, the imprisoned Mary Queen of Scots, played by ER's Alex Kingston, must contend both with overzealous followers on their way to certain martyrdom and complicated romantic double-crossing worthy of *Desperate Housewives*. Both astute history buffs interested in intellectual speculation and more casual listeners simply in the mood for catty monarch-vs.monarch banter will find themselves transfixed. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. 'Exhilarating - a fast moving narrative about the imprisoning effect of power.' Guardian Language Notes Text: English

(translation) Original Language: German