

**THE GERMAN DRAMA
OF THE NINETEENTH
CENTURY**

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The German drama of the nineteenth century by Georg Witkowski

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GEORG WITKOWSKI

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OF THE NINETEENTH
CENTURY**

UNIVERSITY OF CALIFORNIA
LOS ANGELES
THE GERMAN DRAMA
OF THE
NINETEENTH CENTURY

BY
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AUTHORIZED TRANSLATION
FROM THE SECOND GERMAN EDITION

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PREFACE TO SECOND EDITION

Apart from some small formal changes, this edition differs from the first in that, in deference to many expressed wishes, Romantic opera is treated in a special chapter and that the new works of the dramatists who had become known before 1900 are added as far as they come into consideration from the earlier view-point. On the other hand, the time has not yet come for a description of the whole development after the year 1900.

GEORG WITKOWSKI.

Leipzig, July 4, 1906.

PREFACE TO FIRST GERMAN EDITION

This little book had its origin in University-extension lectures given in Leipzig and Altenburg and is first of all an attempt to pave the way for an understanding of the drama of the present day from an historical standpoint. Therefore the chief weight is laid upon those historical factors which settle the last stages of development, and the three factors of dramatic production, art-view, actor's art and public, are considered side by side in accordance with their importance. The musical drama and the lesser varieties had also to be sketched in their development if the picture was to correspond to reality. True, the outward form and the brief contents forced me just in these points to introduce merely the essential changes of each variety from one period to another and to illustrate them by some characteristic productions. In other respects the work imposed rendered it necessary to limit myself to the *historically* important persons and works. But those names at least should not be lacking for which the reader will look first of all because they are reckoned with those which are mentioned most often in histories of literature or of the stage. That I have also mentioned some dramas which appeared after the year 1900, in order to complete the picture of the dramatists who up to that time had already become important, will not be felt as a violence done to the limit given in the title.

Leipzig, January 3, 1904.

TRANSLATOR'S PREFACE

Professor Witkowski's little book appealed to me from the first as a very sane and suggestive introduction, and when my good fortune took me to Leipzig in 1906 we soon became good friends. The desire to see the work turned into English was mutual and the publishers readily gave their consent.

In only one instance have I made any departure from the text of the second German edition. In this case I have made use of an expression from Prof. Witkowski's last letter to me with the result that the passage seems to me more definite and the meaning clearer.

The dates are those of the original and differ in a few instances from those of other works. I have not the means of settling these differences finally.

The figures in the repertoire lists might have been extended in the English edition to cover the years 1905-06 and 1906-07. But they would have made little difference in the conclusions drawn. They would have shown: that Faust Part II is increasingly played, as one might easily conclude from the fact that at least *three* new stage-versions of Faust have appeared within the last two years; that Laube, Gutzkow and Freytag seem to be more popular; that Halm shows signs of revival; that Schneider's little work suffered a temporary eclipse

in 1904-05; that Benedix dies hard; that Hebbel and Anzengruber are rapidly gaining in favor with the public.

To my wife I am under a heavy debt for her close criticisms, her helpful and suggestive advice.

L. E. HORNING.

University of Toronto (Victoria College),

April, 1909.