

CONTENTS

Acknowledgments	ix
Introduction	1
Part I The Fool at Play: Comic Practice and the Strolling Players	15
1. Birth of a Comic Form	17
2. Strolling Players and the Advent of the Fool	38
3. Practice of Stage Interaction	60
4. The Fool's Space and Time	79
Part II Fabricating Comedy and the Fate of the Fool in the Age of Reform	91
5. Making Comedy Whole	93
6. Biases in Precedent	113
7. Sanitation and Unity	128
8. Comedic Plot, Comic Time, Dramatic Time	147

Part III Life, Theater, and the Restoration of the Fool	165
9. <i>Policey</i> and the Legitimacy of Delight	167
10. The Place of Laughter in Life	185
11. National Literature I: Improvement	202
12. National Literature II: Custom	220
Part IV The Vitality of Folly in Goethe's <i>Faust</i> and Kleist's <i>Jug</i>	237
13. <i>Faust I</i> : Setting the Stage	239
14. <i>Faust II</i> : Mirroring and Framing in the Form of <i>Faust</i>	257
15. <i>Faust III</i> : The Diabolical Comic	277
16. Antinomies of the Classical: On Kleist's <i>Broken Jug</i>	300
Postlude	319
Bibliography	325
Index	343