

Contents

Preface	9
1. Amateur Theatricals, 1775–1786	13
Goethe Comes to Weimar	13
First Productions in Weimar and Ettersburg	22
A New Theatre	38
2. Reorganization of the Theatre, 1787–1797	51
The Arrival of Schiller	51
Goethe Becomes Intendant	57
Lauchstädt and <i>König Johann</i>	65
New Actors and New Plays	73
Goethe and Schiller	82
August Wilhelm Iffland	87
“An Angel Descending”	95
3. <i>Wallenstein</i> , Fall 1797–Fall 1799	99
The Preparation	99
The Performance	112
4. The Development of a Poetic Style, Fall 1799–Fall 1801	133
<i>Mahomet</i> , <i>Macbeth</i> , <i>Maria Stuart</i>	133
The Jagemann Problem	150
5. The Education of an Audience, Fall 1801–Spring 1805	161
The <i>Ion</i> Controversy	161
The Kotzebue Intrigue	170
The New Lauchstädt Theatre	178
Goethe Attempts to Withdraw	183
New Works by Schiller and Goethe	190
<i>Julius Cäsar</i>	203
Mme de Staël	207
<i>Wilhelm Tell</i>	210
The Death of Schiller	218
6. Goethe Alone, 1805–1817	225
The French Invasion	225
Calderón, Werner, and Kleist	233

Napoleon and a New Conflict	238
New Plays and Masques	243
Calderón and Shakespeare	250
The War Comes to Weimar	258
<i>Epimenides</i> and <i>Zenobia</i>	265
A New Designer	272
The Loss of the Wolffs	277
The Final Blow	281
7. Goethe and the Theatre after His Departure	293
Overview: Goethe as a Director	303
Appendix: Goethe's <i>Rules for Actors</i> (1803)	309
Bibliography	319
Index	322

Illustrations

The Duchy of Weimar in 1789	17
<i>Klappkulissen</i>	24
The immediate vicinity of Weimar	30
Corona Schröter and Goethe as Iphigenie and Orest	35
The theatre in Weimar in 1785	39
<i>Adolar und Hilaria</i> at Ettersburg	41
<i>Das Neueste von Plundersweilern</i>	44
<i>Die Fischerin</i> in Tiefurt	46
Backstage at <i>Zobeis</i>	47
The theatre in Lauchstädt, 1785	66
Goethe's sketch for <i>Die Zauberflöte</i> , Queen of the Night scene	79
Weimar actors backstage at a performance of <i>Die Zauberflöte</i>	80
Exterior of the new theatre in Weimar, 1798	108
Conversion of the old theatre at Weimar into the new, 1798	109
Floor plan of the new theatre in Weimar	110
Reconstruction of the interior of the new theatre in Weimar	111
Contemporary sketch by Friedrich Gilly of the floor plan and proscenium of the new theatre, 1798	112
<i>Wallensteins Lager</i> in Weimar, 1798	114
Goethe's staging notes for <i>Die Piccolomini</i> , 1799	120
Johann Jakob Graff	122
Malcolmi, Vohs, Jagemann, Leiszring, and Graff in <i>Wallensteins Tod</i> , Weimar, 1799	128
Goethe's sketches for the Witches' Scene in <i>Macbeth</i>	143
Karoline Jagemann in 1800	145
Costumes and masks for <i>Die Brüder</i>	162
Contemporary caricature	167
<i>Iphigenie auf Tauris</i> in 1802	177
Exterior of the new theatre in Lauchstädt (audience entrance)	179
Stage of the theatre in Lauchstädt	180

First and final setting for <i>Die Braut von Messina</i>	192
Second setting for <i>Die Braut von Messina</i>	193
Amalia Wolff-Malcolmi as Johanna	196
Coronation procession in <i>Die Jungfrau von Orleans</i> at Weimar	198
Pius Alexander Wolff	199
Friedrich Haide as Wilhelm Tell	213
Costumes for <i>Wilhelm Tell</i>	215
The Lake Scene in <i>Wilhelm Tell</i> at Weimar	216
Goethe's movement patterns for Act I, scene 2, of <i>Mahomet</i>	229
Festival Hall in Weimar Castle with statues of Karoline Jagemann and Friederike Unzelmann	248
Pius Alexander Wolff in <i>Der standhafte Prinz</i>	252
Goethe's sketch for the <i>Saal-Nixe</i> backdrop	253
Goethe's sketch for the tomb setting in <i>Romeo und Julie</i>	258
Capitol setting by Friedrich Beuther	275
Setting by Friedrich Beuther for <i>Die Zauberflöte</i>	277
Setting by Friedrich Beuther for Temple of Isis	278
Setting by Karl Holdermann for <i>Die Braut von Messina</i>	283
Karl Ludwig Oels as Don Carlos	284
Theatre bill for <i>Der Wald bei Bondy</i>	290