

Contents

<i>List of figures and tables</i>	ix
<i>Acknowledgments</i>	xi
<i>Preface</i>	xiii
Introduction	1
<i>Survey of existing literature</i>	5
<i>Scope of this study</i>	6
1 The founding and principles of the Piscatorbühne	11
<i>The height of Weimar ambition</i>	11
<i>Piscator, 1893–1919: the roots of the Piscatorbühne</i>	13
<i>Piscatorbühne 1927–1928: the finances, the shows, the critics</i>	15
<i>Introduction to Piscator's conception of the stage</i>	17
<i>The dramaturgical collective and Piscator's conception of ensemble</i>	24
<i>Bourgeois or Proletarian?</i>	28
2 Piscator in context	35
<i>Piscator and the classics</i>	36
<i>Piscator, Regietheater and Totaltheater: Wagner, Reinhardt, Jessner</i>	44
<i>Piscator and modernism: Naturalism, Expressionism</i>	56
<i>Piscator and Berlin Dada</i>	63
<i>Piscator and agitprop: The Proletarian Theater</i>	69
<i>Piscator and popular aesthetics: the Weimar revue</i>	72
<i>Piscator and the Volksbühne</i>	75
3 Piscatorbühne 1927–1928	91
<i>Hoppla, We're Alive!</i>	94
<i>Introduction</i>	94
<i>Piscator's development of the play</i>	96

	<i>The Piscatorbühne staging</i>	99
	<i>Conclusion</i>	103
	<i>Rasputin, the Romanovs, the War, and the People Who Rose Up Against Them</i>	107
	<i>Introduction</i>	107
	<i>Piscator's development of the play</i>	109
	<i>The Piscatorbühne staging</i>	111
	<i>Conclusion</i>	114
	<i>The Adventures of the Good Soldier Schwejk</i>	119
	<i>Introduction</i>	119
	<i>Hašek's book</i>	122
	<i>The Piscatorbühne script</i>	124
	<i>The Piscatorbühne staging</i>	129
	<i>Conclusion</i>	131
	<i>Boom/Bust</i>	136
	<i>Introduction</i>	136
	<i>Piscator's development of the script</i>	138
	<i>The Piscatorbühne staging</i>	141
	<i>Conclusion</i>	142
4	Brecht and Piscator: dialectical affinities	155
	<i>1928–1931: A certain gap opens up</i>	157
	<i>1931–1938: Responses to Soviet and American realism</i>	164
	<i>1939–1951: The dramatic workshop and the Schwejk affair</i>	172
	<i>1949–1966: The Berliner Ensemble and the Freie Volksbühne</i>	181
5	The Piscator lines of the modern theater	214
	<i>Epilogue I: the American avant-garde</i>	216
	<i>The Living Theatre</i>	216
	<i>The Open Theatre, the presence of the actor, and the international style</i>	226
	<i>The Wooster Group</i>	228
	<i>Epilogue II: German theater after unification</i>	237
	<i>Frank Castorf and the radical tradition</i>	237
	<i>Piscator and the postdramatic: post-millennial intermedial strategies</i>	252
	<i>Index</i>	273