

## CONTENTS

<i>List of illustrations and acknowledgements</i>	page xi
<i>Notes on contributors</i>	xiii
<i>A Brecht calendar</i>	xvii
<i>A note on titles</i>	xxix
<i>Preface</i>	xxxii
PART 1: CONTEXT AND LIFE	
1 Brecht's Germany: 1898–1933	3
EVE ROSENHAFT	
2 Brecht's lives	22
PETER THOMSON	
PART 2: THE PLAYS	
3 Brecht's early plays	43
TONY MEECH	
4 <i>The Threepenny Opera</i>	56
STEPHEN McNEFF	
5 Brecht's clowns: <i>Man is Man</i> and after	68
JOEL SCHECHTER	
6 Learning for a new society: the <i>Lehrstück</i>	79
ROSWITHA MUELLER	
7 <i>Saint Joan of the Stockyards</i>	96
CHRISTOPHER McCULLOUGH	

CONTENTS

8	The Zelda syndrome: Brecht and Elisabeth Hauptmann JOHN FUEGI	104
9	<i>The Good Person of Szechwan</i> : discourse of a masquerade ELIZABETH WRIGHT	117
10	<i>Mother Courage and Her Children</i> ROBERT LEACH	128
11	Heavenly food denied: <i>Life of Galileo</i> DARKO SUVIN	139
12	<i>The Caucasian Chalk Circle</i> : the view from Europe MARIA SHEVTSOVA	153
PART 3: THEORIES AND PRACTICES		
13	Brecht and the Berliner Ensemble – the making of a model CARL WEBER	167
14	Key words in Brecht's theory and practice of theatre PETER BROOKER	185
15	Brecht's poetry PHILIP THOMSON	201
16	Brecht and music: theory and practice KIM H. KOWALKE	218
17	Brecht and stage design: the <i>Bühnenbildner</i> and the <i>Bühnenbauer</i> CHRISTOPHER BAUGH	235
18	Actors on Brecht MARGARET EDDERSHAW	254
19	Brecht's legacy MICHAEL PATTERSON	273
	<i>Bibliography</i>	288
	<i>Index of works by Brecht</i>	293
	<i>General index</i>	295

## ILLUSTRATIONS

Acknowledgement is made to those people and institutions named.

1	Bronze cast of a life-mask of Brecht by Paul Hamann, c. 1927. (By kind permission of Yvonne Drinkwater, daughter of Paul Hamann)	page 29
2	Production photograph of the 1931 <i>Man is Man</i> . (Ullstein)	71
3	The sawing apart of the giant in the 1929 production of the <i>Baden-Baden Cantata</i> . (Brecht Archiv, Berlin)	75
4	Production photograph of the 1930 <i>The Measures Taken</i> . (Brecht Archiv, Berlin)	89
5	Brecht and Elisabeth Hauptmann, 1927. (Ullstein)	106
6	Production photograph of the 1957 <i>The Good Person of Szechwan</i> . (Brecht Archiv, Berlin)	120
7	Helene Weigel as Mother Courage. (Bildarchiv Preussischer Kulturbesitz)	133
8	Ernst Busch and Angelika Hurwicz in the 1954 production of <i>The Caucasian Chalk Circle</i> . (Ullstein)	160
9	Production photograph of the 1956 <i>Trumpets and Drums</i> . (Ullstein)	180
10	Informal rehearsal photograph of Brecht with members of the Berliner Ensemble, 1956. (Brecht Archiv, Berlin)	182
11	Caspar Neher's sketch for the finale of the 1928 <i>The Threepenny Opera</i> . (Theatre Collection, University Museum, Cologne)	237
12	Production photograph of the same scene. (Bildarchiv Preussischer Kulturbesitz)	238

LIST OF ILLUSTRATIONS

13	Caspar Neher's sketch for a scene from <i>The Breadshop</i> , 1929. (In the collection of the Österreichisches TheaterMuseum, Vienna)	240
14	Neher's sketch for the opening scene of <i>The Tutor</i> , 1950. (Österreichisches TheaterMuseum, Vienna)	244
15	Karl von Appen's <i>Arrangementskizzen</i> for <i>Turandot</i> , 1953. (Brecht Archiv, Berlin)	247
16	Von Appen's drawing for the peasant wedding in <i>The Caucasian Chalk Circle</i> , 1954. (Brecht Archiv, Berlin)	249
17	Charles Laughton as Galileo, 1947. (Brecht Archiv, Berlin)	259
18	Ernst Busch as Galileo, 1957. (Bildarchiv Preussischer Kulturbesitz)	261
19	Ekkehard Schall as Galileo, 1978. (Bildarchiv Preussischer Kulturbesitz)	263
20	Glenda Jackson as Mother Courage at the Glasgow Citizens Theatre, 1990. (Photograph: John Barr)	267
21	Antony Sher as Arturo Ui at the National Theatre, London, 1991. (Photograph: Clive Barda)	270