

## TABLE OF CONTENTS

### Chapter

I. MANUSCRIPTS AND GENESIS OF BRECHT'S <i>HOFMEISTER</i> -ADAPTATION . . . . .	9—36
Materials in the Bertolt Brecht-Archiv (9) — Materials indexed in the <i>Bestandsverzeichnis</i> (10); Materials not indexed in the <i>Bestandsverzeichnis</i> (10)	
Materials in the Berliner Ensemble Archiv (14)	
The Chronology of the Process of Adaptation (16)	
The Collaborators (20)	
The BBA Copies of the <i>Hofmeister</i> — Level A (23); Level B (25); Level C (26); Level D (28); Level E (33)	
The BEA Copies of <i>Der Hofmeister</i> — Level E (35)	
The Proofs: BBA 1901 (35)	
The Published Drama (36)	
II. GENRE, EXTERNAL STRUCTURE AND PLOT OF LENZ'S DRAMA AND THE ADAPTATION . . . .	37—78
Lenz's Theory of Tragicomedy (37)	
The Tragic, the Comic and the Tragicomic in Lenz's <i>Hofmeister</i> (40); The Critics and the Generic Question (42)	
Brecht's Views on Generic Aspects of Lenz's <i>Hofmeister</i> and the Adaptation (41) — Comic, Tragic and Tragicomic Modes Intensified in the Adaptation (49)	
The External Structure: Lenz's Theory (50) — Counterpoint: One Unity for Three (50); Autonomy of the Scene (52); Action in the Service of Character Portrayal (53); Character and Probability (54)	
Act and Scene Division in Lenz's <i>Hofmeister</i> (55)	
Act and Scene Division in Brecht's Adaptation (58) — Time and Place in the Adaptation (60)	
The Three Plots of the Adaptation — Plot Strands (62)	
The Action in Brecht's Adaptation: The Main Plot — Strand A (63); The Main Plot — Strand B (69); The Fritz Subplot (73); The Pätus Subplot (76)	

III. CHARACTERS AND POLEMICS IN THE MODEL AND THE ADAPTATION — THE MAIN CHARACTERS: LÄUFFER AND WENZESLAUS . . . . .	79—116
The Läufer of Lenz and Brecht: Polarized Concepts of Characterization (82) — Läufer, the Major and the Geheimrat (85); Läufer and the Majorin (87); Läufer and the Young Girls (89); Läufer, Leopold, and the Major (89); Läufer and Gustchen (90); Läufer and the Geheimrat (94); Läufer and Wenzeslaus: Prototypes “der Deutschen Misere” (95)	
IV. CHARACTERS AND POLEMICS IN THE MODEL AND THE ADAPTATION: SECONDARY CHARACTERS . . . . .	117—160
The Aristocrats — The Reinterpretation of Character: Theoretical Considerations (117); the Privy Councillor and the Major (119)	
Fritz von Berg — Brecht’s Fritz: A Man without a Mission (129); Fritz’s Love for Gustchen (131); The Mature Fritz in Lenz’s Drama (135); The Dupe of Idealism: The later Fritz in Brecht’s Drama (137)	
Pätus — Pätus in Lenz’s <i>Hofmeister</i> : A Means to a Moral End (144); Brecht’s Pätus and Bollwerk: “Mitläufer” or Traitors by Default (146); Pätus and his Defense of Kant: Perpetual War or Perpetual Peace? (148); Pätus: A Vehicle for Brecht’s Criticism of German Classical Humanism (154)	
CONCLUDING STATEMENT . . . . .	161—163
APPENDIX A. SCENE SEQUENCE TABLE . . . . .	164—165
APPENDIX B. BRECHT’S CONDENSATION OF LENZ’S DRAMA . . . . .	166
APPENDIX C. LENZ’S TEXT IN THE ADAPTATION . . . . .	167
APPENDIX D. THE BBA COLLECTION OF NEWSPAPER ARTICLES AND REVIEWS CONCERNING <i>DER HOFMEISTER</i> . . . . .	167—172
SOURCES CONSULTED . . . . .	173—178
INDEX OF NAMES . . . . .	179—180