CONTENTS

Preface	ix
Introduction	3
ONE: Ancient or Modern	10
Quintessential Theater	10
Opera Diabolica	18
Epic versus Dramatic	27
TWO: Rule by Precedent or by Code	37
Saint Evremond and French Neoclassicism	37
Hamburg's Tradition at the Turn of the Eighteenth	
Century	41
Feind's Preference for English Dramatic Style	53
THREE: Continuity in Change	66
Struggle against Decline	66
Research, Revival, and Reform in the 1720s	72
Johann Mattheson	81
FOUR: Collision and Concession	93
Gottsched's Attacks	93
The Dissidents	101
Rationalistic Reformers	116
FIVE: Tradition, Transformation, and Transition	128
Operatic Imitation of Nature	128
Painted Statues and Lifelike Wax Figures	135
Batteux's New Code	146
SIX: Interaction in Berlin at Mid-Century	159
Theatrical Diversity	159
Support for German Opera	164
The Sphere of Influence	176
Dubos versus Batteux: Nicolai, Ramler, and	_
Mendelssohn	187
SEVEN: Lessing's Consolidation	201
French, Italian, and English	201
Laokoon and the Essence of Ancient Theater	213
Music in the Hamburg Theater	222

CONTENTS

EIGHT: Assertion of Cultural Identity	233
Justus Möser on the Achievements of the Germanic	733
Spirit	233
Hermann and the Bardic Mode	241
European Contexts: The "Romantic" Operatic World	251
NINE: Culmination and Continuation: Wieland Alceste	² 57
	² 57
Ideas on Regenerating German Opera	260
Euripides, Opera, and the Abderites	268
EPILOGUE	281
Notes	301
BIBLIOGRAPHY	·
Primary Sources	335
Secondary Sources	335
,	349
Index	965