

April 1980

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Siegfried Mews

University of North Carolina at Chapel Hill

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Recommended Citation

Mews, Siegfried (1980) "An Anti-Imperialist's View of the American Revolution: Brecht's Adaptation of Farquhar's *The Recruiting Officer*," *University of Dayton Review*. Vol. 14: No. 2, Article 4.

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An Anti-Imperialist's View of the American Revolution: Brecht's Adaptation of Farquhar's *The Recruiting Officer*

Siegfried Mews

Since its discovery, the New World has served as a powerful stimulus for the creative imagination of German writers. In a recently published volume, entitled *Amerika in der deutschen Literatur. Neue Welt—Nordamerika—USA*,¹ we find ample evidence that the fascination exercised by the phenomenon of the New World continues unabated. Yet one curious fact remains. As much as various facets of American life in general and political history in particular have been reflected in German letters, the American revolution has remained largely unnoticed. In fact, one of the leading authorities on German-American literary relations, Harold Jantz, felt compelled to utter the following lament about such a sad state of affairs: "...to our sorrow, be it said, to this date [there is] no drama (or novel even) that is really concerned with the American Revolution as such, with its essential themes and issues, that does not merely use our war of independence as a romantic backdrop for a tale of love or intrigue."²

However, there is one drama which may not entirely qualify as dealing with all the "essential themes and issues" of the American War of Independence, but which certainly makes ample and more than peripheral use of some of the issues at stake. It makes comparatively little difference that the drama in question is an adaptation, and a collaborative effort to boot,³ rather than an "original" dramatic work. For Bertolt Brecht's propensity for adaptations is too well known to need much elaboration.⁴ Precisely because Brecht's early infatuation with America had waned,⁵ it is surprising that the playwright would, after his return to Europe and after becoming established as the *de facto* head of the Berliner Ensemble in the capital of the German Democratic Republic, turn again to American themes. Surely, the play Brecht was adapting, Farquhar's Restoration comedy *The Recruiting Officer*⁶ did not readily lend itself to a dramatic treatment of issues related to the American War of Independence. For another war, the war of the Spanish succession, which took place some seventy years before the American Revolution, forms the background of Farquhar's play. Although Brecht originally seems to have intended to retain this background, he ultimately transposed the time of action to 1776, a year of great historical import.⁷

The apparent contradiction between Brecht's increasingly negative view of America on the one hand and his continuing interest in its affairs on the other has been explained as politically motivated.⁸ We may gather from Bernhard Reich's reports that Brecht himself contributed to such political explications by

indicating that he wished to apply the Marxist distinction between just wars of independence and unjust wars of aggression and suppression to the political-military situation of 1776.⁹ The distinction between just and unjust wars did not only apply to the past because, in 1954-55, Brecht and his collaborators wished to draw attention to the rearmament of West Germany which was furthered by the U.S. In helping create an army which, in Brecht's view, was a potential tool in an imperialist war of aggression, the United States demonstrated how far removed it had become from its revolutionary origins. Conversely, Brecht viewed the establishment of the National People's Army (*Nationale Volksarmee*) in the German Democratic Republic as truly in the interest of the people.

Such political explication, while it surely cannot be dismissed as irrelevant, places too much emphasis on Brecht's stated intentions rather than on the text of the adaptation itself. There is the danger of reducing Brecht to a mere party hack if one ignores the fact that he presents his political views within the framework of a comedy. After all, one of Brecht's main activities in East Berlin, from 1950 until his death in 1956, was to rebuild the repertoire—primarily by adapting the plays of others. Among these adaptations there are several comedies. One need only mention the adaptations of Hauptmann's *Biberpelz* and *Roter Hahn*, Lenz' *The Tutor*, Molière's *Don Juan*, and of course, Farquhar's *The Recruiting Officer*.¹⁰

To be sure, the Brechtian comedy is not designed to merely entertain; according to Peter Christian Giese it is a play whose intent it is "durch 'Historisierung' bzw. Perspektive..., etwas geschichtlich Überholtes derart zu zeigen, daß dessen falsche Lebendigkeit als solche erscheint. Die Komödie verarbeitet die schlechte Vergangenheit, die noch in die Gegenwart hineinreicht, mit dem Anspruch, den 'Abschied' von ihr zu erleichtern."¹¹ In adapting Farquhar and in having the action of the play take place during the American War of Independence, Brecht could demonstrate the false vigor and the social injustices of an anachronistic society—18th century England, whose traces are still to be found in the present—and contrast it to an emerging better society in the former British colonies.

The dialectic principle of productive contradiction, which is designed to increase the spectators' social awareness, may be observed in the title Brecht chose for his adaptation. *Pauken und Trompeten* (*Trumpets and Drums*)¹² suggests the proverbial saying "mit Pauken und Trompeten." This proverbial saying in turn implies both ignominious failure—as in the colloquial phrase "mit Pauken und Trompeten durchfallen"—and military pomp and circumstance. The ambivalent title thus alludes to the military airs which accompany the recruiting campaign and hint at the ultimate failure of the war for which the recruiting campaign is being waged. There are other contradictions. On the one hand, Brecht intensifies Farquhar's social commentary and, at most, implied criticism of recruiting methods; on the other, in the plot summary provided for the spectators of the production by the Berliner Ensemble, the private love affair between Victoria and Captain Plume is more heavily emphasized than are the social and political implications of the

Mews: An Anti-Imperialist's View of the American Revolution: Brecht's A adaptation. Thus Brecht's phrase "one can also learn something about the turmoil of war in far-away America"¹³ is definitely an understatement because the references to the American War of Independence form too pervasive a pattern. In fact, the prologue, spoken by Sergeant Kite, draws our attention to the reason for the recruiting campaign:

I'm Sergeant Barras Kite, now gathering a company
To help our good King George. For across the sea
In his Majesty's colony America

There is rebellion such as no man ever saw (p. 249).

The prologue concludes with a somewhat startling question in which Kite steps out of character and seems to serve as the dramatist's interlocutor:

Now, gentlemen: Who among you, in exchange for a handsome uniform
and plenty of fodder

Will defend our dear old England (to the exclusion, of course,
of his sister, his brother, his father and his mother)? (p. 249).

That is, indeed, the question: Who is willing to fight for what is euphemistically referred to as "dear old England," i.e., the political and social *status quo*, but not necessarily for his own family and his own interests. And so the play proper begins with Kite's often repeated recruiting slogan: "Gentlemen, I take it you know the Severn [i.e., the river, on which Shrewsbury, the place of action, is situated], but do you know the Mississippi?" (p. 250), and ends with the song of the recruits marching off to fight in America.

The entire recruiting process is significantly affected by the news from the colonies. In particular, three historical events reverberate throughout the play: the battle of Bunker Hill (17 June 1775), the evacuation of Boston by the British (17 March 1776), and the Declaration of Independence (4 July 1776). For the sake of clearer motivation, Brecht indulges in some of the chronological and geographical inaccuracies with which his earlier "American" plays abound.¹⁴ For in his adaptation the three separate events appear closely linked. In the first scene of *Trumpets and Drums* Captain Plume, the "hero of Bunker Hill" (pp. 255, 263), is returning from the New World—although somewhat incongruously from the banks of the Delaware (p. 251). Captain Plume's arrival is to give fresh impetus to Sergeant Kite's less than successful recruiting campaign. But the response to Captain Plume's heroism is decidedly mixed. The common people in particular regard the news from Bunker Hill with healthy skepticism, especially since it becomes gradually known that Bunker Hill was a pyrrhic victory for the British. Kite's appeal to patriotism—"Doesn't your English blood boil in your veins when those American dirt farmers and fur trappers refuse to pay taxes to our good King George?" (p. 251)—falls on deaf ears. Repeatedly, Kite's and Plume's recruiting efforts are hampered by the rumors about the losses at Bunker Hill. Brecht does not minimize the grim consequences for those who are forced to fight in an unjust war. For instance, in scene 7, two women, whose husbands have either definitely or presumably been killed at Bunker Hill, make their brief appearance. However, such brief reminders of the cruelty of war are counterbalanced by episodes in which satire and (grim) humor prevail. For in scene 4 the broadshouldered man, who has

been eagerly duped by the devious prospectors, including the irrepressible trickster and confidence man Kite himself. He has been drinking the King's ale all day long and reveals only in parting that he has lost his leg at Bunker Hill—with the consequence that he is unfit for further military service.

It is in those scenes in which the representatives of the establishment discuss Bunker Hill where Brecht most clearly enables the spectator to perceive the contradictions arising from the clash of historical forces. In scene 2 Justice Balance proclaims: "I have to admit that six months ago I trembled for England. Bunker Hill has restored my confidence" (p. 258). This statement is highly ironic in view of the fact that it is precisely the rumors about Bunker Hill which adversely affect the recruiting campaign for new cannon fodder. Even the notoriously devious Kite inadvertently admits to these losses. After Kite has once more used his favorite phrase which is designed to lure the venturesome: "You know the Severn, but do you know the Mississippi?" (p. 278)—he receives an unexpected reply from Justice Balance's daughter Victoria. Victoria appears disguised as a man, but she exhibits the common sense of a woman who does not wish to sacrifice the man she loves to war, when she exposes the deceptive recruiter's use of a travel agent's slogans: "I don't believe, Mr. Kite, that the Bunker Hill area is quite the thing for tourists" (p. 278). Any spectator or reader even remotely familiar with American history may ponder the implications that nowadays the Bunker Hill area has become precisely what it could not be in 1776—a tourist attraction.

How intricately Brecht links the political aspects (the recruiting campaign for the war in America) to the private aspects (the various love plots, especially that of Victoria and Plume), is apparent from the following brief exchange in scene 2:

Balance: Let me wish you every success in your efforts to carry off...

Plume (startled): Sir?...

Balance:...a splendid company of grenadiers.

Plum: Quite so, sir. Quite so.

Balance (sits down): You must give me a detailed account of our situation over there, captain.

Plume: Our situation over there is a situation...how shall I put it? an unusual situation. From a military point of view. From a military viewpoint—May I inquire whether your daughter...(p. 258).

Balance, the imperialist *par excellence*, is greatly perturbed by the military prospects because defeat or reversal would threaten his vested interests. Conversely, Captain Plume, once he has left the battlefields of the New World behind, is primarily interested in amorous pursuits. To be sure, in Brecht's view Plume's amorous interests are also of an exploitive nature: "An officer does his best to defend his own country, wherever he happens to be fighting, and to live off the country, wherever he happens to be stationed; it too may be his own. He provides himself with local girls, irrespective whether he is in his own country or abroad" (p. 418). Balance, for whom "patriotism and egotism [usually] coincide" (p. 418) does not object to "England's daughters...giving England's fighting men their proper due" (pp. 274-275), except when his own

Mews: An Anti-Imperialist's View of the American Revolution: Brecht's A daughter is concerned. For him, impecunious Captain Plume is "a recruiter of soldiers, not of my daughter" (p. 257). But in the end Balance is outwitted by his clever daughter, who pretends to be pregnant, and he must choose between his patriotism and his reputation, as the following repartee reveals: *Balance*:...Plume, you will have to quit the service at once [in order to be able to marry my daughter].

Plume: That's ridiculous.

Balance: What's ridiculous?

Plume: It's my profession, sir!

Balance: Your profession! And my reputation?

Plume: And my duty to England?

Balance: And your duty to my daughter? (p. 319).

If Balance's patriotism is shown to extend only as far as his self-interest is involved, the patriotism of his butler Simpkin is depicted as genuinely sincere but, at the same time, utterly pathetic. In his lengthy account of the battle of Bunker Hill in scene 4, in which Brecht ignores geography by having it take place on the banks of the Hudson, Simpkins unwittingly extols an army of citizens fighting for their land and their freedom against an army of aggressors fighting for the interests of the ruling classes. Simpkins' account is particularly ironic because he, in his subordinate position, should be able to identify with the "common dirt farmers" (p. 263) and their cause instead of serving as the faithful but little appreciated echo of his master's sentiments (cf., e.g. p. 259).¹⁵

The references to the Declaration of Independence offer the playwright another opportunity to show that for Balance patriotism and unquestioning support of the political *status quo*, patriotism and profit-making, are identical:

Balance (reading): "Draft of a Declaration of Independence." The gall! "When in the course of human events it becomes necessary for one people to dissolve the political bonds which have connected them with another hitherto..." High treason!...

"All men are created equal..." Where does the Bible say that?—"Liberty and the pursuit of happiness..." So here it is in black and white, these new ideas we've heard so much about. It's base greed, that's what it is! (p. 258).

In his righteous indignation Balance unwittingly exposes himself as an archcolonialist and upholder of the old order:

On the pretext that it costs too much, they refuse to import our tea. More than then thousand cases of unsold tea are rotting in Liverpool docks at this very moment. At the same time, these lawyers and backwoods generals, reared in equality, want to sell their cotton, which we need here, to God knows who, merely because they get better prices. Imagine a colony presuming to trade with the whole world. Whoever heard of such a thing! (pp. 258-259).

Conversely, the plebeian couple Lucy and Mike derive hope and inspiration from the Declaration of Independence. For them, it is truly a testimony from the New World. In Mike's very free interpretation—ironically, he does not know how to read—a radical political program is developed which far exceeds the

goals of the Declaration. "Down with the king! Down with the archbishop, down with the lords. We in the New World need no more kings and no more lords, who grew fat on our sweat. We in the State of America wish to be an English colony no longer. Signed: Franklin" (p. 293). Lucy reads essentially correctly—without, however, being able to decipher the word "Creator." This is surely an intentional omission which reflects Brecht's belief that not God but man himself determines his fate. Lucy reads:

"That all men are created equal, that they are endowed by their..." I can't make out that word... "with certain...rights: Life, Liberty and the Pursuit of Happiness..." (p. 293).

In their little play within the play in scene 8 Lucy and Mike act out their dreams of a better future in the New World and, in their somewhat naive enthusiasm for free enterprise, fancy themselves to be innkeepers. Peter Ferran remarked that "Lucy and Mike may represent a more sympathetic class of humanity than the Balances, Melindas and Kites of the eighteenth-century English society, but neither their class designation nor their relative *Menschlichkeit* will persuade Brecht's audience...that they are going to forge a better new world—especially since we are already acquainted with the evolution of that new world."¹⁶ But Brecht's point is that under the prevailing conditions of 18th century England Lucy and Mike did represent a progressive force—even if later developments did not justify all expectations. When the ubiquitous Kite, who this time poses as a preacher, rants and raves against those "who shrink back from defending English liberty in America because their flesh is weak and afraid" (p. 294), Mike's pertinent question is: "But isn't it true, Your Reverence, that the people over there are people just like us?" (p. 295). People "just like us," the common people, do serve a useful function in the Brechtian scheme of things; one need only look at such Brechtian "heroes" as Schweyk, Matti, Azdak, to perceive that a certain measure of enlightened self-interest under certain historical conditions does not necessarily detract from the basic humanity of the respective characters.

The news that "Boston has fallen to the rebels" (p. 298) which Balance receives in scene 9 elicits from him the lament that "the sun is setting on the British Empire" (p. 297) and spurs him on to more vigorous measures in support of the recruiting campaign. These measures in conjunction with the arrival of the "inspecting officer from London" (p. 298) are instrumental in the eventual resolution of the plot. It may, therefore, be argued that "Brecht's substitution of the American War of Independence for Farquhar's War of the Spanish succession" is not entirely ideologically motivated.¹⁷ In having Balance invoke the Recruitment Act of 1704, Brecht pays an indirect tribute to Farquhar whose *The Recruiting Officer* makes use of the Mutiny and Impressment Acts of 1703, 1704, and 1705. "Those Acts provided that debtors and even convicted felons might be released from prison if they would agree to serve in the army or navy."¹⁸ Worthy's objection to the use of compulsory recruitment more than seventy years after the Acts' issuance draws attention to the ironic anachronism of having convicts fight for what Balance terms "English liberty." Balance proclaims:

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defile our streets? Put them in the army! In a way you could even call
it cruelty to leave these people in jail, or let the unemployed vegetate
in the streets, when they should be dying a hero's death for English
liberty in the New World. It is in every respect our patriotic duty to
give them this opportunity. (p. 299).

The significance of the fall of Boston is evidenced by the frequent references in the last four scenes of *Trumpets and Drums*. Moreover, as has been mentioned, Balance's use of the Mutiny and Impressment Acts serves as a vehicle to bring about the denouement of the various strands of the plot in the turbulent twelfth and final scene. Plume resigns from the service—which enables him to marry Victoria—but the Boston Tea Party of 16 December 1773 must anachronistically serve as a purely comic device, i.e., as the pretext for freeing Melinda from her ardent suitor Captain Brazen so that she may be united with faithful Worthy. There is also a happy end for Lucy and Mike because Lucy's shrewdness and determination allow Mike to return to a civilian occupation shortly after he had been impressed.

The *status quo* has been preserved and the old order of social injustice will, it seems, be perpetuated. Love and war, the old order and the new emerging one, are contrasted once more. While Plume abandons his dreams of glory and with dashing gallantry tells Victoria: "More glorious to be defeated by your charms than to conquer all America" (p. 324), the prospects of the newly impressed recruits, laborer and felon alike, appear dim indeed; Captain Brazen's reading of the sections of the Articles of War ends invariably with the ominous phrase "whatsoever...will be shot" (p. 324). The toasts of Balance, the odious banker Smuggler, and the appropriately named Lady Prude "to good old England" are interspersed with Lucy's and Mike's asides:

Balance (lifts his glass): To good old England!

Mike (to Lucy, aside): To a new one, a better one!

Smuggler: Long live English liberty, at home and overseas.

Lucy (aside to Mike): To us.

Prude: Prosperity to our colonies over the sea!

Mike (aside to Lucy): May they be free! (p. 326).

While Balance announces his intention of engaging in the upper-class diversion of pheasant shooting, the song of the departing recruits, which transcends the historical situation of 1776 and adds a new dimension, fades away in the background:

Our King George is older now
Care and worry crease his brow
His empire's gone for a cup of tea
Over the hills and over the sea (p. 326).

Thus ends a comedy which owes much to Farquhar in plot, incident, character, dialogue and devices of the epic theater.¹⁹ But with his transposition of the time of action to 1776 Brecht created an entertaining play which offered political commentary and social criticism without heavyhanded didacticism—a play which challenges the spectator by its use of paradox and irony.²⁰ Brecht, the avowed anti-imperialist, paid tribute to the revolutionary origins of one of

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today's superpowers. For the dialectical thinker Brecht this tribute did not,
however, imply approval of the post-World War II policies of that power.

University of North Carolina,
Chapel Hill

NOTES

- ¹*Amerika in der deutschen Literatur. Neue Welt—Nordamerika—USA*, ed. Sigrid Bauschinger, Horst Denkler, and Wilfried Malsch (Stuttgart: Reclam, 1975). The essays in the volume deal with the topic of America in German literature from the seventeenth to the twentieth century, a topic which is also dealt with in *Die USA und Deutschland. Wechselseitige Spiegelungen in der Literatur der Gegenwart*, ed. Wolfgang Paulsen (Bern: Francke, 1976), and *Deutschlands literarisches Amerikabild. Neuere Forschungen zur Amerikarezeption der deutschen Literatur*, ed. Alexander Ritter (Hildesheim, New York; Georg Olms, 1977).
- ²Harold Jantz, "William Tell and the American Revolution," *A Schiller Symposium. In Observance of the Bicentenary of Schiller's Birth*, ed. A. Leslie Willson (Austin: The University of Texas, 1960), p. 72. Jantz, perhaps, takes too narrow a view. One might cite in this context, e.g., Lion Feuchtwanger's novel *Waffen für Amerika* (1947). The novel was also published under the title *Die Füchse im Weinberg* and rendered into English as *Proud Destiny* (1947).
- ³John B. Fuegi, "The Artful Artificer, Bertolt Brecht: A Study of Six *Bearbeitungen*" (Diss. University of Southern California, 1967), p. 375, states, "it is perhaps best to speak of this play as being 'of the school of Brecht' rather than a Brecht play per se." B[enno] Besson and E[lisabeth] Hauptmann are mentioned as "Mitarbeiter" on the verso of the title page of the play in Bertolt Brecht, *Gesammelte Werke in 20 Bänden*, vol. VI (Frankfurt am Main: Suhrkamp, 1967).
- ⁴Cf., e.g., the two seminal studies by Reinhold Grimm, *Bertolt Brecht und die Weltliteratur* (Nürnberg: Hans Carl, 1961), and Hans Mayer, *Bertolt Brecht und die Tradition* (Pfullingen: Neske, 1961). Cf. also my review article, "Brecht and World Literature," *Papers on Language and Literature*, 13/1 (Winter 1977), 89-110.
- ⁵For Brecht's view of America cf., e.g., the recent studies by Helfried W. Seliger, *Das Amerikabild Bertolt Brechts* (Bonn: Bouvier, 1974) and Patty Lee Parmalee, "Brecht's America" (Diss. University of California at Irvine, 1970). A concise summary is provided by Marjorie L. Hoover, "'Ihr geht gemeinsam den Weg nach unten.' Aufstieg und Fall Amerikas im Werk Bertolt Brechts?" *Amerika in der deutschen Literatur*, pp. 294-314.
- ⁶The term "Restoration comedy" is used somewhat loosely here because Farquhar's play also exhibits tendencies which are more akin to the sentimental drama of the eighteenth century. Cf. Michael Shugrue, Introduction to George Farquhar, *The Recruiting Officer* (Lincoln: University of Nebraska Press, 1965), p. xv.
- ⁷For a more detailed discussion of this aspect of Brecht's adaptation, cf. Fuegi, "The Artful Artificer," pp. 379-381.
- ⁸Especially by Fuegi, "The Artful Artificer," p. 381, who, in citing another critic, states "that the motivation for the change in the war that forms the backdrop of the two plays

[by Farquhar and Brecht] was a view of the American Revolution. Brecht's "Considerations." Cf. also Seliger, *Das Amerikabild Bertolt Brechts*, p. 240.

- ⁹Cf. Bernhard Reich, "Erinnerungen an Brecht," Beilage zu *Theater der Zeit*, 21/4 (1966), 18.
- ¹⁰Cf. the recent study by Arrigo Subiotto. *Bertolt Brecht's Adaptations for the Berliner Ensemble* (London: The Modern Languages Research Association, 1975).
- ¹¹Peter Christian Giese, *Das 'Gesellschaftlich-Komische.' Zu Komik und Komödie am Beispiel der Stücke und Bearbeitungen Brechts* (Stuttgart: Metzler, 1974), p. 112.
- ¹²*Trumpets and Drums* is the title of the English translation of *Pauken und Trompeten* by Rose and Martin Kastner in Bertolt Brecht, *Collected Plays*, ed. Ralph Manheim and John Willett, vol. IX (New York: Vintage Books, 1972), pp. 247-326. All references are to this edition. A different English translation by Kyra Dietz and Alan Brown was used for the performance at the Stratford Festival Canada in 1975.
- ¹³"Berliner Ensemble Program," quoted from Peter W. Ferran, "Brecht and Farquhar: The Critical Art of Dramatic Adaptation" (Diss. University of Michigan, 1972), p. 330.
- ¹⁴Notably in *In the Jungle of Cities*, but also in *The Resistible Rise of Arturo Ui*. Whereas there are good reasons for juggling the historical events, one wonders why Brecht, who spent the years from 1941 to 1947 in the U.S., was not more careful about geographical detail.
- ¹⁵There is no textual evidence for Subiotto's contention that Simpkin's utterances are "sardonic" and that he is "tossing out provocative remarks" (*Brecht's Adaptations*, pp. 131, 132).
- ¹⁶Ferran, "Brecht and Farquhar," p. 208. Cf. also Fuegi's contrasting evaluation of the "proletarian" characters ("The Artful Artificer," p. 405): "Having heightened the villainy of the straw figures that he uses to represent the upper class, Brecht proceeds to provide us with heroic and moral contrast: the fair-haired boys and girls of the proletariat. More intelligent, more moral than their 'betters,' they represent a future which is to be filled with sweetness and light."
- ¹⁷Fuegi, "The Artful Artificer," p. 389: "Important ideologically but of minor importance structurally is the change made by Brecht in the war itself."
- ¹⁸Shugrue, Introduction to *The Recruiting Officer*, p. xiv.
- ¹⁹The most comprehensive comparison between the two plays is offered by Ferran, "Brecht and Farquhar." Cf. also Margrit Hahnloser-Ingold, *Das englische Theater und Bert Brecht* (Bern: Francke, 1970), p. 59: "Gegenüber früheren Bearbeitungen verrät die sichere und konsequente Anwendung formaler Elemente, dass Brecht hier nach seinen eigenen Grundsätzen des epischen Theaters gearbeitet hat; doch fand er in der Restaurationskomödie die formalen und stofflichen Voraussetzungen dazu vorgeprägt."
- ²⁰In contrast to Grimm, *Bertolt Brecht und die Weltliteratur*, p. 49, who calls *Trumpets and Drums* "witzig-frech" and "turbulent," Ferran, "Brecht and Farquhar," who stresses the dramatic construct, Fuegi in "The Artful Artificer" sees in the play "a revolutionary tract with comic inserts" (p. 395) and "virtually a political *Lehrstück*" (p. 406). A similar interpretation is advanced by John A. Fludas, "Brecht's Art of Adaptation: The English Plays" (Diss. Northwestern University, 1969), *Dissertation Abstracts*, 30 (1970), 3007A, who emphasizes the "coercive recruiting practices and other social injustices" which dominate *Trumpets and Drums*. More recent criticism of the play tends to reassert its

aesthetic qualities. Subiotto, *Brecht's Adaptations*, pp. 109, 114, on the one hand questions whether University of Dayton Review Vol. 14 No. 2 [1980], Art. 4
Brecht with preserving "Farquhar's lightness of touch." Consolina Vigliero, "Un rifacimento Brechtiano: *Pauken und Trompeten*," *Annali. Sezione Germanica. Studi tedeschi*. Napoli, 18/1 (1975), 198-99, terms Brechts adaptation "keine Bearbeitung gegen den Geist des Originals."