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Theatre in Europe: a documentary history

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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German and Dutch theatre, 1600–1848

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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

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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

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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The following publishers have kindly allowed some passages of translations from German into English to be used: Penguin Books Ltd; the University of Miami Press; and Cornell University Press.

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)
LITZ	<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 Böhlaus 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)