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Edited by George W. Brandt

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This is the third volume to be published in the series *Theatre in Europe: a documentary history*. This book makes available for the first time an overview of a significant segment of European theatre history and, with few exceptions, none of the documents presented has been published in English before. Gathered from a rich variety of sources, including imperial and municipal edicts, contracts, regulations, architectural descriptions, playbills, stage directions, actors' memoirs, among others, the book sheds light on one of the most fascinating areas of cultural life in the German- and Dutch-speaking countries. Explanatory passages put these documents into their historical context, and numerous illustrations bring the material even more vividly to life.

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Frontmatter

[More information](#)

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Frontmatter

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978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
Edited by George W. Brandt
Frontmatter
[More information](#)

Contents

<i>List of documents</i>	<i>page ix</i>
<i>General editors' preface</i>	xxv
<i>Editor's preface</i>	xxvii
<i>Abbreviations</i>	xxix
 German theatre, 1600–1848	 I
Edited by George W. Brandt	
Introduction	3
1600–1726	15
I Contractual and organisational documents	17
II Playhouses and performance venues	25
III Stage presentation	30
IV Actors and acting	46
V Audiences	68
VI Repertoire	71
1727–1814	75
VII Contractual and organisational documents	77
VIII Playhouses and performance venues	81
IX Stage presentation	92
X Technical jobs and theatre regulations	106
XI Actors and acting	115
XII Direction	167
XIII Audiences	173
XIV Repertoire, National Theatres, dramatic theory and criticism	188
1815–1848	281
XV Contractual and organisational documents	283
XVI Playhouses	290
XVII Stage presentation	296
XVIII Actors and acting	303

Cambridge University Press
978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
Edited by George W. Brandt
Frontmatter
[More information](#)

vi Contents

XIX Audiences	317
XX Repertoire, dramatic theory and criticism	321
Dutch theatre, 1600–1848	335
Edited by Wiebe Hogendoorn	
Introduction	337
1600–1664	343
XXI Contractual and organisational documents	345
XXII Playhouses and performance venues	355
XXIII Stage presentation	362
XXIV Actors and acting	378
XXV Audiences	390
XXVI Repertoire, dramatic theory, opposition to the theatre	392
1665–1794	403
XXVII Contractual and organisational documents	405
XXVIII Playhouses and performance venues	412
XXIX Stage presentation	416
XXX Actors and acting	437
XXXI Audiences	451
XXXII Dramatic theory, repertoire, criticism	455
1795–1848	461
XXXIII Contractual and organisational documents	463
XXXIV Theatre venues	471
XXXV Stage presentation	474
XXXVI Actors and acting, direction	482
XXXVII Audiences	493
XXXVIII Repertoire, dramatic theory, criticism	496
Select bibliography, 1600–1848	
German-speaking countries	
(1) General studies and works of reference	500
(2) Published sources	501
(3) Studies	510
(4) Periodicals (in chronological order)	519
(5) Articles	523
The Netherlands	
(1) General studies and works of reference	527

Cambridge University Press
978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
Edited by George W. Brandt
Frontmatter
[More information](#)

	Contents	vii
Period 1, 1600–1664		
(2) Sources	529	
(3) Specialised studies and works of reference	530	
Period 2, 1665–1794		
(4) Sources	531	
(5) Studies and works of reference	532	
Period 3, 1795–1848		
(6) Sources	533	
(7) Specialised studies and works of reference	534	
<i>Index</i>	536	

List of documents

Asterisks before titles indicate illustrated documents

GERMANY, 1600–1726

I Contractual and organisational documents

1	A German company pleads for permission to play, Danzig, 1615	page 17
2	An English company pleads for permission to play, Danzig, 1616	18
3	Andreas Elenson pleads for permission to play, Salzburg, 1675	19
4	Announcement of a ‘council performance’, Nuremberg, 1709	20
5	A letter of recommendation for English Comedians, 1613	20
6	An Imperial letter of safe conduct for English Comedians, 1650	21
7	Payments by the Brandenburg Court for English Comedians, 1618	22
8	Kunst negotiates with a Russian envoy, 1701	23

II Playhouses and performance venues

9	An open-air theatre described, Salzburg	25
10	*Rock theatre in the park of Schloss Hellbrunn, Salzburg	26
11	Ensuring proper ventilation in a theatre, 1663	27
12	Seating arrangements in a theatre, 1663	28
13	*Interior of the Munich Oper am Salvatorplatz, 1686	29

III Stage presentation

14	The Stuttgart masque described, 1616	30
15	*The Stuttgart masque, 1616	31
16	Methods of stage lighting, 1663	31
17	The use of the traverse curtain	34
18	*Mid-seventeenth-century German stage	36
19	Scene changes in a court spectacle, 1687	37

x	List of documents	
20	*Scene of Bacchus, Ceres and other figures in <i>Ballet von Zusammenkunft und Wirkung derer VII. Planeten</i> , Dresden, 1678	38
21	Lady Mary Wortley Montagu describes the production of <i>Angelica Vincitrice di Alcina</i> , Vienna, 1716	39
22	*Various monsters in <i>Angelica Vincitrice di Alcina</i> illustrated, 1716	40
23	*Figures in a procession – <i>Antiopa Giustificata</i> , 1662	40
24	Figures in an operatic ballet, Brunswick, 1690	41
25	Costumes, 1647: i) archaeological; ii & iii) symbolical; iv) national	42–3
26	The inadequate wardrobes of strolling players	43
27	A costume for a horse ballet, Vienna, 1667	44
	<i>IV Actors and acting</i>	
28	The composition of an English company of strolling players, 1599	46
29	Green's company in Graz, 1608	47
30	Decay of theatre during the Thirty Years' War	48
31	The last of the English Comedians, 1697	48
32	Fornenbergh's company visits Altona, 1665	49
33	A French company's conditions of service in Prussia, November 1706	50
34	Students become actors	51
35	An actor's epitaph, 1708	52
36	A clergyman's attack on Frau Velten, 1682	53
37	Second-rate actors denounced, 1724	54
38	Synopsis of a Jesuit play, 1606	55
39	The educational benefits of school drama, 1663	55
40	The writing and casting of school plays, 1690	56
41	How to stand and walk	57
42	The proper management of arms, elbows and hands	58
43–44	*The actor's use of his hands and arms	59
45	How to express emotion on the stage	59
46	Positioning in dialogue scenes described	60
47	*Positioning in dialogue scenes	61
48	A guild performance of the play of Judith	62
49	The origins of the Oberammergau Passion Play, 1633	63
50	The German <i>Hamlet</i> : stage business	64
51	The <i>Midsummer Night's Dream</i> mechanicals: farcical business	66
52	Improvisation farcical and serious, c.1720–30	66

	List of documents	xi
<i>V Audiences</i>		
53	Theatrical preferences of different classes in the 1640s	68
54	The advantages of prose dialogue, 1666	69
<i>VI Repertoire</i>		
55	Wide range of plays offered by strolling players, 1623	71
56	Large number of plays on offer, 1662	71
57	Mixture of genres in strolling players' repertoire, 1671	72
58	An early German play on the Faust theme, 1669	73
GERMANY, 1727-1814		
<i>VII Contractual and organisational documents</i>		
59	Award of a Saxon patent to the Neuber company, 8 August 1727	77
60	The Neubers seek to obtain a Brunswick patent, 22 June 1735	78
61	Schönemann wishes to build a playhouse in Berlin, 22 November 1742	79
62	Schönemann appeals to Frederick II for partial remission of tax, 20 March 1748	79
<i>VIII Playhouses and performance venues</i>		
63	Site inspection for a booth for the Neuber company, Leipzig, 4 September 1737	81
64	Primitive performance conditions in fit-up theatres, middle of the eighteenth century	82
65	The theatres in Hamburg and Leipzig compared, 1769	83
66	Description of the allegorical curtain at the Leipzig theatre, 1766	84
67	*Oeser's curtain for the Leipzig theatre, 1766	85
68	The Kärntnertortheater in Vienna described, 1772	86
69	An English visitor's impression of the Kärntnertortheater, 1 September 1772	87
70	*Interior of the Schlosstheater at Schönbrunn	88
71	Dr Burney at the Burgtheater, 31 August 1772	89
72	The burning down of the Weimar Schlosstheater, 6 May 1774	89
73	Fire precautions at the German Theatre, Hamburg, Easter 1811	90

xii	List of documents	
-----	-------------------	--

IX Stage presentation

74	An Imperial entertainment at Schlosshof in the 1750s	92
75	Anachronism in stage design	95
76	Inappropriate stage design, Stuttgart, 1794	95
77	Faulty stage technique, Stuttgart, 1794	95
78	Inadequate house lighting in the Leipzig theatre, 1783	96
79	Announcement of the first production of <i>Götz von Berlichingen</i> , Berlin, 14 April 1774	96
80	Use of box sets suggested, 1785	97
81	Schiller's scenic suggestions for <i>Wilhelm Tell</i> , 5 December 1803	98
82	Goethe on colour contrast in scenic and costume design, 17 February 1830	100
83	An early call for authentic stage costumes, 1742	101
84	An attack on the idea of authentic stage costumes, Leipzig, 12 June 1741	102
85	The wardrobe of a company of strolling players in the 1760s	103
86	Actors' costume allowance in Weimar under Goethe's management	103
87	*Early nineteenth-century costumes: (i) Joan of Arc (<i>Die Jungfrau von Orleans</i>), (ii) Wallenstein	104

X Technical jobs and theatre regulations

88	The duties of the stage manager and the wardrobe staff, 1754	106
89	The prompter as record keeper, Mannheim, 27 March 1797	107
90	Hamburg theatre regulations under Schröder, 1792	108

XI Actors and acting

91	The French actors in Berlin, 1750	115
92	Actors as puppeteers: Johann Ferdinand Beck, 1743–4	117
93	*Beck as Hanswurst, c.1730	117
94	*Josef Ferdinand Müller as Harlequin	119
95	The hazards of touring, early 1760s	121
96	Strolling players equated with puppeteers and acrobats, Brunswick, 13 August 1762	121
97	Strolling players decried as rogues and vagabonds, 1796	122
98	Customs and usages among strolling players	123
99	A company of actors advertise their arrival in town	124

Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

	List of documents	xiii
100	German and French theatre compared, 7 February 1760	125
101	A call for permanent companies in fixed venues, 1790	126
102	Schröder's beneficent influence on his company	127
103	The importance of actors moving in good society	128
104	A star actor's life in Vienna in the 1780s	129
105	Special fees for singing, 1750s	130
106	Special fees for slapstick, up to the 1760s	130
107	Actors' wages in a leading resident company, 1779	131
108	An actors' pension scheme suggested by Ekhof, 1778	132
109	A health regime for actors, 1783	133
110	A religious folk play, 1790	136
111	Amateur performances at Weimar, 1776	137
112	Regulations of an amateur company, 16 November 1811	138
113	Ekhof's view of Frau Neuber's career in the theatre	140
114	The decline of Frau Neuber's acting, 1753	142
115	Konrad Ekhof characterised	142
116	Ekhof's voice	144
117	Lessing on Ekhof, 5 May 1767	144
118	Mme Hensel characterised, 1766	145
119	Lessing on Mme Hensel, 12 May 1767	146
120	Friedrich Schröder characterised	146
121	Schröder's roles from 1748 to 1795	147
122	Goethe on Iffland, 18 April 1796 & 2 May 1798	147
123	*Iffland in the part of Harpagon in Molière's <i>L'Avare</i>	149
124	Schröder and Iffland compared	149
125	The stage villain	150
126	Jewish roles	151
127	A call for the abolition of lines of business, 1790	152
128	The usefulness of improvisation	152
129	Ekhof on basic principles of acting, 15 June 1754	154
130	Call for an acting school, 1795	155
131	Engel on the congruence of feeling and expression on stage, 1785–6	155
132	*Hamlet's gesture in his soliloquy (Act III, Sc. 2)	156
133	The actor's need for historical and ethnographic knowledge, 1785–6	157
134	Schröder on the actor–audience relationship, 17 November 1810	157
135	Goethe's rules for actors, 1803	158
136	Engel on verse drama, 1785–6	166

xiv	List of documents	
-----	-------------------	--

XII Direction

137	Engel's call for the director to be the key person in the theatre, 1785–6	167
138	Goethe on auditioning and actor training, 14 April 1825	168
139	Goethe on the importance of read-throughs	169
140	Goethe's approach to direction, 22 March 1825	169
141	A negative assessment of Goethe as director	170
142	Conventional composition of a stage group	171
143	*Schiller's <i>Die Braut von Messina</i> (Act V), 1808–9	172

XIII Audiences

144	Unfriendly or ignorant audiences, 1748	173
145	Aristocratic contempt for German theatre, 1770s	175
146	An argument in favour of German theatre, 1777	176
147	Theological opposition to playgoing: Goeze, 1769–70	177
148	Reply to Goeze: playgoing is morally acceptable, 1769	179
149	Academic hostility to actors, 1771	179
150	Free admission to court opera in Vienna, 12 May 1743	180
151	The boorishness of student audiences, 1749	181
152	Obnoxious student attitudes towards actors and actresses, 1771	182
153	Favourable performance conditions in Strasbourg, 1736	182
154	The exemplary nature of Strasbourg audiences, 1759–60	183
155	Audience behaviour in different cities compared, 1779	184
156	Spectators banished from the Leipzig stage, 10 October 1766	185
157	Schröder's audience regulations in Hamburg, April 1786	185
158	Goethe attempts to manipulate the Weimar audience, 29 May 1802	186

XIV Repertoire, National Theatres, dramatic theory and criticism

159	The inadequacy of the German repertoire, 1724	188
160	Gryphius no longer in the theatrical repertoire, 1733	189
161	Frau Neuber banishes Harlequin from the stage, Leipzig, 1737	190
162	Harlequin lives on in Leipzig, 1785	191
163	Frau Neuber attacks Gottsched from the stage, Leipzig, 18 September 1741	191
164	Frau Neuber's attack on Gottsched celebrated, 1742	192
165	Frau Neuber opposed to the printing of playtexts	194

Cambridge University Press
 978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
 Edited by George W. Brandt
 Frontmatter
[More information](#)

166	The status of German tragedy assessed by Lessing, 23 August 1755	194
167	The predominance of French comedy deplored by J.E. Schlegel, 1747	195
168	Lessing recommends Shakespeare as a model for German drama, 16 February 1759	195
169	English drama closer to German taste than French drama, 1769	197
170	A manifesto for the Hamburg National Theatre, 1766	198
171	The claims of Vienna's having a National Theatre challenged, 1772	200
172	The founding of the National Theatre at the Burgtheater, Vienna, 1776	201
173	The term 'National Theatre' questioned, 1779	202
174	Allegorical ballet at the Royal National Theatre, Berlin, 5 December 1786	203
175	Constraints on the Burgtheater's repertoire, 1778	205
176	The Mannheim playwriting competition, 1784	205
177	The second Mannheim playwriting competition, 1785	206
178	Dalberg's educational efforts, Mannheim, 1784-6	207
179	Goethe on repertoire planning, 15 February 1802	208
180	Gottsched on allegorical drama	210
181	Suggestions for the improvement of opera, 1774	210
182	The uses of operetta, 1774	213
183	The uses of farce, 1772	214
184	Lessing's call for true tragedy, 5 February 1768	216
185	Schiller's justification of the stage in moral and political terms, 1784	217
186	Schiller on the nature of tragedy, 1792	221
187	Schiller on the chorus in tragedy, 1803	225
188	Mme Hensel's impressive death scene in <i>Miss Sara Sampson</i> , Hamburg, 6 May 1767	228
189	Qualified praise of the performance of <i>Minna von Barnhelm</i> , Hamburg, 16 May 1768	230
190	*Scene from <i>Minna von Barnhelm</i> (Act II, Sc. 9)	230
191	A subtle reading of the title role of <i>Minna von Barnhelm</i> , Breslau, 1801	232
192	The first performance of <i>Emilia Galotti</i> , Brunswick, 13 March 1772	233
193	<i>Emilia Galotti</i> in a different context, Hamburg, 1772	233
194	Ekhof's stage business in the role of Odoardo	234

Cambridge University Press
 978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
 Edited by George W. Brandt
 Frontmatter
[More information](#)

xvi	List of documents	
195	Friederike Bethmann as Orsina, Breslau, c.1801	235
196	Poor audience support for the première of <i>Nathan der Weise</i> , Berlin, April 1783	236
197	<i>Götz von Berlichingen</i> described as a Shakespearean type of play, Berlin, 16 April 1774	237
198	A dissenting view of the première of <i>Götz von Berlichingen</i> , Berlin, 1774	238
199	<i>Götz von Berlichingen</i> in Hamburg, 1774	239
200	The audience response to Brockmann's <i>Hamlet</i> in Berlin, 1777-8	243
201	*Brockmann as <i>Hamlet</i> in the Queen's closet scene.	244
202	Brockmann's <i>Hamlet</i> described, 1778	246
203	Frederick II on Shakespeare and Goethe, 1780	247
204	The première of <i>Clavigo</i> , Hamburg, 21 August 1774	248
205	The première of <i>Stella</i> , Berlin, 13 March 1776	249
206	Announcement of the first performance of <i>Die Räuber</i> , Mannheim, 1782	250
207	Review of <i>Die Räuber</i> première, Mannheim, 13 January 1782	251
208	Iffland's Franz Moor, Weimar, 16 April 1796	253
209	Schiller's reactions at the première of <i>Kabale und Liebe</i> , Mannheim, 15 April 1784	256
210	Schiller's review of a Mannheim performance of <i>Kabale und Liebe</i> , 18 January 1785	257
211	Iffland as Egmont, Weimar, 25 April 1796	258
212	Iffland as the High Priest in <i>Die Sonnenjungfrau</i> , Weimar, April 1796	260
213	Iffland as Captain von Posert in <i>Der Spieler</i> , Weimar, 9 April 1796	262
214	Schiller's justification of the form of <i>Wallensteins Lager</i> , Weimar, 12 October 1789	263
215	Goethe on the exemplary verse speaking and crowd work in <i>Wallensteins Lager</i> , Weimar, 12 October 1798	264
216	*Scene from <i>Wallensteins Lager</i>	266
217	Schiller on the original production of <i>Die Piccolomini</i> , Weimar, 30 January 1799	267
218	First-night audience reactions to <i>Wallsteins Tod</i> , Weimar, 20 April 1799	269
219	Fleck's <i>Wallenstein</i> , Berlin, 1799	270
220	The première of <i>Iphigenie</i> in verse, Vienna, 7 January 1800	271
221	Karoline Jagemann as Queen Elizabeth in <i>Maria Stuart</i> , Weimar, 16 June 1800	273

222	The success of <i>Maria Stuart</i> at the Lauchstädt theatre, 3 July 1800	274
223	*The coronation procession of <i>Die Jungfrau von Orleans</i> in Iffland's production, Berlin, 1801	275
224	A modest production of <i>Die Jungfrau von Orleans</i> , Weimar, 1803	275
225	Lighting in <i>Die Braut von Messina</i> , Weimar, 1803	276
226	The Weimar and Vienna productions of <i>Die Braut von Messina</i> compared, 1814	277
GERMANY, 1815–1848		
XV <i>Contractual and organisational documents</i>		
227	Schreyvogel's range of duties as theatre secretary defined, Vienna, 19 March 1815	283
228	Goethe's dismissal from the Weimar theatre, 13 April 1817	285
229	Announcement of next play abolished in Leipzig, 1815	286
230	Acting days in small towns	286
231	Policing of theatres in the nineteenth century	287
232	*Share No.25 of the Brunswick National Theatre	288
XVI <i>Playhouses</i>		
233	Schinkel's plans for the new Berlin theatre, 1818	290
234	*The New Royal Theatre in Berlin, designed by Schinkel, 1821	293
235	The fire at the Berlin Opera, 18–19 August 1843	294
XVII <i>Stage presentation</i>		
236	The nineteenth-century trend towards spectacle, 1828	296
237	Stage illusionism criticised, 1818	297
238	Spectacular effects in Viennese popular drama, 1828	298
239	The limitations of early nineteenth-century lighting	299
240	Wardrobe regulations in the 1840s	300
241	Stage signalling	301
XVIII <i>Actors and acting</i>		
242	Working conditions for actors in France and Berlin compared, late 1840s	303

Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

xviii List of documents

243	Ludwig Devrient's character as an artist	304
244	Ludwig Devrient as Franz Moor	306
245	*Ludwig Devrient in the role of Franz Moor	307
246	Sophie Müller's touching performance in <i>Die Schuld</i>	307
247	A eulogy of Seydelmann, 1835	309
248	Seydelmann as Franz Moor, 1833	309
249	Seydelmann's notes for President von Walter (<i>Kabale und Liebe</i>), 1839	310
250	Seydelmann's prop list for President von Walter, 1839	310
251	The need for a theatre school: suggested auditioning procedures, 1820	311
252	A suggested curriculum for a theatre school, 1840	312
253	The need for a theatre school questioned, 1841	316

XIX Audiences

254	Changing attitudes towards the theatre, 1841	317
255	The Viennese theatre-going public in the 1830s	317
256	Class distinctions in the Burgtheater, 1849	318
257	Box-office arrangements and season tickets	319

XX Repertoire, dramatic theory and criticism

258	Immermann's theatre in Düsseldorf, 1834-5	321
259	The poor state of the German theatre after Goethe and Schiller	325
260	The concept of a National Theatre from a nineteenth-century perspective, 1841	326
261	Nestroy in prison, 1836	327
262	Grillparzer on the proper role of fate in tragedy, 1817	328
263	Hebbel on modern social tragedy, 1844	329
264	<i>Maria Magdalena</i> at the Burgtheater, 8 May 1848	331
265	Hebbel at the Burgtheater performance of <i>Maria Magdalena</i> , 8 May 1848	332

NETHERLANDS, 1600-1664

XXI Contractual and organisational documents

266	Prizes at a Rhetoricians' Competition, Haarlem, 1606	346
267	Agreement between Dr Coster and the Governors of the Orphanage, 1617	349

Cambridge University Press
 978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
 Edited by George W. Brandt
 Frontmatter
[More information](#)

	List of documents	xix
268	The task of the Theatre Governors and the manner of payment	350
269	Payments for performance of first play at the Schouwburg, 1638	351
270	Vondel flatters the authorities, 1654	353
 <i>XXII Playhouses and performance venues</i>		
271	*Sketch of the stage for the Rhetoricians' festival at Haarlem, 1606	355
272	*Stage of the first Schouwburg, Amsterdam, 1658	357
273	*Auditorium of the first Schouwburg, Amsterdam, 1658	359
274	*Interior of the first Schouwburg, Amsterdam, with a comedy scene, c.1650	360
 <i>XXIII Stage presentation</i>		
275	*Preparations for open-air performance by Rhetoricians at a village fair, c.1608	362
276	*Royal entry in Antwerp, 1599	363
277	* <i>Tableaux vivants</i> on the Dam in Amsterdam on the occasion of the Twelve Years' Truce with Spain, 1609	365
278	*A floating <i>tableau vivant</i> in the river Amstel at the triumphal entry of Maria de Médicis, Amsterdam, 1638	366
279	Jan Vos adds dances to Vondel's <i>Lucifer</i> , 1653	368
280	A playbill, 1660	370
281	A simultaneous set for an historical play, 1606	371
282	Sets and props of the Old Chamber sold to the Orphanage, 1622	372
283	*The last scene of <i>Aran en Titus</i> , 1656	373
284	The author Vondel prescribes sets and props, 1640	375
285	Costume storage and dressers at the Amsterdam Schouwburg, 1663	376
286	*Exotic costumes, 1656	376
 <i>XXIV Actors and acting</i>		
287	An English company permitted to play in Leiden, 1604	379
288	The playwright Bredero criticises the English Comedians, c.1613	379
289	Characters in a play prefer the English players to the Dutch, 1617	380
290	Letter of safe conduct by Prince Maurice, 1618	382
291	Huygens employs French actor to tell Corneille that he is popular in Holland, 31 March 1649	382

xx	List of documents	
292	A Dutch professional company in Brussels, 1648	383
293	The Duke of Holstein-Gottorp recommends Dutch actors to the Hamburg authorities, 1649	384
294	An actor's joke at a rehearsal	385
295	*An actor in his dressing-room, by Rembrandt	385
296	A professor remembers being taught rhetoric by an actor	387
297	Female impersonators	388
	<i>XXV Audiences</i>	
298	The playwright Bredero lampooning the audience, Amsterdam, 1612	390
	<i>XXVI Repertoire, dramatic theory, opposition to the theatre</i>	
299	Repertoire of the Amsterdam Schouwburg, 1638	392
300	Repertoire of the Amsterdam Schouwburg, 1662	394
301	Play structure before classicism, 1617	396
302	The neo-classical model, 1643	397
303	A theologian's objections to the theatre, 1643	398
304	Vondel defends the theatre, 1654	400
305	The position of the authorities vis-à-vis the theatre, 1642	401
	<i>NETHERLANDS, 1665-1794</i>	
	<i>XXVII Contractual and organisational documents</i>	
306	Preservation of order, 1687	405
307	Theatre laws, 1748	406
308	Patronage of the Stadtholder's court, 1767-1774	408
309	The Stadtholder prevents the authorities fixing new entrance fees; Fornenbergh gains the monopoly, 1679	409
310	An Italian company rents the Leiden theatre, 1717	409
311	Proposal for a director's contract, 1774	411
	<i>XXVIII Playhouses and performance venues</i>	
312	Why the first Amsterdam Schouwburg needs rebuilding, 1664	412
313	General view of the Schouwburg stage, 1772-74	413
314	*The fire of the second Amsterdam Schouwburg, 1772	414

Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)XXIX *Stage presentation*

315	*Open-air performance of <i>Pyramus and Thisbe</i> , 1708	416
316	Theatre at a village fair, 1708	418
317	*Pageant-wagon with a religious scene, Malines, 1770	419
318	Five medallions with scenes from Vondel's <i>Ghysbreght van Amstel</i> , 1775	420
319	Riccoboni on realism, <i>tableaux</i> and scenes of blood and horror, 1738	421
320	A theatre inventory, 1688	422
321	*Stage set: 'The Old Court Gallery', 1681	426
322	*Stage set: 'The Common Neighbourhood', date unknown	427
323	*Stage set: 'Hell', 1688? or 1738	428
324	*Stage set: 'The Army Tents and the Calm Sea', 1772	430
325	*Stage set: 'The Rocks and the Stormy Sea', 1760	430
326	Machinery for changing the scenes in the Schouwburg	431
327	An architect's arguments for oblique wings, 1774	431
328	*Stage set: 'The London Street', 1774	432
329	*Stage set: 'The Poor Man's House', 1776	433
330	Request for new costumes, 1681	434
331	A costume inventory, 1688	435
332	Jan Punt's dress does not suit his character	436

XXX *Actors and acting*

333	A Dutch performance in Hamburg, 1667	437
334	Lines of business at the end of the eighteenth century, 1793	438
335	*Self-portrait of Jan Punt as Achilles, 1770	439
336	Jan Punt impresses a fellow actor and the audience, c.1740	441
337	Punt as a social climber	441
338	Corver honoured as an actor, 1773	442
339	Corver slighted as an actor, 1781	443
340	In praise of touring, 1786	444
341	Learning many roles	444
342	Rehearsing in private, 1753	444
343	Rehearsals too short, 1762	445
344	The use of the voice, 1762	445
345	Actors do not feel the emotions of their role, 1786	447
346	The true greatness of acting is to overcome artificiality, 1791	447
347	The actor should copy the pictorial arts, 1786	448

xxii	List of documents	
348	Queen Mothers difficult to play, 1786	448
349	All actors are equal backstage, 1786	449
350	Good acting is the same in all ages, 1786	449
351	An actor's difficulties in providing for old age, 1791	450
	<i>XXXI Audiences</i>	
352	Gala performance for Cosimo de' Medici, 1667	451
353	Two French companies divide the theatre buffs of The Hague, 1732	452
354	Invitation to attend the Schouwburg centenary, 1738	453
355	Corver deplores 'monkey business' on stage, 1786	453
	<i>XXXII Dramatic theory, repertoire, criticism</i>	
356	Andries Pels defends neo-classicism, 1681	455
357	Corver on the decay of drama, 1786	456
358	Stage directions in plays, 1786	458
359	Unfavourable criticism because playtext is not followed, 1773	459
360	Costumes unhistorical but effective, 1773	460
	<i>NETHERLANDS, 1795-1848</i>	
	<i>XXXIII Contractual and organisational documents</i>	
361	Rules of the Amsterdam theatre, 1805	463
362	Andries Snoek's contract, 1807	466
363	Theatre education and actors' pensions, Amsterdam, 1821	467
364	Censorship, 1836	470
	<i>XXXIV Theatre venues</i>	
365	*An Amsterdam Café Chantant, 1808	471
366	*Façade of the Koninklijke Schouwburg, The Hague, 1850	472
	<i>XXV Stage presentation</i>	
367	A moving <i>tableau</i> , 1809	474
368	English guest productions, Amsterdam, 1814	475
369	*A miniature model theatre for demonstration at home	476

Cambridge University Press
978-0-521-10083-0 - German and Dutch Theatre, 1600-1848
Edited by George W. Brandt
Frontmatter
[More information](#)

List of documents	xxiii
370 F.J. Pfeiffer's design for <i>La Muette de Portici</i> , c.1828	478
371 Jelgerhuis' self-portrait as King Lear, 1805	479
372 Jelgerhuis on the costuming of King Lear, 1811	480
XXXVI <i>Actors and acting, direction</i>	
373 Bingley, or the new style of acting, 1819	482
374 *Wattier as Lady Macbeth in the sleepwalking scene, 1802	483
375 Wattier's entrance in the sleepwalking scene	484
376 Wattier's silent acting	485
377 *Andries Snoek as Voltaire's Oreste	485
378 An actor's limitations may serve him well for melodrama	486
379 Actors need an intellectual education	487
380 *How to enter and exit, and how to move on stage, 1827	488
381 *How to collapse in despair, 1827	491
382 A call for directors, 1817	492
XXXVII <i>Audiences</i>	
383 Mob behaviour in the gods, 1808	493
384 The audience enthralled, 1827	494
385 The Amsterdam company badly received in Flanders, 1816	494
XXXVIII <i>Repertoire, dramatic theory, criticism</i>	
386 Shakespeare unique but Schlegel to be condemned, 1823	496
387 The vulgar repertoire of the municipal theatres, 1840	497
388 Ducis' <i>Hamlet</i> at the Amsterdam Schouwburg, 1816	498
389 *Acrobats at the Schouwburg, 1826	499

Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

General editors' preface

In appointing appropriately qualified editors for all the volumes in this documentary history it has been our aim to provide a comprehensive collection of primary source materials for teachers and students on which their own critical appraisal of theatrical history and dramatic literature may safely be grounded.

Each volume presents primary source documents in English, or in English translation, relating to actors and acting, dramatic theory and criticism, theatre architecture, stage censorship, settings, costumes and audiences. Editors have, in general, confined their selection to documentary material in the strict sense (statutes, proclamations, inscriptions, contracts, working-drawings, playbills, prints, account books, etc.), but exceptions have been made in instances where prologues, epilogues, excerpts from play texts and private correspondence provide additional contemporary documentation based on author's authority or that of eyewitnesses to particular performances and significant theatrical events.

Unfamiliar documents have been preferred to familiar ones, short ones to long ones; and among long ones recourse has been taken to excerpting for inclusion all passages which either oblige quotation by right of their own intrinsic importance or lead directly to a clearer understanding of other documents. In every instance, however, we have aimed to provide readers not only with the exact source and location of the original document, but with complementary lists of similar documents and of secondary sources offering previously printed transcripts.

Each volume is equipped with an introductory essay, and in some cases introductory sections to each chapter, designed to provide readers with the appropriate social background – religious, political, economic and aesthetic – as context for the documents selected; it also contains briefer linking commentaries on particular groups of documents and concludes with an extensive bibliography.

Within this general presentational framework, individual volumes will vary considerably in their format – greater emphasis having to be placed, for example, on documents of control in one volume than in another, or with dramatic theory and criticism figuring less prominently in some volumes than in others – if each volume is to be an accurate reflection of the widely divergent interests and concerns of different European countries at different stages of their historical

Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

xxvi General editors' preface

development, and the equally sharp differences in the nature and quality of the surviving documents volume by volume.

The editors would like to thank Sarah Stanton and those members of Cambridge University Press whose unwavering interest, encouragement and practical support has brought this enterprise forward from first thoughts to publication of this third volume in the series.

Glynne Wickham (Chairman)
Bristol University, 1992

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978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

Editor's preface

The authors of this volume have divided their joint task along straightforward geographical lines. George Brandt collected and edited the material covering the German-language theatre for the period 1600–1848, Wiebe Hogendoorn that covering the theatre of the Low Countries over the same period. George Brandt has been responsible for the overall shape of the volume.

As the overall editor I wish to express my deep indebtedness to two institutions whose financial assistance was crucially important in enabling me to extend the scope of my research. Indeed but for their generous help, work on this volume could not have been undertaken, or at any rate carried to a (one hopes, successful) conclusion. The first of these institutions is The British Academy, the second The Leverhulme Trust. I should particularly like to thank Miss Jane Woods of the former and Miss J.E. Bennett of the latter for their immensely helpful interest in this exploration of aspects of European theatre history which had not hitherto been fully documented in English.

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Cambridge University Press

978-0-521-10083-0 - German and Dutch Theatre, 1600-1848

Edited by George W. Brandt

Frontmatter

[More information](#)

xxviii Editor's preface

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 Frontmatter
[More information](#)

Abbreviations

ADT	<i>Annalen des Theaters</i> (Berlin)
BL	British Library
CUP	Cambridge University Press
DLD	<i>Deutsche Literaturdenkmale des 18. und 19. Jahrhunderts</i> , ed. Seuffert/Sauer (Heilbronn/Stuttgart/Berlin)
DNL	<i>Deutsche National-Literatur</i> , ed. Kürschner and others (Stuttgart: W. Speemann)
DSB	<i>Die Schaubühne</i> (Emsdetten)
DTM	Deutsches Theatermuseum (München)
ELT	<i>Ephemeriden der Litteratur und des Theaters</i> (Berlin)
LTZ	<i>Litteratur- und Theater-Zeitung</i> (Berlin)
KSGTG	<i>Kleine Schriften der Gesellschaft für Theatergeschichte</i> (Berlin)
M&K	<i>Maske und Kothurn</i> (Vienna, later Graz & Cologne)
MBGDKL	<i>Monatliche Beiträge zur Geschichte dramatischer Kunst und Literatur</i> (Berlin)
NA	<i>Schillers Werke/National-Ausgabe</i> (Weimar: Hermann Böhlau Nachfolger)
SGTG	<i>Schriften der Gesellschaft für Theatergeschichte</i> (Berlin)
SJB	<i>Shakespeare-Jahrbuch</i> (Weimar)
TIE	<i>Theatre in Europe</i> (Cambridge University Press)
TJD	<i>Theater-Journal für Deutschland</i> (Gotha)
TGF	<i>Theatergeschichtliche Forschungen</i> (Hamburg/Leipzig)
WA	<i>Goethes Werke/Weimarer Ausgabe</i> (Weimar: Hermann Böhlau)