

**Athenäum
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(Hrsg.)**

**Gotthold Ephraim Lessings
,Minna von Barnhelm'**

**Dokumente zur Rezeptions- und
Interpretationsgeschichte**

Literaturwissenschaft

Gotthold Ephraim Lebings Minna Von Bernhelm Dokumente Zur Rezeptions Und Interpretationsgeschichte

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Gotthold Ephraim Lessings Minna Von Barnhelm Dokumente Zur Rezeptions Und Interpretationsgeschichte:

Lessing Wilfried Barner, 1998 *Gotthold Ephraim Lessings Minna von Barnhelm* Horst Steinmetz, 1979 **Lessing Yearbook Index to Volumes I-XX and the Supplements** Edward Dvoretzky, 1994 This volume is a register and bibliography to the first 20 volumes of the Lessing Yearbook and its supplements *Humanität und Dialog Lessing in heutiger Sicht Nation und Gelehrtenrepublik* and *Lessing und die Toleranz* **Gotthold Ephraim Lessings Minna von Barnhelm** Horst Steinmetz, 1979 **Landmarks in German Comedy** Peter Hutchinson, 2006 Public demand for comedy has always been high in the German speaking countries but the number of comic dramas that have survived is relatively small Those which are still read or regularly performed all have a serious purpose and this collection of fourteen essays on the most distinguished of them shows how laughter can be exploited to treat personal moral and social problems in a way that would not be possible in tragedy The texts range from the seventeenth to the late twentieth century and no fewer than half of them are by Austrian writers The contributors show how these plays are often subversive regularly arousing an uncomfortable self challenging laughter and how they treat such widely ranging subjects as language and communication the complications of the sex drive the inflexibility of the Prussian mind and the behaviour of Austrian celebrities during the Third Reich The essays are all written by specialists in the field and were originally delivered as lectures in the University of Cambridge

Minna Von Barnhelm Robin Harrison, 1985 *Drama and "Ideenschmuggel"* K. Scott Baker, 2008 This monograph details Gutzkow's recurring use of performance within the play as a means of encouraging an active political response by the audience He incorporates an internal audience viewing a performance on stage in order to model an ideal of dramatic reception for the audiences of his own play Gutzkow structures the narrative contextualization of these performances as reflections of specific issues in the German states of the Vormärz Beginning with an overview of theoretical and literary texts from the 1830s this study traces Gutzkow's transferral of self reflexive structures from his novels of this decade into his first staged play *Richard Savage* 1839 and on through *Das Urbild des Tartar* 1844 and *Uriel Acosta* 1845 It concludes by portraying *Der Königsleutnant* 1849 as a transitional work that shows Gutzkow's decision to return to the novel as a consequence of the failure of his plays to attain the reception he intended By using the coherency of the communicated message instead of fealty to aesthetic norms as the evaluative criteria for discussing Gutzkow's plays the book exposes an innovative mode of specifically literary social criticism in these works that complements their traditional assessment as documentation of the cultural history of Liberalism in this period **Minna von Barnhelm, oder das Soldatenglück. Studienausgabe** Gotthold Ephraim Lessing, 2016-03-10 Diese Studienausgabe von Lessings berühmtem Schauspielwerk der deutschen Komödienliteratur setzt konsequent die textkritischen und buchanalytischen Forschungsergebnisse der letzten Jahrzehnte um Sie ist damit endlich die Textfassung der noch immer einzigen historisch kritischen Lessing Ausgabe von Karl Lachmann in der Bearbeitung durch Franz Muncker aus dem Jahr 1886 ab und dokumentiert Lessings Lustspiel in historisch

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Aufklärung, Sturm und Drang, frühe Klassik, 1740-1789 Sven Aage Jørgensen, Klaus Bohnen, Per Øhrgaard, Helmut de Boor, Richard Newald, 1990 The British Library General Catalogue of Printed Books 1976 to 1982 British Library, 1983

Europäische Komödie im Übersetzerischen Transfer Fritz Paul, Wolfgang Ranke, Brigitte Schultze, 1993 *Lessing Yearbook XVII* Richard E. Schade, 1986 *Das Laster des Lachens* Daniela Weiss-Schletterer, 2005 Die Arbeit setzt an als sozialgeschichtliche Diagnose im Blickfeld die bürgerliche Verdammung des Lachens als Prozess kollektiver Selbstzensur. Denn in Abgrenzung zur pöbelhaften Schaulust einerseits zur dekadent adeligen Vergnügungssucht andererseits nimmt das deutsche Bildungsbürgertum zunehmend den Bereich der Vernunft als identitätsstiftendes Ordnungssystem für sich in Anspruch. Doch die Vernunft kann im Leben wie in der Kunst nur über die Kontrolle des Affekt und Trieblebens ihr Vorrecht behaupten. So wird das Komische zum Verdächtigten aus dieser Ordnung, die Abwertung des Lachens und der Lust am komischen Körper zur bürgerlichen Pflicht. An der Entwicklung der Gattung Komödie sowie des Theaters als Medium wird dieser mentalitätsgeschichtliche Prozess exemplarisch dargestellt.

Lessing-Handbuch Monika Fick, 2016-08-16. Die um ein großes Kapitel zur jüdischen Aufklärung erweiterte und aktualisierte vierte Auflage des Standardwerks vermittelt einen Zugang zum Gesamtwerk Gotthold Ephraim Lessings und ergänzt mit einer Fülle von Interpretationen das aktuelle Lessingbild. Das Handbuch bietet zu jedem Werk und zu jeder Werkgruppe neue Forschungsreferate und Analysen auf aktuellem Stand.

Johnson's and Lessing's Dramatic Critical Theories and Practice with a Consideration of Lessing's Affinities with Johnson Emma Hawari, 1991. Lessing displays a remarkable familiarity with the English literary scene and shows himself especially aware of Samuel Johnson's literary output and his dramatic critical achievement in neo-classical England. The study traces and examines affinities of Lessing's ideas with those of Johnson and a certain impact of Johnson on Lessing's ideas in the field of dramatic critical theory and practice. The investigation centres on Johnson's Rambler, his Dictionary and his edition of The Plays of William Shakespeare and on Lessing's Laokoon and the Hamburgische Dramaturgie. Plays studied are Irene Miss Sara Sampson, Emilia Galotti and Minna von Barnhelm.

Der lyrische Nachlass des jungen Nietzsche Armin Thomas Müller, 2024-02-19. Der Band gibt erstmals einen umfassenden Überblick über den lyrischen Nachlass des jungen Nietzsche aus den 1850er und 60er Jahren. Zusätzlich präsentiert Armin Thomas Müller eine Beispiel-Edition und historisch kontextualisierende Analyse des Manuskripthefts Mp I 22 von 1858. Somit trägt der Band grundlegend zur Literaturphilosophie wie kulturgeschichtlichen Auseinandersetzung mit Nietzsche bei. Armin Thomas Müllers Arbeit nimmt den bislang in der Literaturwissenschaftlichen wie auch philosophischen Auseinandersetzung mit Friedrich Nietzsche vernachlässigten lyrischen Nachlass aus der Zeit zwischen 1850 und 1869 in den Blick. Anschließend an eine grundlegende Einführung in das Thema wird Nietzsches Jugendlyrik überblicksartig vorgestellt mit Schwerpunkten zur Edition und Forschungsgeschichte zu literaturgeschichtlichen Kontexten sowie zu den autoreflexiven Aufzeichnungen des

jungen Nietzsche die das Thema lyrischer Dichtung umkreisen Die vorliegende Publikation enthält zudem eines heutigen materialorientierten Standards entsprechende Faksimile Edition mit diplomatischer Transkription des Manuskripthefts Mp I 22 von 1858 Das kulturgeschichtliche Erkenntnispotenzial in Nietzsches Jugendgedichten wird abschließend in einer textgenetischen und historisch kontextualisierenden Analyse der edierten lyrischen Texte aus Mp I 22 deutlich Auf dieser Grundlagenforschung werden weiterführende Auseinandersetzungen mit Nietzsche aufbauen können **Der fremde Lessing** Gisbert Ter-Nedden, 2016-12-05 Lessing verstehen Ter Neddens Buch macht dies möglich Lessing ist ein schwieriger Autor Der Dichter der Aufklärung zählt zwar zu den Schöpfern des modernen Bewusstseinsdramas sein Werk erschließt sich aber nicht bei der Einführung in das Handeln der literarischen Figuren Es ist das Werk eines Philologen der auf programmatische Weise Literatur aus Literatur macht und großen Wert darauf legt den denkenden Kopf an seiner kritischen Aneignung des literarischen Erbes teilhaben zu lassen Gisbert Ter Nedden macht es sich zur Aufgabe Lessings Sprache der Schlüsselzitate zu entziffern und die scharfsinnige Um- und Neugestaltung seiner literarischen Vorlagen mitdenkend nachzuvollziehen Damit stellt er nicht nur die Auseinandersetzung mit Lessings Werk auf eine neue philologische Grundlage er bringt auch das literarische Ethos dieses letzten modernen Dramatikers der Deutschen zur Geltung seinen kosmopolitischen Beitrag zu einer Erziehung des Menschengeschlechts die jede Bindung an eine religiöse Dogmatik hinter sich gelassen hat *Die Invaliden* Achim Hölter, 2016-12-13 *Faith and Finality* John Whiton, 1991 Important works of major German authors are given detailed in depth analysis in this wide ranging and original study Going from Wieland and Lessing in the 18th to Thomas Mann in the 20th century the book encompasses representatives of the Enlightenment Storm and Stress Romanticism Biedermeier and Realism Emphasis is placed on religious aspects which impinge upon ultimate questions Hence the book's title **Drama Liebe** Jutta Greis, 2017-02-18

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