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MACMILLAN MODERN DRAMATISTS

BERTOLT BRECHT

Ronald Speirs

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MACMILLAN

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2. Mother Courage is lured behind the wagon to sell a buckle; Eiliff is lured away to sell himself to the army (see p. 96). *Mother Courage and her Children*, Berliner Ensemble, 1951.
3. End of Scene 1: having 'misaid' Eiliff, Mother Courage must herself push the wagon. A soldier points out the moral directly to the audience (see p. 97). *Mother Courage and her Children*, Berliner Ensemble, 1951.
4. The 'domestication' of war. Dumb Kattrin dreams of love in the clothes of a whore (see p. 104). *Mother Courage and her Children*, Berliner Ensemble, 1951.
5. Kattrin, bandaged after an attack by a soldier, pulls the wagon. Her mother sings in praise of war and trade (see p. 102). *Mother Courage and her Children*, Berliner Ensemble, 1951.

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6. Courage's last exit (see p 104). *Mother Courage and her Children*, Berliner Ensemble, 1951.
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15. Happy ending: Azdak has reunited Gruscha, Simon and Michael. *The Caucasian Chalk Circle*, Berliner Ensemble, 1955.

Acknowledgments

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Associated Book Publishers (U.K.) Ltd., the author and translators for extracts from various plays, poems and diaries by Bertolt Brecht, Methuen, London.

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Preface

Nobody can sit down to write a book about Brecht today without being keenly aware of the many other books that have already been written on the subject. Even if the reader of this volume has not yet read much by or about Brecht, he is very likely to have heard the terms 'Epic Theatre' or 'alienation effect', and be aware that Brecht is generally thought of as a writer who addresses his work to the heads rather than the hearts of his audience. This opposition reason-feeling is now so firmly entrenched in the minds of many school-leavers coming up to university that they find difficulty in even recognising the part being played by their emotions as they read or watch a performance of a Brechtian play. The object of this book is not, of course, to deny the role of the intellect in Brecht's writing, but rather to help correct the balance in the understanding of the effects actually produced by his plays.

Much of the background work on this book was done at the Bertolt Brecht Archive of the 'Akademie der Künste der DDR', where I was made very welcome and given great

Preface

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Editions, Translations, Abbreviations

As far as possible I have quoted from the Eyre Methuen translation of Brecht's collected works, edited by John Willett and Ralph Manheim. Because this edition is not yet complete it has been necessary also to quote from other translations or directly from the original German, supplying my own translations. For ease of reference the source of a quotation is generally given in brackets in the body of the text, using the following abbreviations throughout:

I	
2i	Volume of the collected plays
2ii etc	in the Eyre Methuen edition
Aj	<i>Arbeitsjournal</i> (1938–55)
BBA	Material from the Bertolt Brecht Archive
BT	<i>Brecht on Theatre</i>
CM	<i>Brechts 'Mutter Courage und ihre Kinder': Materialien</i> (1982)

Editions, Translations, Abbreviations

- D *Diaries 1920–1922* (trans. J. Willett)
GM *Brechts ‘Leben des Galilei’: Materialien* (1981)
GW *Gesammelte Werke* (20 vols)
KM *Brechts ‘Kaukasischer Kreidekreis’: Materialien*
 (1985)
P *Poems* (ed. Willett and Manheim)
SJ *Saint Joan of the Stockyards* (trans. Frank Jones)
SM *Brechts ‘Guter Mensch von Sezuan’: Materialien*
 (1982)
T *Tagebücher 1920–1922. Autobiographische Auf-*
 zeichnungen 1920–1954

Editors' Preface

The *Macmillan Modern Dramatists* is an international series of introductions to major and significant nineteenth- and twentieth-century dramatists, movements and new forms of drama in Europe, Great Britain, America and new nations such as Nigeria and Trinidad. Besides new studies of great and influential dramatists of the past, the series includes volumes on contemporary authors, recent trends in the theatre and on many dramatists, such as writers of farce, who have created theatre 'classics' while being neglected by literary criticism. The volumes in the series devoted to individual dramatists include a biography, a survey of the plays, and detailed analysis of the most significant plays, along with discussion, where relevant, of the political, social, historical and theatrical context. The authors of the volumes, who are involved with theatre as playwrights, directors, actors, teachers and critics, are concerned with the plays as theatre and discuss such matters as performance, character interpretation and staging, along with themes and contexts.

BRUCE KING
ADELE KING