

Contents

<i>List of Illustrations</i>	vii
<i>Acknowledgments</i>	ix
Introduction	3
1 A History of Iconography and Cultural Transfer: <i>The “Rocky Stage” of Rathen</i>	39
2 The Foundational Narrative of Karl May Festivals: <i>The “Chalk Mountain” Stage in Bad Segeberg</i>	97
3 Lay Play and Festive Theater: <i>The “Sun Hill” in Twisteden and the “Forest Stage” in Bischofswerda</i>	144
4 Cultural Memory and Modern Discontents: <i>The “Cinemascopic Stage” in Elspe</i>	199
5 An Assemblage of Performances and Inner Tensions: <i>The Karl May Festive Days in Radebeul</i>	248
Conclusion: <i>The Meaning of Karl May Festivals</i>	292
<i>Notes</i>	315
<i>References</i>	359
<i>Index</i>	385