

Index

- Aeschylus, 294, 303, 367, 370, 374, 378, 390,
 393, 407, 415, 422, 428
- Anouilh, 45, 66, 133, 178
Antigone, 127, 176
- Aristophanes, 78, 83, 263–73, 333, 393, 432, 448
- Aristotle, 4, 56, 80, 93–103, 236, 237, 249, 377,
 410, 430
Poetics, 6, 25–7, 56, 68–83, 93–103, 256, 296,
 307, 334, 354, 389, 405, 408, 411, 427, 429
- Artaud, 2, 45, 83, 183, 221, 237, 441
- Augsburg, 7, 16, 184, 187, 240
- Bach
St. Matthew Passion, 384
Well-Tempered Clavier, 187
- Bacon, Francis, 55
- Beethoven
Fidelio, 324, 336, 380
- Benjamin, Walter, 17, 21, 115, 423
- Berlau, Ruth, 137, 167, 187, 208
- Berliner Ensemble* (theatre company), 48, 110,
 182, 184, 192, 198, 246, 275, 300, 342
- Besson, Benno, 183
- Betroffenheit* (dance theatre), 451
- Brecht, Bertolt, 240–50
 and Aristotle, 20, 24, 25–7, 68–83,
 93–103, 434
 and Asian theatre traditions, 35, 217–29,
 364, 434
 and Beckett, 23
 and ‘bridge-verses’. *See* ‘bridge-verses’
 (*Brückenverse*)
 and comedy. *See* comedy
 and empathy. *See* empathy
 and Euripides. *See* Euripides
 and formalism, 13, 423–8
 and Galileo, 61, 409–19
 and German Classicism, 240–50
 and Hölderlin, 19, 22, 116–31
 and Horace, 17, 24, 226
 and Leopold Jessner, 27–30
 and Lucretius, 18
 and masks, 34–40
 and music, 315–41, 370–83
 and Nietzsche, 30–4
 and psychology, 66
 and Shakespeare. *See* Shakespeare
 and the Bible, 167, 295, 325, 336, 344, 359,
 362, 375, 382, 384
 and Thomas Mann, 22
 and translation, 116–31, 173
 and *Verfremdung*. *See* *Verfremdung*
- Antigone* (poem), 134
- Antigonemodell 1948*, 20, 32, 37, 46, 117, 131,
 137–68, 177, 181, 185–213, 219, 327, 333,
 420, 425
- as a theatre critic, 15
- Aufbau einer Rolle. Laughton’s Galileo*
 (= *Galileo model book*), 192, 196, 204
- Baal*, 10, 395, 440
- Berliner Ensemble* (theatre company), 54
- Buch der Wendungen (Book of Turns)*,
 257, 448
- Coriolan* (adaptation of Shakespeare’s
Coriolanus), 123, 134, 248, 253, 274–88,
 311, 406, 423, 440, 447, 450
- Couragemodell 1949*, 191, 196, 205
- Days of the Commune*, 406
- Dialogue on the Art of Acting*, 106
- Drums in the Night*, 395
- Fatzer*, 10, 18, 112, 253, 320, 338, 340, 383,
 425, 443, 447
- Gespräch über Klassiker (Conversation about*
Classics), 70, 281
- How Much Is Your Iron?*, 187
- in Switzerland, 43–7
- Journals*, 53
- ‘*Katzgraben*’ *Notate*, 51
- knowledge of Graeco-Roman antiquity, 17,
 19, 226
- knowledge of Latin, 17
- Latest Stage: Oedipus*, 11, 27–30,
 424
- Legend of the Dead Soldier (poem)*, 395
- Life of Edward the Second*
of England, 277

- Brecht, Bertolt (cont.)
Life of Galileo, 14, 108, 190, 252, 256, 351, 356, 409–19, 423, 425, 427, 430, 434, 443, 450
Man is Man, 252, 256, 371, 395, 440
Messingkauf, 5, 53, 56, 163, 167, 192, 247, 256, 274, 279, 427
Mother Courage, 43, 54, 108, 133, 137, 145, 181, 190, 193, 195, 242, 247, 252, 291–314, 328, 340, 344, 369, 392, 404, 425, 430, 431, 435, 439, 444, 445, 447
Mr. Puntilla and His Servant Matti, 40, 108, 256
Notes on the Antigone adaptation, 130, 136, 177
Notes on the Opera 'The Rise and Fall of the City of Mahagonny', 53, 61, 93, 161, 306, 376
Notes on the Threepenny Opera, 346
On Japanese Acting Technique, 219
 personal library, 21–4, 68–83
Pluto Revue (adaptation of Aristophanes' Wealth), 263–73, 316, 335
Purification of the Theatre from Illusions (poem), 446
Round Heads and Pointed Heads, 247
 school education, 17
Señora Carrar's Rifles, 188, 196, 430, 441
Small Organon for the Theatre, 3, 38, 103, 159, 192, 220, 233, 243, 256, 258, 406, 409, 425, 437
Songs (poem), 333
St. Joan of the Stockyards, 10, 18, 37, 160, 247, 253, 255, 276, 315, 316, 336, 404, 407, 425, 435, 445
Svendborger Gedichte, 8
The Antigone of Sophocles, 1, 32, 36, 93, 184, 248, 251, 252, 277, 281, 321, 326, 334, 335, 337, 340, 344, 423, 425, 431, 433, 434, 442, 444, 447, 450
The Antigone of Sophocles, new prologue, 175
The Bible (play), 404
The Bread Store, 10, 18, 112, 253–5, 256, 316–20, 338, 340, 425, 439, 441, 443
The Business Affairs of Mr. Julius Caesar (novel), 54
The Caucasian Chalk Circle, 39, 54, 133, 145, 252, 299, 306, 321, 367, 369, 400, 408, 423, 425, 440, 447
The Doubter (poem), 217, 358
The German Drama: Pre-Hitler (newspaper article), 94
The Good Person of Sezuan, 14, 38, 108, 160, 224, 237, 252, 298, 335, 346, 349, 353–69, 422, 425, 427, 430, 431, 440, 443, 445, 447
The Great Method, 258
The Judith of Shimoda, 224, 259, 368, 395–408, 424, 431, 443, 450
The Lighting (poem), 207
The Measure, 10, 14, 18, 40, 219, 224, 252, 253, 315, 335, 336, 340, 344, 384–94, 406, 425, 427, 431, 439, 443, 444, 447, 450
The Mother, 94, 235, 287, 321, 337, 340, 440, 441, 444
The Resistible Rise of Arturo Ui, 14, 237, 247, 256, 259–63, 274, 427, 448
The Rise and Fall of the City of Mahagonny, 10, 252, 315, 323, 335, 337, 359, 368, 370–83, 425
The Threepenny Novel, 350
The Threepenny Opera, 10, 14, 168, 178, 246, 315, 336, 342–52, 359, 368, 371, 382, 425, 427, 431
The Trial of Joan of Arc at Rouen, 1431, 404
The Trial of Lucullus, 315, 321, 359
The Yes-Sayer and The No-Sayer, 219, 315, 335, 384, 425
Theaterarbeit, 193, 194, 196, 197, 207, 233
Verfremdung Effects in Chinese Acting, 222, 333, 437
 Breloer, Heinrich, 7, 240
 'bridge-verses' (*Brückenverse*), 169, 186, 209
 Brook, Peter, 280
 Bush, Ernst, 205
 Carson, Anne
Antigonick, 127
 Castorf, Frank, 2
 Chaplin, Charlie, 252, 256, 259
 chorus, 92, 112, 128, 315–41, 356, 384–94, 407, 451
 chronotopes, 306–9, 395–408
 Chur Stadttheater, 1, 109, 150, 167, 186, 208
 comedy, 76, 251–73, 412, 414
 comparatism, 5, 10–13, 323
 Curjel, Hans, 1, 109, 137, 150, 163, 179, 180
 Dessau, Paul, 330, 339
deus ex machina, 347, 354, 431
 Dionysus, 121
Einstein on the Beach (opera), 63
 Eisler, Hanns, 21, 339, 384–94
 empathy, 95, 99, 101, 436–9
 epic, 92, 395–408, *See also* chronotopes

- Euclid, 70
 Euripides, 33, 78, 312, 361, 366, 368, 370, 374,
 387, 390, 407, 431
- Ford
Tis Pity She's a Whore, 443
- Galileo, 61
 Gay, John
Beggar's Opera, 342–52
 George, Stefan, 114, 115
 German Classicism, 193, 276, 434
 German Idealism, 14, 27, 60, 242, 250
 Giehse, Therese, 205, 303
 Goethe, 22, 115, 223, 241, 250, 336, 435, 449
Faust (Part Two), 362
 Greig, David
The Events, 451
 Greiz (town in former East Germany), 114,
 136, 174, 197
 Grimmelshausen, 292
 Grüber, Michael, 421
 Gudeman, Alfred, 25–7, 68–83
- Handke, Peter
Offending the Audience, 182
 Hauptmann, Elisabeth, 384
 Hauptmann, Gerhart, 16
 Hecht, Werner, 52, 181, 199
 Hegel, 111, 133, 283
 Heidegger, 127
 Herz, Joachim, 377
 Hesiod, 8
 Hitler, 118
 Hofmannsthal, 114, 421
 Hölderlin, 110–31, 172, 183, 280, 425
 Hullet, Danièle, 183
- Ibsen, 231, 351
 Ismene, 172, 174
- Jessner, Leopold, 10, 27–30, 105
- Kane, Sarah, 443
 Kant, 58
katharsis, 80, 88–9, 95, 99, 101, 389, 430,
 433, 438
 Kipling, Rudyard, 365
 Kleist, 449
Amphitryon, 362
- Laughton, Charles, 205
 Lehmann, Hans-Thiess, 14
- Lenz, 249
Der Hofmeister (The Tutor), 212, 256
- Lessing, 70
- Mann, Thomas, 8, 48
Gladius Dei, 363
 masks, 34–40, 161
 May, Gisela, 305
 Mei Lan Fang, 222
 Miller, Arthur, 285
 model books, 196, 198, 211–13
 prototype, 187
 music, 91, 168, 315–41, 370–83
- Naturalism, 64, 94, 95, 100, 193, 208, 230–9,
 431, 435, 440
 Neher, Caspar, 1, 107, 110, 120, 135, 138,
 189, 209
 Nietzsche, 30–4, 121, 218, 223,
 334, 431
- passion play, 344, 384–94
 Peymann, Claus, 181
 Phrynichus
The Capture of Miletus, 428
 pity, 236, 439
 Plato, 83
 plot, 86
 Pollesch, René, 182, 198, 252
 props, 163
 Puccini, 407
- Reich-Ranicki, Marcel, 8
 ritual, 137–68
 Rüllicke, Käthe, 246, 285
- Satre, 45
 Schechner, Richard, 199, 421
Schicksalstragödie, 4, 90, 95, 105, 120,
 379, 382, 393, 404, 421, 426, 429,
 432, 441
 Schiller, 6, 7, 14, 16, 27, 37, 57, 83, 100, 115, 282,
 313, 429, 434, 440, 449
The Bride of Messina, 250, 333
The Virgin of Orleans, 247
Wallenstein, 242, 246, 247, 299, 313, 345
 Schleiermacher, Friedrich, 280
 Shakespeare, 6, 8, 90, 100, 123, 193, 246, 252,
 274–88, 294, 333, 345, 356, 422, 434,
 440, 443
 Simone, Nina, 351
Sinn und Form (journal), 54
 Snell, Bruno, 178

- Sophocles, 78, 104–7, 333,
 422, 444
Ajax, 389
Antigone, 116, 119, 124, 127, 128, 131–7,
 318, 370
Oedipus at Colonus, 407
Oedipus the King, 4, 90, 183, 193, 361, 370,
 407, 437
- Stalin, 385
- Stanislavski, 230, 245, 436
- Steiner, George, 14
- Straub, Jean-Marie, 183
- Strehler, Giorgio, 385
- Strindberg, 231
Preface to Miss Julie, 95, 234, 435
- Szondi, Peter, 14
- Tabori, George, 175, 182
- The Living Theatre* (theatre group), 2, 183
- ‘The silent scream’, 300–6, 392, 439
- theatre critics, 179
- Tieck, Dorothea, 279
- tragedy of fate. *See Schicksalstragödie*
- tragic irony, 299
- tragi-comedy, 259–66
- translation, 116–31, 173
- Valentin, Karl, 252
- Verfremdung*, 1, 36, 84–6, 126, 180, 198, 247,
 248, 251, 258, 279, 318, 333, 334, 433,
 434, 436
- Voigt, Peter, 212
- von Hellingrath, Norbert, 114
- Vonow, Theo, 138, 209
- Wagner, 194, 336
Götterdämmerung, 373, 378, 382
- Waley, Arthur, 219, 223, 384
- Wedekind, Frank, 110, 449
- Weigel, Helene, 52, 105, 108, 109, 110, 135, 159,
 173, 205, 300–6, 450
- Weill, Kurt, 339, 342–52
- Weiss, Peter, 331
- Wilder
Our Town, 264
- Willet, John, 57
- Williams, Raymond, 14
- Wittgenstein, 61
- Zeami, 223
- Zich, Otakar, 205
- Zola, 231
- Zurich *Schauspielhaus*, 108, 182, 198, 303