

Cambridge University Press

978-0-521-12160-6 - Calderon in the German Lands and the Low Countries: His Reception and Influence, 1654-1980

Henry W. Sullivan

Table of Contents

[More information](#)

Contents

List of plates	xi
Preface and acknowledgments	xiii
Introduction	1
1 <i>The life and works of Don Pedro Calderón de la Barca (1600–1681)</i>	12
Early life and education – Calderón’s dramaturgy and craftsmanship – Survey of Calderón’s production – Works of Calderón’s last period – Calderón’s reputation at his death – Conclusion	
2 <i>How did Calderón’s plays get to Germany? The Netherlands, 1647–1767</i>	31
The revolt of the Spanish Netherlands (1568–1648) – Calderón’s dramas in the Southern Netherlands – Performances at the Amsterdam Schouwburg – The Nil Volentibus Arduum society – The Sephardic community of Amsterdam – The Dutch traveling troupes – Conclusion	
3 <i>The burghers applaud: Calderón in anonymity</i>	68
English players, Dutch troupes and German <i>Wandertruppen</i> – The troupe of Johannes Velten – The strange case of <i>Lances de amor y fortuna</i> – Other Calderón plays in the <i>Wandertruppen</i> repertory – The early Hamburg Opera (1678–1738) – Vienna and the Habsburg connections – Conclusion	
4 <i>A victim of neo-Classicism</i>	101
The Rise of the neo-Classical system – Voltaire and the <i>Héraclius</i> controversy – The influence of French neo-Classicism on Calderón’s European reputation – The Gottsched–Neuber reform – Conclusion	

Cambridge University Press

978-0-521-12160-6 - Calderon in the German Lands and the Low Countries: His Reception and Influence, 1654-1980

Henry W. Sullivan

Table of Contents

[More information](#)

CONTENTS

- | | | |
|----|--|-----|
| 5 | <i>The critical revolution in Germany</i>
The Zürich School and the marvelous in poetry – G. E. Lessing as Hispanist and critic of Calderón – Herder and the disciples of Lessing – Calderón's <i>El alcalde de Zalamea</i> and <i>Sturm und Drang</i> – Other translations from Linguet, and the Italian connection – Göttingen University at the end of the eighteenth century – Conclusion | 126 |
| 6 | <i>The Romantic apotheosis of Calderón</i>
The formation of the Romantic school at Jena (1798) – Critical reactions of Schiller and Goethe – Goethe as artist and critic of Calderón – The apotheosis of Calderón, 1809–1829 – The decline of 'Calderonism,' 1830–1844 – Conclusion | 169 |
| 7 | <i>The German Idealist philosophers</i>
The foundations of Idealist aesthetics – Calderón's place in the systems of Fr. Schlegel, Schelling and Johannes Schulze – Schopenhauer and Calderón – The school of Hegel – Conclusion | 210 |
| 8 | <i>Calderón on the German Romantic stage</i>
Goethe as theater director in Weimar – E. T. A. Hoffmann in Bamberg – Calderón's dramas in Berlin – The influence of Calderón on German Romantic dramatists – Resistance to the Romantic Calderón – Klingemann as theater director in Brunswick – Schreyvogel and the Viennese tradition – Grillparzer, Hebbel and Halm – The model stage of Karl Immermann – Conclusion | 244 |
| 9 | <i>Calderón and German music</i>
The status of German opera before Mozart – Mozart and Calderón – German Romantic opera – Schubert's <i>Fierabras</i> – Later Calderón operas and plays with incidental music – Wagner and Calderón – Conclusion | 286 |
| 10 | <i>The age of Positivism and the Wilhelmine Empire</i>
The age of Positivism – Dilthey and Nietzsche on Calderón – The Wilhelmine Empire, 1871–1914 – Calderón's jubilee year, 1881 – The turn of the century – The Munich Calderón society, 1906–1919 – Conclusion | 315 |

Cambridge University Press

978-0-521-12160-6 - Calderon in the German Lands and the Low Countries: His Reception and Influence, 1654-1980

Henry W. Sullivan

Table of Contents

[More information](#)

CONTENTS

11	<i>From the Weimar Republic to the Third Reich</i>	341
	Hofmannsthal and Calderón – Calderón on the German stage between the two World Wars – Calderón's <i>autos</i> and German religious revival – The Third Reich, 1933–1945 – Gregor, Kommerell and Calderón – Conclusion	
12	<i>Calderón in Germany since 1945</i>	375
	Calderón in the aftermath of war – Calderón on the post-war German stage, 1949–1979 – The comedies of intrigue – Plays of metaphysical or religious content – The secular dramas – The <i>autos</i> – The alien Calderón – The Hamburg Calderón School, 1964–1980 – Other trends in German Calderón scholarship – Conclusion	
13	<i>General Conclusion</i>	409
	Appendix A: Chronology of the European diffusion of Calderón's theater by individual plays, 1642–1799	416
	Appendix B: Chronology of the German-language diffusion of Calderón's theater by individual plays, 1800–1977	429
	Periodical abbreviations	442
	Notes	444
	Select bibliography	483
	Index	489