

FACULTY PUBLICATION

BRECHT'S EPIC THEATRE

by  
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Epic theatre today is identified with the plays of Bertolt Brecht. As formalized into a theory, it is definitely one man's attempt to apply the philosophy of Marxism to the theatre.

Brecht believed that to give pleasure is the noblest function of the theatre. But his concept of pleasure was an intellectual one which was to be derived from teaching and free inquiry. Pointing to the fact that we are living in a scientific age, he asked the question: Why has this new way of thinking and feeling (i.e., the scientific one) not yet been applied to the investigation of people's mutual relations -- the field with which the theatre deals? The reason, he believed, was not an accidental one, but was rooted in the class structure of our society. In "A Short Organum for the Theatre" he wrote:

The reason why the new way of thinking and feeling has not yet penetrated the great mass of men is that the sciences, for all their success in exploiting and dominating nature, have been stopped by the class which they brought to power -- the bourgeoisie -- from operating in another field where darkness still reigns, namely that of the relations which people have to one another during the exploiting and dominating process. This business, on which all depended, was performed without the new intellectual methods that made it possible, ever illuminating the mutual relationships of the people who carried it out. The new approach to nature was not applied to society.<sup>1</sup>

Brecht found his pleasure in the theatre of his day restricted by the inaccurate way in which human beings and their relations to one another were represented. The correct way, according to him, was to define human relations

and happenings "in historically relative terms."<sup>2</sup> Once we have been made aware of the impermanence of past social structures, it will be easier for us to realize our own period as impermanent too. Thus, we will stop feeling that it is impossible to influence social evolution and, through it, our own life.

"Epic Theatre is primarily interested in the social-historical roots of human relations," Brecht wrote. "Its characters behave in a way which makes clear the underlying cause of social laws . . . . But Epic Theatre's interest is also an eminently practical one. Human behavior is shown as changeable; man, while dependent upon economic-political conditions, is also capable of changing them."<sup>3</sup>

Brecht believed that the new theatre -- the epic theatre -- should show the structure of society as something which can be influenced and changed. He objected to the theatre which "shows the structure of society (represented on the stage) as incapable of being influenced by society (in the auditorium)."<sup>4</sup>

Theatre, in order to become meaningful, has to give a meaningful presentation of life. For the children of a scientific age, as Brecht liked to call today's men, the value of questions lies in the answers to them; a meaningfully described world is one which is alterable; and only those conditions are of interest about which something can be done. In a world of scientific advances, man can no longer accept as valid an image of himself as the sacrificial figure of some incomprehensible, permanent order.

In Brecht's theatre, therefore, the characters act according to their epoch and their social position. Just as the physical scientist recognizes change as an essential reality of our environment, the social scientist in Brecht wanted to make his audience aware of the fact that man acts because of

social impulses which vary with historic times. He objected to the concept of unalterable human nature because he considered human beings as a variable of their environment.

To clarify his concepts, Brecht designed a chart, contrasting the theatre of empathy, to which he objected, with the theatre of critical attitude -- the epic theatre -- which he propagated.<sup>5</sup>

Dramatic Form	Epic Form
The stage incarnates an event.	It relates it.
Involves the audience in an action, uses up its activity.	Makes the audience an observer, but arouses its activity.
Helps it to feel.	Compels it to make decisions.
Communicates experiences.	Communicates insight.
The audience is projected into an event.	Is confronted with it.
Suggestion is used.	Arguments are used.
Sensations are preserved.	Impelled to the level of perceptions.
The character is a known quantity.	The character is subjected to investigation.
Man unchangeable.	Man who can change and make changes.
His drives.	His motives.
Events move in a straight line.	In "irregular" curves.
Natura non facit saltus.	Facit saltus.
The world as it is.	The world as it is becoming.

He then proceeds to elaborate on the difference in audience reaction.

In the dramatic theatre it says: "Yes, I have felt that too. --

That's how I am. -- That is only natural. -- That will always be so. -- This person's suffering shocks me because he has no way out. -- This is great art: everything in it is self-evident. -- I weep with the weeping, I laugh with the laughing.

The audience in the epic theatre says:  
I wouldn't have thought that. -- People shouldn't do things like that. -- That's extremely odd, almost unbelievable. -- This has to stop. -- This person's suffering shocks me, because there might be a way out for him. -- This is great art: nothing in it is self-evident. -- I laugh over the weeping, I weep over the laughing.<sup>6</sup>

To give its audience pleasure, the theatre, then, has to fulfill two functions: it must entertain and teach. The task of all the arts involved

in the drama is "to entertain the children of the scientific age, and to do so with sensuousness and humor," Brecht wrote.<sup>7</sup>

### Analysis of Plays

How was this to be achieved? Brecht, the playwright, the director, the sometime actor and scene designer contributed toward the realization of his own theory by writing plays representing historical conditions created and maintained by men -- and alterable by them. He viewed and showed history as being filled with contradictions. He evolved a production theory and practice which was to insure the realization of his aim by discouraging emotional audience identification and catharsis.

Brecht's plays have an open form because the world, as he saw it, was not a closed entity. The plays are episodic, consisting of numerous scenes. Each scene is an entity in itself, and could be played as it is. Yet, the scenes connect logically, and together form a unified play. The unity is achieved through the theme of the play. Rolf Geissler considers Brecht's plays on three levels: the dramatic (the action), the moral (the commentary on the action), and the poetic (the songs). Brecht uses the moral and the poetic level to help achieve distancing which he considers an antidote to empathy. He requires of his audience that it establish the relationship between the three levels. In order to do this, the spectator has to use the dialectic approach: he has to view elements representing differences, incongruities, contradictions as belonging together. However, the contradictions must be maintained and not reconciled.

An analysis of Scene 5 of Mother Courage will demonstrate Brecht's dialectic structure. The entire scene is dominated by one great contradiction which appears first in its title projected on a screen which reads:

"Tilly's victory at Leipzig costs Mother Courage four shirts."

Its essence is the showing of military victory from a viewpoint quite different from the one we are used to: the one of the little people. With the projected title in front of us, we are constantly aware of the victory which has taken place, but what we see is misery, loss of property, wounded civilians, and dissatisfied soldiers.

If we do our job, which is to listen, watch, think, and analyze what is transpiring on the stage, we discover that victory of the "great" does not necessarily mean victory of the little people. The peasants stayed on their farm hoping they would be able to save it. Their hope was in vain; the farm was destroyed. They themselves were severely injured. Their wounds need dressing. Despite her vigorous objections Mother Courage loses four shirts which are being torn up to be used as bandages.

The soldiers, who did the actual fighting and brought about the victory, have not gained anything from it. They have to rely on plundering the defeated towns for some personal gain but because of the Captain's "humane" considerations were allowed only one hour for plunder. The implication is that the Captain's humaneness resulted from bribery.

The question of religious ethics also arises in this scene. Presumably, if the wounded peasants are Protestants, who, at the moment, are on the losing side, they do not have to be treated. However, they turn out to be Catholics. Well, cannon can't tell the difference, one of the soldiers decides. But what about the Chaplain's Christian charity? He refuses to enter the burning farmhouse to rescue a trapped baby. The mute, useless creature, Kattrin, does run into the house and saves the child.

Here, then, we have contradiction after contradiction. Presenting

history in such a way, we, the audience, are made to look at old concepts from a new point of view. We begin to think about war and victory, about Christian ethics and humanity, about our own values in a new way.

Brecht's characters are not inward oriented. They are clearly the product of their society, of forces outside of themselves. Their actions are motivated by what society has taught them. They have to make choices and then live with the result of these choices. "Once I have discovered what is the most useful attitude for man, I show it and emphasize it," Brecht said in a newspaper interview. "I show it as an equation: if you act this way, such and such will happen; if, on the other hand, you act that way, the opposite will occur."<sup>8</sup>

Nowhere is this mode of thinking made clearer than in Mother Courage. Each scene in the play represents a stage in Mother Courage's life. Each stage is determined by the previous one and, in turn, determines the next. Every time Mother Courage has a choice, she makes the wrong decision, and thus moves from scene to scene inevitably to degradation and destruction of all that is worth living for. Essentially, she is a businesswoman who profits from war. All her decisions are based on considerations of business and profit.

While she cannot resist doing business with the Sergeant, the recruiting Officer takes away one of her sons, Eilif. Later, in order to assure her own safety and continued business, she denies her other son, Swiss Cheese. Then, wrangling too long over the bribery money necessary to save him, she misses her chance, and he gets killed. She has saved some money but has lost a son.

When she finds out that supplies are cheap at the moment, she sends

her mute daughter, Kattrin, to town to buy goods on which substantial profit can be made. She is well aware Kattrin may be attacked by roaming soldiers. The young girl is attacked, disfigured and marred so badly that her chances of getting married become nil. She will never realize her one desire in life: to have a family of her own. Mother Courage will make a profit but her only daughter's life has become meaningless.

The aging "war profiteer" later misses a last meeting with Eilif because she has to rush to town, in order to sell before prices drop, since peace seems imminent. She never sees him again. Finally, she loses Kattrin because she has to go to town to buy up stocks which shopkeepers, who were on the run, were selling cheap just then.

Every action has possibly an alternative one. Due to her role in society and due to what that society had taught her, Mother Courage consistently acts the wrong way, makes the wrong choice, and, as a result, lives a senseless, useless, and ultimately unhappy life.

Every scene, as is true of all of Brecht's plays, is a little entity in itself. The scenes are connected by projected commentaries which state the main events of the scene to follow, together with their background of historic events. What happens to the individual in any one scene, then, can be interpreted only together with this historic background. And prominent on the stage throughout the play is Mother Courage's big wagon, containing her trading merchandise, reminding us of business as part of war.

Another of Brecht's characters, Shen Te in The Good Woman of Setzuan, makes a utilitarian decision: in a bad world, in which a good human being needs a bad alter-ego in order to survive, she decides not to give up but to fight back. Her methods as the ruthless Shui Ta are similar to the methods of those who would destroy her. "You can only help one of our luckless brothers

by trampling down a dozen others," cries out Shen Te as she puts on Shui Ta's mask. She has greater understanding of the social forces surrounding her than does Mother Courage, but -- as Brecht makes clear in his Epilogue to the play -- a much deeper understanding is required from us, the audience.

The actor speaking the epilogue tosses question after question to the audience: What is the solution to Shen Te's problem? Should she change? Or should the world change? Maybe, the Gods? Or should there be no Gods? He then concludes with an urgent plea to find a solution because there must be one.

And we begin to think: Why should it be so difficult -- impossible, in fact -- to do good, to be loving and helpful? What kind of a society is it which extorts an unpayable price from a woman for being a good friend, mother and lover? "One should be able to live in a society which permits one to function as a kind and loyal human being," writes Eleanor Hakim, and concludes:

The object lesson is drawn: there can be no higher synthesis without a qualitative change in the structure of society. Good must not be made contingent upon evil. To fully realize one's natural inclinations to do good, social evil must be done away with.<sup>9</sup>

Galileo is another character who makes the wrong decisions because of false values. A sensuous man and a scientist -- "He cannot say 'no' to an old wine or a new thought," the Pope says of him -- he is also an opportunist. Therefore, he moves from scene to scene, from decision to decision to the logical conclusion.

In order to obtain the money he needs, he cheats the Venetian Senate by selling them the telescope as if it were his invention. Later, he chooses to go to Florence to the Court of Medici as Court Mathematician because that is the choice which will insure him the greatest physical comfort. By remaining too long there he gets finally caught by the Inquisition. In the

end, he recants, in order to save himself.

Brecht, the teacher, is here in his element. Eve Merriam analyzes his technique:

Brecht's Galileo is crafty, not above stealing another's invention and yet a great personage. When he gives in to the powers of the Church, we are agonized along with his idealistic apprentices. Brecht thereupon treats us to a sermon on the folly of such purist thinking. He has Galileo persuade us that ideals in the abstract are meaningless, that there are occasions when it is necessary and correct to accommodate one's principles to the prevailing winds of the time. At first we feel he is being Machiavellian, and then we are relieved -- how dialectical of him, and how courageous. We feel purged in the best sense of the old Greek drama notion of catharsis. Brecht then proceeds -- in a really dialectical fashion -- to turn everything we have just learned from him upside down again. Galileo scornfully turns upon his own eloquence: he should not have succumbed and we are idealistic fools once more to have agreed with his argument of expediency. So we leave the theatre not at all purged; we have been bathed in no happy ending. The play, with all its color and brilliance, has not "satisfied" us in the way we usually expect the theatre to. We leave, searching our own minds and questioning our own motives and behavior. Just as the teacher planned that we should . . . 10

Rarely does one of Brecht's characters have the insight which Galileo displays; it is the spectator who is expected to attain full insight. Mother Courage, who is totally involved in war and too degraded by it to understand cause and effect, goes off at the end of the play singing the same hopeful song with which the play began. She has learned nothing. But we, the audience who are on the outside, listening and watching, we are expected to discover the relationship between her actions, her environment, and her fate. The Good Woman of Setzuan, at the end of the play, pleads with the Gods -- who offer her nothing but platitudes. But we must not do the same, as Brecht reminds us in the Epilogue. We must think about the world which creates insurmountable problems for the good. We must critically analyze the reasons for such a world, and then act upon them.

### Analysis of productions

But how was the audience to be kept in a condition of critical detachment in the theatre where it had learned to expect the experiences of identification and empathy? How can it attain the critical attitude of which Brecht wrote: "Faced with a river, it consists in regulating the river; faced with a fruit tree, in spraying the fruit tree; faced with movement, in constructing vehicles and airplanes; faced with society, in turning society upside down."<sup>11</sup> The answer lies in a production theory which is based on a word that has become synonymous with epic theatre: alienation.

Alienation is a most unsatisfactory translation of the German Verfremdungseffekt which Brecht used. Conceptually, it is a means of attaining a combination of distancing and "defamiliarizing."

The Verfremdungseffekt works through the various phases of production: scenery, lighting, properties, music, and the acting style. The goal is to provide the audience with an environment which will encourage clearheaded observation. "A representation that creates detachment is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar," wrote Brecht. He then specified that "The new detachment is only designed to free socially conditioned phenomena from that stamp of familiarity which protects them against our grasp today."<sup>12</sup>

Brecht believed that the fusion of the various elements of production tended to result in the kind of "magic" which held the audience spellbound and thus worked against maintaining a critical attitude. In his productions, clarity of presentation became most important. Clarity is often best served by focusing on different elements of the production in turn. Therefore, in Epic productions all the arts are considered equally important, and are used as independent elements.

Both scenery and lighting are non-illusory, non-atmospheric, and always functional. The settings do not reproduce exactly scenes from life, neither do they create an atmospheric stage picture. They supply such fragments of environment as are needed to show the play's meaning. ". . . the settings are so utilitarian that they may be regarded as large-scale properties," writes Gorelik and continues:

The cyclorama or sky drop, with its suggestion of infinite space, is not employed, and the stage is a finite platform or box. At the same time the Epic scenic elements are chosen with great care and are therefore evocative as well as utile. The Epic designer is still required to be selective and to organize his scenic elements on stage; furthermore, these elements are used more dynamically than in contemporary staging.<sup>13</sup>

The scenic elements are organized into a purposeful arrangement, and the designing approach is inductive, not deductive.

Light serves only as light. Never does it imitate (moonlight, sunlight, parlorlight or such), never does it appear for the sake of its own beauty, never is it used for psychological effects. Its purpose, too, is to help understand, to explain, illuminate.

Only such properties are used as are required by the action. Generous use is made of projections, which serve to slow up the action, and of posters and signs, which identify the locale, explain the action or give some background material -- all this serving Epic's cerebral purpose.

The British director Norman Marshall describes the Berliner Ensemble's production of Mother Courage:

As a means of destroying the illusion of actuality the stage was flooded in a glare of harsh white light throughout the performance, whether the action took place at daybreak or sunset, at midnight or at noon. In between the scenes captions, slogans, and comments were projected onto a gauze curtain. Points were emphasized by songs which did not emerge out of the action of the play but were what Brecht calls 'musical addresses to the audience' in which the actor stepped out of the story and commented on the play. Orchestral music

was used in a similar manner. Normally incidental music is, of course, used to heighten the mood of a scene, but this is abhorred by Brecht as 'helping the audience to give itself over to the occurrences on the stage.' In *Mother Courage*, for example, a quiet peaceful scene was accompanied by harsh, threatening music which was an ironical commentary on what we were being shown by the actors.

The stage . . . was almost completely bare. The background was the cyclorama, not lit as a sky but bleakly exposed as a huge, bare, white cloth. The changes of scene were indicated by small, solidly built semi-realistic pieces of scenery isolated in the center of the stage . . . *Mother Courage's* cart, which is so important in the play, was a solidly realistic affair and at the end of the play, when the old woman harnesses herself to it and sets off once more on her journeyings, the revolving stage was brought into action so that, as she trudged along, the revolve moving in the opposite direction kept her stationary, like someone on a treadmill.<sup>14</sup>

In Mordecai Gorelik's description of the same production we find a few additional items of interest. For more enclosed scenes

curtains of rough cloth are hung from visible battens upstage. The many locales of the action are indicated by means of names woven out of tree branches and let down from the flies . . . For the song numbers the actors take a 'singing position' downstage, and at the same time there is lowered from the flies a special property made up of battle flags, drums, trumpets, and three or four illuminated glass globes. As the war drags on, this prop becomes dusty and battle-stained and the glass globes are broken and left unlit.<sup>15</sup>

Since Brecht directed this production, we may assume that it represents the essential characteristics of the means of alienation. Here are the utilitarian settings, the practical and at the same time inductive properties, the sharp, white light working against the creation of an atmosphere which may get the audience into the stupor of emotional involvement of which Brecht so violently disapproved. And here are the songs. They, too, serve the fragmentation, the deliberate interruption of the action, the distancing. As a rule, the music contradicts the lyrics in mood and feeling; the result is delightful irony. Delivered straight to the audience, the songs are sure to make their point which is invariably some biting social commentary.

There is often another contradiction in the songs, aside from the one between music and lyrics: that between the words sung and the action surrounding the song. Scene 10 of Mother Courage, for example, finds the old woman and her mute daughter harnessed to their by now badly deteriorated wagon, in front of a farmhouse, listening to someone singing inside. The song -- "The Song of Shelter" -- exudes a sense of security and comfort. It ends with the words: "Cosy are we and warm / Though loudly blows the storm: / Our farmhouse gives us shelter." The two women start out again -- poor, cold, and insecure.

Brecht went to considerable length to explain the new acting technique he considered necessary for his plays. He demanded a critical, detached attitude from his actors, too. The actor must understand the character he is to play, understand it from a socio-political, historical point of view. He then must demonstrate the patterns of behavior under certain social conditions, and not "feel" the part. The ideal actor for Brecht was the one whose acting was "epic," that is, it told the story. He pointed out that the Chinese actors have done it for centuries. Among modern actors he considered Chaplin the master of this acting style. The actor should not be the character he depicts. Instead he should present a description of the character. (Brecht used the word "Zitat" which means "citation.")

Hans Mayer cites from a conversation of Brecht's with the director Erich Alexander Winds:

We have to rid ourselves of the fashionable contempt toward copying. It is not the "easy way out." It is not something to be ashamed of; it is art. That is, it must be developed into an art, lifted to a level which will not permit stereotyping or rigidity.<sup>16</sup>

In other words, Brecht wanted actors to "show and tell" -- to borrow an expression from nursery schools. He even suggested to them that they care-

fully observe sometime the actions of an eyewitness to a traffic accident as he describes the event, and that they borrow that same technique when they are preparing for a role.

"Observation is a major part of acting," Brecht noted. However, he did not want cold detached actors. He wanted his actors to feel but he did not want them to feel the emotions of the depicted character, "so that the audience's may not at bottom be those of the character, either."<sup>17</sup>

In his essay, "A Short Description of a New Technique of the Art of Acting Which Produces an Effect of Estrangement,"\* Brecht makes the following specific points:<sup>18</sup>

- (1) No attempt is made to recreate on the stage an atmosphere of any particular place.
- (2) No attempt is made to create a mood through particular rhythms of speech.
- (3) The actor should play openly to the audience. (Discard the fourth wall idea!)
- (4) He should not aim at arousing in the spectator a contact based on "intuitive sympathy."
- (5) He should not identify himself completely with the character he portrays; he is not the character.
- (6) The text is to be spoken by the actor not like an improvisation, but like a quotation.
- (7) The actor must be miming, giving "all the undertones and human, concrete plasticity of which expression is capable."

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\*The translator used the expression "Estrangement Effect" in place of what is generally known in American Brecht-literature as "alienation." The abbreviation "E-Effect," then, stands for Brecht's "V-Effekt" (Verfremdungseffekt).

- (8) Emotions must become visible and are to be developed into gesture.  
 "Outstanding elegance, strength and grace of gesture will result in the 'E-Effect.'"<sup>19</sup> This technique is maintained best by Chinese actors.
- (9) The actor's performance must be technically perfect. "The effect of ease which should be achieved is that of difficulties overcome."<sup>20</sup>  
 The actor should not conceal the fact that he has rehearsed his work, and he should underline "that what he shows is his, the actor's, testimony, opinion, version of the event."<sup>21</sup>
- (10) The actor does not identify himself with the character, but chooses a particular point of view, and "invites the spectator . . . to criticize the person represented."<sup>22</sup>
- (11) This point of view is that of social criticism, and the listener will justify or condemn according to his own social class.
- (12) "It is the purpose of the 'E-Effect' to estrange the social gesture\*\* underlying all events. By social gesture is meant all expression by mime and gesture of social relationships among people of a certain epoch."<sup>24</sup>
- (13) 'Historification' is an important technical point. The titles for each scene must have an historical character. The actor must play all events as historical events. Awareness of constant change "estranges" us from the behavior of those born before us. The actor should take up the same "distant and objective attitude which the historian takes up in relation

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\*\*Brecht frequently used the word "Gestus" for which there is no satisfactory English translation, although we come across it most of the time as "gesture." Actually, it means something considerably more complex. John Willett came closest to it when he wrote, ". . . there is no single word by which Gestus can be translated. It is at once gesture and gist, attitude and point: one aspect of the relation between two people, studied singly, cut to essentials and physically or verbally expressed . . ."<sup>23</sup>

to former events and patterns of behavior," but he should apply it to the present time. This way he will "estrangle" contemporary events and patterns of behavior from his audience.

- (14) This "estrangement" does away with the feeling of familiarity; thus, everyday events appear "remarkable" to the audience.
- (15) Art should use the same "technique of irritation in the face of events customarily taken for granted" as does science.
- (16) Emotions are aroused with the type of acting described here, but these emotions differ from those aroused in the conventional theatre.
- (17) The critical attitude of the spectator is an artistic one. This 'E-Effect' acting is not stylized acting. Its purpose is to show the world "in an interpretable way." Its principal advantages are: naturalness, earthiness, humor, and "renunciation of all mystical elements that still cling to the conventional theatre as a remnant from former times."<sup>25</sup>

What kind of acting did all this theorizing result in? Norman Marshall, not a person in sympathy with Brecht's theoretical ideas and political philosophy, had this to say of the Berliner Ensemble's acting: "It was very like the best kind of naturalistic acting in the English theatre. It was controlled, exact, economic in the use of gesture, devoid of any suggestion of over-playing, but vividly effective."<sup>26</sup>

Epic theatre today is still mainly thought of as one man's, Bertold Brecht's, theatre. Yet its influence has begun to make itself felt in productions outside of Germany, too, and in the work of such playwrights as the Irish Brendan Behan and the Swiss Friedrich Duerrenmatt.

Maybe Mordecai Gorelik was right when he expressed the opinion that Brecht laid the foundation for a classic era of the theatre in a scientific age.

## FOOTNOTES

- 1 Bertolt Brecht, "A Short Organum for the Theatre," (trans. John Willett), in Playwrights on Playwriting, ed. Toby Cole (New York: Hill and Wang, 1960), p. 79.
- 2 Ibid., p. 86.
- 3 Rolf Geissler, Zur Interpretation des modernen Dramas (Frankfurt-am-Main: Verlag Moritz Diesterweg, n.d.), p. 20. (my trans.)
- 4 "A Short Organum for the Theatre," op. cit., p. 85.
- 5 Bertolt Brecht, "Theatre for Learning," (trans. Edith Anderson), The Tulane Drama Review, VI (September, 1961), p. 20.
- 6 Ibid., pp. 20-21.
- 7 "A Short Organum for the Theatre," op. cit., p. 104.
- 8 Helge Hultberg, Die ästhetischen Anschauungen Bertolt Brechts (Kopenhagen: Munksgaard, 1962), pp. 208-209. (my trans.)
- 9 Eleanor Hakim, "Brecht: A World Without Achilles," Studies on the Left, II (1961), p. 63.
- 10 Eve Merriam, "The Paradoxes of Bertolt Brecht," The Promethean Review (Occasional publication, cc. 1961), pp. 30-31.
- 11 "A Short Organum for the Theatre," op. cit., p. 80.
- 12 Ibid., p. 88.
- 13 Mordecai Gorelik, "An Epic Theatre Catechism," The Tulane Drama Review, IV (September, 1959), pp. 94-95.

- 14 Norman Marshall, The Producer and the Play (London: Macdonald & Co., 1957), pp. 91-92.
- 15 Mordecai Gorelik, "Epic Scene Design," Theatre Arts, XLIII (October, 1959), p. 76.
- 16 Hans Mayer, Bertolt Brecht und die Tradition (Pfullingen: Verlag Günther Neske, 1961), p. 117 (my trans.)
- 17 "A Short Organum for the Theatre," op. cit., p. 90.
- 18 Bertolt Brecht, "A Short Description of a New Technique of the Art of Acting Which Produces an Effect of Estrangement," (no trans. given) World Theatre, IV, No. 1 (Special Issue, 1955), pp. 15-20.
- 19 Ibid., p. 18.
- 20 Ibid., p. 19.
- 21 Ibid.
- 22 Ibid.
- 23 Kurt Weill, "Gestus in Music," The Tulane Drama Review, VI (September, 1961), p. 28 (footnote).
- 24 "A Short Description...", loc. cit.
- 25 Ibid., p. 20.
- 26 Marshall, op. cit., p. 92.

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