

## Contents

Acknowledgments	
Preface	1
<b>Part One: The Early Reception (1682–1741)</b>	
1. The reception of things English in Germany	12
2. Ancients and Moderns	15
3. Approaching Shakespeare around 1700	18
4. The French connection	22
5. Morhof's <i>Unterricht von der Teutschen Sprache und Poesie</i> (1682)	24
6. Scattered learned references	26
7. Redefining German national literature	31
8. The attack on the German Baroque style	35
9. Gottsched's adversarial approach to Shakespeare	39
10. Luise Gottsched translates <i>The Spectator</i> (1739)	43
11. Bodmer, the Italians, and the imagination	49
12. Borck's <i>Julius Caesar</i> (1741) and Johann Elias Schlegel's critique	53
13. Johann Elias Schlegel's <i>Vergleichung Shakespears und Andreas Gryphs</i> (1741)	59
<b>Part Two: Shakespeare in the Age of Enlightenment: Lessing, Wieland, and Eschenburg</b>	
1. Shakespeare in an age of criticism 1740–1765	62
2. The state of German letters	63
3. Dissemination in literary periodicals and other sources	71
4. Titius's <i>Neue Erweiterungen</i> (1753–1756)	77
5. Grynaeus's <i>Romeo and Juliet</i> (1758)	80
6. Lessing's <i>Von Johann Dryden und dessen dramatischen Werken</i> (1758)	83
7. The question of genius: Lessing's 17th <i>Literaturbrief</i> (1759)	86
8. Lessing, Mendelssohn, and tragedy	90
9. Lessing's <i>Hamburgische Dramaturgie</i> (1767–1769)	92
10. A cautious approach to new norms and models: Wieland and Eschenburg	96
11. Wieland's approach to Shakespeare	100

12. Wieland's translation principles	103
13. Wieland's <i>Shakespear: Theatralische Werke</i> (1762–1766)	106
14. Eschenburg and the beginnings of German Shakespeare scholarship	115
15. Eschenburg's version of <i>Richard III</i> in blank verse	122
16. Eschenburg's <i>William Shakespear's Schauspiele</i> (1775–1777)	127

### **Part Three: Shakespeare in the Sturm und Drang**

1. A new radical approach	133
2. Johann Georg Hamann: <i>Aesthetica in nuce</i> (1762)	135
3. Heinrich Wilhelm Gerstenberg: <i>Briefe über die Merkwürdigkeiten der Literatur</i> (1766–1767)	140
4. The great embrace: Herder	143
5. 'Prometheus', 'Pan', 'demigod': the three major Shakespeare essays of the Sturm und Drang (Herder, Goethe, Lenz)	150
6. Herder's <i>Shakespeare</i> (1773)	151
7. Goethe's <i>Zum Schäkespears Tag</i> (1771)	157
8. The intuitive approach: Lenz's <i>Anmerkungen übers Theater</i> (1774)	167
9. Shakespeare in everyone's mouths	174
10. 'Wäre Shakespear unübersetzbare?': Herder translates Shakespeare (1774)	176
11. Other Sturm und Drang attitudes to translation	188
12. 'Shakespearscher Stil': Shakespeare's effect on dramatic production	191
13. Shakespeare in the novel: Goethe's <i>Wilhelm Meisters theatralische Sendung</i> (1777–)	196
14. Lichtenberg calls for a halt	201
15. Shakespeare for ear and eye: Lavater and Füssli	204

### **Part Four: Shakespeare in Classicism and Romanticism**

1. Shakespeare overturns the categories of literary history	211
2. <i>Wilhelm Meister</i> and Shakespeare (1795–1796)	215
3. The Classical Goethe and Shakespeare	227
4. Schiller and Shakespeare: 'idealische Masken' and 'Individuen'	230

5. The early Schiller and Shakespeare	235
6. Schiller's dramatic theory, and history	238
7. Schiller's <i>Macbeth</i> (1800)	244
8. The Romantic embrace of Shakespeare, and its context	253
9. The Romantic historical model: the Schlegel brothers' lectures and Tieck's <i>Das Buch über Shakespeare</i>	256
10. The Romantic critical model: writing about <i>Hamlet</i>	269
11. Ludwig Tieck's beginnings and his notes on <i>Hamlet</i> (1792)	270
12. The Schlegel brothers on <i>Hamlet</i>	278
13. Tieck's essay <i>Über Shakspears Behandlung des Wunderbaren</i> (1796)	283
14. August Wilhelm Schlegel's essay <i>Ueber Shakspeares Romeo und Julia</i> (1797)	288
15. Coleridge and Schlegel	294

#### **Part Five: Shakespeare in Verse Translation: Schlegel's and Other Nineteenth-Century Translations**

1. Background and general principles of translation	297
2. Schlegel's principles of translation	304
3. Schlegel's Shakespeare translation in its historical context	309
4. Schlegel's translation examined (1797–1810)	315
5. The nineteenth-century translation industry	330
6. Voss and Schiller translate <i>Othello</i> (1805)	334
7. Voss and sons' translation of Shakespeare (1817–1829)	339
8. The 'Schlegel-Tieck' Shakespeare (1825–1833)	344
9. <i>Measure for Measure</i> by various hands	348
10. Fontane's <i>Hamlet</i> (1850s) compared with Schlegel	355
11. A revolutionary translates <i>Coriolanus</i> : Herwegh's version (1867) and its context	362

#### **Part Six: The Nineteenth-Century Fulfilment (1815–1870)**

1. The myths of the nineteenth century	371
2. Solger challenges Schlegel	374
3. The later Goethe: <i>Shakespeare und kein Ende!</i>	377
4. The later Tieck does some creative re-dating	380
5. Tieck fictionalizes Shakespeare's life: <i>Dichterleben</i>	384
6. Shakespeare in national literary history	386

7. A young dramatist offers an affront to the Shakespeare cult: Grabbe's <i>Über die Shakspearo-Manie</i> (1827)	390
8. Heine's reading of history and character: <i>Shakspeares Mädchen und Frauen</i> (1839)	393
9. Hegel's Shakespeare	397
10. Post-Hegelian positions: Ulrici, Gervinus, Vischer	405
11. Rötscher, Ulrici and Gervinus read <i>King Lear</i>	414
12. 'Die Technik des Dramas': Hettner, Freytag, Ludwig, Rümelin	419
13. 'Oper und Drama': Richard Wagner and Shakespeare	425
14. 'Shakspearo-Manie' institutionalized: 1864	429
15. The 'Deutsche Shakespeare-Gesellschaft'	432
<b>Part Seven: Some Nineteenth-Century Hamlets</b>	
1. Seeing one's psyche through an alien character	436
2. Alternative readings to Schlegel: Solger, Horn, Tieck, Börne	437
3. 'Deutschland ist Hamlet': voices from 1800 to 1914	442
4. Gans and Hegel on <i>Hamlet</i>	446
5. Vischer's Hamlet (1860)	449
6. Schopenhauer, Shakespeare, and Hamlet	451
7. Nietzsche's Hamlet in context	454
8. Late nineteenth-century positions on <i>Hamlet</i>	458
9. Freud's Hamlet complex	460
<b>Part Eight: Shakespeare in Literary Groupings 1885–1914</b>	
1. Disparate enthusiasms towards the end of the century	467
2. Shakespeare and the George circle	469
3. The Sonnets in the nineteenth century, and George's version	471
4. Dorothea Tieck's and George's versions of Sonnets LXXIV and XXIX	475
5. Gundolf improves on the 'Schlegel-Tieck'	482
6. Gundolf's <i>Shakespeare und der deutsche Geist</i>	488
7. Envoi: Gundolf or Stadler?	495
Abbreviations	499
Select Bibliography	500
Index	509