

Contents

Introduction	xi
1: Initial Appraisals in the Press, 1912–1921	1
The King of the German Stage	2
Ideological and Ethical Criticism	5
Responses to Stylistic Innovations	8
2: The <i>Denkspieler</i> Legend and Its Challengers, 1922–1945	15
Continued Stage Success	15
The “Denkspieler”	17
The Vitalist	23
The Visionary Social Critic	25
The Introverted Subjectivist	28
Kaiser and Nazi Germany	29
3: The Impact of <i>Geistesgeschichte</i>, 1945–1957	32
Defining Kaiser’s Weltanschauung	33
Weltanschauung and Style	37
Irony, Paradox, and Dialectical Tension	38
Methodological Problems	40
4: Kaiser’s Place In Expressionism, 1958–1988	43
The “Leading Dramatist of Expressionism”	44
The Existentialist Argument	48
The Formal Criteria	50
Kaiser and the Expressionist Social Program	52
5: Archives, Editions, Biographies	63
Establishment of the Georg Kaiser Archive	63
Work Editions, Letters, and Theater Reviews	64
Biographical Accounts	68

6: Interpretations of Individual Dramas	75
<i>Die Bürger von Calais</i>	75
<i>Von morgens bis mitternachts</i>	81
The <i>Gas</i> Trilogy	86
7: The Plays Onstage Since 1945	92
Performance History, 1945–1960	93
Performance History, 1960–1990	94
Kaiser's Marginal Position in the Theater Since 1960	97
Reasons for the Problematic Reception	99
Comparison to Gerhart Hauptmann	102
8: Kaiser's Aesthetics and Modern Drama	108
Kaiser's Theoretical Reflections	108
Kaiser and Epic Theater	110
9: Continuities and New Directions	114
Bibliography	117
Index	147