



Of Piscator

Judith Malina



Of Piscator:

The Piscatorbühne Century Drew Lichtenberg, 2021-11-21 This study of the Piscatorbühne season of 1927-1928 uncovers a vital previously neglected current of radical experiment in modern theater a ghost in the machine of contemporary performance practices A handful of theater seasons changed the course of 20th and 21st century theatre But only the Piscatorbühne of 1927-1928 went bankrupt in less than a year This exploration tells the story of that collapse how it predicted the wider collapse of the late Weimar Republic and how it relates to our own era of political polarization and economic instability As a wider examination of Piscator's contributions to dramaturgical and aesthetic form *The Piscatorbühne Century* makes a powerful and timely case for the renewed significance of the broader epic theater tradition Drawing on a rich archive of interwar materials Drew Lichtenberg reconstructs this germinal nexus of theory and praxis for the modern theatre This book will be of great interest to students and scholars in theatre performance art and literature Erwin Piscator's Political Theatre C. D. Innes, 1972-09-07 This 1977 text was the first full study of Erwin Piscator the German theatrical producer who was prominent in the 1920s and worked after 1945 with the writers Hochhuth Kipphardt and Weiss Professor Innes sketches the background of Dadaism and Expressionism from which Piscator came and points out the differences between Piscator and the other experimenters of his time He also gives a vivid description of Piscator's technical innovations the modern means of communication such as film the illumination of the stage from below and the treadmill a flat moving band along which the characters walked These turned drama into a multi media event Professor Innes uses Piscator's career as a focus to describe theatrical developments in the twentieth century and to discuss the role of the author the director and the actor in drama the purpose of the theatre and the involvement of the audience *Paradise Postponed* H. Hotson, 2013-03-09 This book provides a uniquely detailed case study of the origins of millenarianism within the vast opera of one of its earliest and most influential Calvinist exponents the Herborn encyclopedist Johann Heinrich Alsted 1588-1638 The young Alsted it emerges looked forward not to the millennium of Apocalypse 20 but to a brief final period of enhanced illumination described in a poorly understood central European tradition of astrological alchemical spiritualist and generally occult prophetic speculation It was the disasters following the Bohemian Revolt of 1618 which forced Alsted to recast these expectations as the more exclusively scriptural expectation of a literal millennium and the material for this revision was found in a protracted dispute over the millennium between senior theologians in Herborn and Heidelberg and a little known work on the conversion of the Jews by one of the figures most probably behind the composition of the Rosicrucian manifestos Based on study of the full range of Alsted's works his diverse sources and widely dispersed manuscript material the result is the first English book on 17th century continental millenarianism and the first monograph in any language exclusively devoted to the origins of the doctrine within mainstream Protestantism **Essays on Brecht** Siegfried Mews, Herbert Knust, 2020-05-01 These essays represent the push to provide interdisciplinary Brecht research to English speaking

audiences following his death in 1956 and offer novel readings of his works indicative of the major literary questions of the time The essays explore both Brecht's theoretical approach and political thought with many also taking a comparative approach to analysis of individual plays The contributors are Reinhold Grimm Karl Heinz Schoeps Herbert Knust Hans Meyer Siegfried Mews Raymond English James Lyon Darko Suvin Gisela Bahr Grace Allen Ralph Ley John Fuegi Andrzej Wirth and David Bathrick *Modern Drama in Theory and Practice: Volume 3, Expressionism and Epic Theatre* J. L. Styan, 1983-06-09

Modern drama in theory and J L Styan v 3 **The Piscator Notebook** Judith Malina, 2012-06-14 Theater legend Malina has written one of the most interesting studies of the avant garde theatrical movement published in the last several years CHOICE Judith Malina and The Living Theatre have been icons of political theatre for over six decades What few realise is that she originally studied under one of the giants of twentieth century culture Erwin Piscator in his Dramatic Workshop at The New School in New York Piscator founded the Workshop after emigrating to New York having collaborated with Brecht to create epic theatre in Germany The Piscator Notebook documents Malina's intensive and idiosyncratic training at Piscator's school Part diary part theatrical treatise this unique and inspiring volume combines complete transcriptions of Malina's diaries from her time as a student at the Dramatic Workshop as well as reproductions of various of Piscator's syllabi and teaching materials notes on Malina's teachers fellow students including Marlon Brando and Tennessee Williams and New School productions studies of Piscator's process and influence along with a new essay on the relationship between his teaching Malina's work with the Living Theatre and The Ongoing Epic an introduction by performance pioneer Richard Schechner The Piscator Notebook is a compelling record of the genealogy of political theatre practice in the early 20th Century from Europe to the US But it is also a stunningly personal reflection on the pleasures and challenges of learning about theatre charged with essential insights for the student and teacher actor and director Piscator is the greatest theatre man of our time Bertolt Brecht **Bertolt Brecht** Meg Mumford, 2008-11-21 Routledge Performance Practitioners is a series of introductory guides to the key theatre makers of the last century Each volume explains the background to and the work of one of the major influences on twentieth and twenty first century performance Bertolt Brecht is amongst the world's most profound contributors to the theory and practice of theatre His methods of collective experimentation and his unique framing of the theatrical event as a forum for aesthetic and political change continue to have a significant impact on the work of performance practitioners critics and teachers alike This is the first book to combine an overview of the key periods in Brecht's life and work a clear explanation of his key theories including the renowned ideas of Gestus and Verfremdung an account of his groundbreaking 1954 production of The Caucasian Chalk Circle and an in depth analysis of Brecht's practical exercises and rehearsal methods As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners are unbeatable value for today's student **The Revolution in German Theatre 1900-1933 (Routledge Revivals)** Michael Patterson, 2016-04-06 First published in 1981

this book represents the first work in English to give a comprehensive account of the revolutionary developments in German theatre from the decline of Naturalism through the Expressionist upheaval to the political theatre of Piscator and Brecht Early productions of Kaiser's *From Morning till Midnight* and Toller's *Transfiguration* are presented as examples of Expressionism A thorough analysis of Piscator's *Hoppla* Such is Life And Brecht's *Man* show the similarities and differences in political theatre In addition elements of stage craft are examined illustrated with tabulated information an extensive chronology and photographs and designs of productions

Abraham Fraunce, 'The Shepherds' Logic' and Other Dialectical Writings Zenón Luis-Martínez, 2016-04-29 Abraham Fraunce's *The Shepherds Logic* c 1585 is one of the first English adaptations of Petrus Ramus's *Dialecticae libri duo* 1556 Preserved in a manuscript also containing two shorter essays on Ramist dialectic the work was later modified and enlarged for publication as *The Lawyers Logic* 1588 But Fraunce's substantial and almost exclusive use of Edmund Spenser's *The Shepherds Calendar* 1579 as the source for practical examples makes the manuscript treatise a unique document revealing the influence of the Ramist reform of the arts of discourse on the new literary elite led by Philip Sidney and Gabriel Harvey This is the first published critical edition of Fraunce's early treatise and the two companion essays It presents the texts in modernized spelling traces their sources and contexts and draws out their literary and philosophical implications It also includes relevant excerpts from *The Lawyers Logic* such as Fraunce's quantitative verse translation of Virgil's *Second Eclogue* and its Ramist analysis and a full catalogue of the quotations from Spenser's *Calendar* As a whole this edition sees Fraunce's pastoral logic as a first hand testimony showing how scholarly training in the Renaissance arts of discourse enlightened the composition and interpretation of poetic texts

Brecht on Performance Bertolt Brecht, 2018-10-18 Now available in Bloomsbury Revelations series Brecht on Performance Messingkauf and Modelbooks presents a selection of Brecht's principal writings about the craft of acting and realising texts for the stage It crystallises and makes concrete many of the more theoretical aspects of his other writing and illuminates the practice of this hugely influential director and dramatist The volume is in two parts The first features an entirely new commentated edition of Brecht's dialogues and essays about the practice of theatre known as the *Messingkauf* or *Buying Brass* including the *Practice Pieces* for actors rehearsal scenes for classics by Shakespeare and Schiller The second contains rehearsal and production records from Brecht's work on productions of *Life of Galileo* *Antigone* *Mother Courage* and others Edited by an international team of Brecht scholars and including an essay by director and teacher Di Trevis examining the practical application of these texts for theatres and actors today Brecht on Performance is a wonderfully rich resource The text is illustrated with over 30 photographs from the *Modelbooks*

Environment, Society, and The Compleat Angler Marjorie Swann, 2023-08-31 First published in 1653 *The Compleat Angler* is one of the most influential environmental texts ever written Addressing a politically and religiously polarized nation devastated by warfare disease ecological degradation and climate change Izaak Walton's famous fishing treatise stages a radical thought experiment how might

humanity's enhanced relationship with the natural world generate a new kind of sustaining and sustainable social order beyond the traditional boundaries of the church the state and the biological family Challenging the current scholarly consensus that reads Walton's *How to Manual* as a conservative polemic camouflaged by fishlore Marjorie Swann examines this richly complicated portrayal of the natural world through an ecocritical lens and explores other neglected aspects of Walton's writings including his depictions of social hierarchy gender and sexuality In the process Swann analyzes a host of noncanonical environmental texts and provides a groundbreaking reappraisal of Charles Cotton's Part II of *The Compleat Angler* This study extends the hydrological turn in early modern ecocriticism and demonstrates how as a genre angling manuals provide new insights into the environmental cultural social and literary history of early modern England Taking its place alongside landmark works of ecocriticism such as *Green Shakespeare* and *Milton and Ecology* this fresh and timely reassessment of *The Compleat Angler* rightly ranks Izaak Walton among the most important environmental writers of the early modern era

Johann Heinrich Alsted 1588-1638 Howard Hotson, 2000-03-09 Johann Heinrich Alsted professor of philosophy and theology at the Calvinist academy of Heborn was a man of many parts A deputy to the famous Synod of Dort and greatest encyclopaedist of his age he was also a pioneer of Calvinist millenarianism and a devoted student of astrology alchemy Lullism and the works of Giordano Bruno From the mainstream Reformed tradition Alsted and his circle inherited the zeal for further reformation of church state and society but with this they blended hermetic dreams of a general reformation and the restoration of primordial perfection to the fallen human nature through Lullist and alchemical panaceas However paradoxical from a strictly Calvinist standpoint this loose synthesis helped prepare the programme of Alsted's greatest student Jan Amos Comenius and the following generation of central European universal reformers Alsted's intellectual biography opens up unexpected perspectives on the reforming movements of the seventeenth century and provides an invaluable introduction to many of the central ideas individuals and institutions of this neglected era of central European intellectual history

New School Peter M. Rutkoff, William B. Scott, 1986 The New School was a center for adult education established in 1918 in New York and was always open to and supported by Jews Ch 5 pp 84 106 describes the creation of a graduate faculty in 1933 by president Alvin Johnson He brought twelve leading Jewish scholars from Germany assisted by private Jewish contributions and by the Rockefeller Foundation which however disapproved of the Jewish and socialist background of these scholars and feared the disruption of the quota system Ch 6 pp 107 127 describes the refugees studies on the nature of fascism and their gradual abandonment of socialism Hans Staudinger in particular emphasized the crucial role of racism in the evolution of the Nazi state With the outbreak of World War II the New School tried to save more refugees but was obstructed by State Department officials Also mentions the work of Hannah Arendt at the New School in the 1950s 60s

Bertolt Brecht's Dramatic Theory John J. White, 2004 In concert with his work as a politically charged playwright and dramaturge Bertolt Brecht concerned himself extensively with the theory of drama He was convinced that the

Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society. He did not want his audiences to feel but to think and his main theoretical thrusts *Verfremdungseffekte* de familiarization effects and epic theater among others were conceived in pursuit of this goal. This is the first detailed study in English of Brecht's writings on the theater to take account of works first made available in the recent German edition of his collected works. It offers in depth analyses of Brecht's canonical essays on the theater from 1930 to the late 1940s and early GDR years. Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht's dramaturgical oeuvre of key theoretical terms including epic and anti Aristotelian theater de familiarization historicization and dialectical theater. Brecht's distinct contribution to the theorizing of acting and audience response is examined in detail and each theoretical essay and concept is placed in the context of the aesthetic debates of the time subjected to a critical assessment and considered in light of subsequent scholarly thinking. In many cases the playwright's theoretical discourse is shown to employ methods of epic presentation and techniques of de familiarization that are corollaries of the dramatic techniques for which his plays are justly famous. John J. White is Professor of German and Comparative Literature at King's College London. *Ancient and Modern Germantown, Mount Airy and Chestnut Hill*

Samuel Fitch Hotchkin, 1889 **Performing the testimonial** Amanda Stuart Fisher, 2020-08-04 Providing one of the first critically sustained engagements with the new forms of verbatim and testimonial theatre that emerged in the late 1990s and early 2000s this book examines what distinguishes verbatim theatre from the more established documentary theatre traditions developed initially by Peter Weiss Bertolt Brecht and Erwin Piscator. Examining a wide range of verbatim and testimonial plays from around the world this book looks beyond the discourses of the real that have tended to dominate scholarship in this area and instead argues that this kind of theatre engages in acts of truth telling. Through its analysis of a range of international plays from UK Germany America Australia and South Africa the book explores theatre's dramaturgical interrogation of testimony and how the act of witnessing itself is reconfigured when relocated outside of the psychoanalytic frame and positioned as contributing to a decolonisation of testimony **Brecht, Broadway and United States Theater** J. Chris Westgate, 2009-05-05 Not long after the 2001 terrorist attacks in New York City Bertolt Brecht's name was on the lips of many writing about Broadway. Invoked knowingly but not always knowledgeably Brecht became something between marketing strategy and erudite justification for another season of Broadway musicals another ignominy endured by the German playwright whose epic theater has only seldom been understood in the United States. To say that Brechtian and Broadway theatrical traditions represent divergence of philosophy method or ambition is to indulge with the whimsy of Mark Twain in understatement. Nevertheless many references to Brecht since 2001 imply compatibility instead of contradiction a confusion or corruption that suggested the need of looking closely at what Brecht wrote and intended in his epic theater more than seventy years after his first and unfortunately typical experience with United States theater. Beginning with the

1935 production of *The Mother* and moving through recent productions of political theater including *The Resistible Rise of Arturo Ui*, *Urinetown The Musical* and *My Name is Rachel Corrie* this anthology considers the encounters of Brecht and Broadway in terms of dramaturgy performance and reception The essays in this anthology explore the political cultural and economic constraints shaping many of the encounters of Brecht and Broadway in U S theater history This means looking at how in many cases epic theater has been co opted and commodified by Broadway and what that commodification reveals about the culture of theater Simultaneously this means theorizing how epic theater finds or can find ways of providing a necessary bulwark against Broadway escapism and what this suggests for the future of political theater in the U S What results is a dialectical history tracing Brecht s encounters with Broadway a history that opens up and debates the complicated and often conflicted influence of Bertolt Brecht on United States theater Dr Westgate s book on Brecht and Broadway is an excellent study of the reception of Brecht s work in the American theater and academe Brecht along with Moliere Ibsen and Chekhov is one of the most frequently performed playwrights in translation in America A thorough investigation of the trajectory of Brecht stagings on Broadway has long been overdue I am very grateful that Dr Westgate has taken on the task and arrived at such a splendid result The book is a must reading for any serious Brecht scholar Carl Weber Stanford Drama Department Collaborator with Brecht at the Berliner Ensemble Director of many Brecht stagings in the U S This is a provocative collection of essays outlining the sometimes unexpected connections between Brecht and the Broadway theatre Like Brecht himself these essays are playful argumentative and productively dialectical in their contradictions The book is both entertaining and educational and bound to provoke healthy debate I recommend it as a demonstration of the ongoing relevance of Brechtian theories of theatre to the analysis of mainstream commercial theatre Sean Carney Associate Professor McGill University

German Literature of the Twentieth Century Ingo Roland Stoehr, 2001 Traces literary developments in the German speaking countries from 1900 to the present This study of German literature in the past hundred years sets its subject clearly in the artistic and political context of developments in Western Europe during the century It begins with the turn of the century aestheticism and visions of decay led by Schnitzler Hofmannsthal and other Austrian writers and the quite different explosion of new artistic energy in the Expressionist and Dada movements These movements are succeeded by the rise of Modernism culminating in the inter war years the poetry of Rilke Brecht s epic theatre and novels by Thomas Mann Kafka Hesse Musil Doblin and Broch the influence of Nazism on literary production is considered The study of developments after 1945 reflects the struggle to establish a post Holocaust literature and to deal with the questions posed by the political division of Germany Finally the convergence of East and West German literature after unification is addressed Ingo R Stoehr teaches literature at Kilgore College Texas and is editor of the bilingual journal of German literature in English translation *Dimension2*

Ramism and the Reformation of Method Simon J. G. Burton, 2024 *Ramism and the Reformation of Method* explores the popular early modern movement of Ramism and its

ambitious attempt to transform Church and society It considers the relation of Ramism to Reformed Christianity and its development as a divine logic attuned to understanding both Scripture and the world In doing so it reveals how Ramists rejected the notion of a philosophy or worldview independent of God and sought to encompass everything under an overarching Christian philosophy indebted to Franciscan ideals The supreme goal of the Ramists was the remaking of the world in the image of the Triune God

Performing Brecht Margaret Eddershaw, 2002-08-27 Performing Brecht is an unprecedented history of the productions of Brecht's plays in Britain over forty years Margaret Eddershaw surveys all aspects of Brecht in performance from his methodologies to his place in postmodernist theatre and beyond She focuses on key productions by directors including George Devine Sam Wanamaker William Gaskill Howard Davies John Dexter and Richard Eyre Eddershaw also provides three in depth case studies of productions in the 1990s incorporating her own exclusive access to the rehearsals and in depth interviews with directors and performers The case studies are The Good Person of Sechuan directed by Deborah Warner and starring Fiona Shaw Mother Courage directed by Philip Prowse and starring Glenda Jackson The Resistable Rise of Arturo Ui directed by Di Trevis and starring Antony Sher

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the Massachusetts Institute of Technology, and the Digital Public Library of America, which provides a vast collection of digitized books and historical documents. In conclusion, Of Piscator books and manuals for download have transformed the way we access information. They provide a cost-effective and convenient means of acquiring knowledge, offering the ability to access a vast library of resources at our fingertips. With platforms like Project Gutenberg, Open Library, and various digital libraries offered by educational institutions, we have access to an ever-expanding collection of books and manuals. Whether for educational, professional, or personal purposes, these digital resources serve as valuable tools for continuous learning and self-improvement. So why not take advantage of the vast world of Of Piscator books and manuals for download and embark on your journey of knowledge?

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