Contents

Acknowledgements —— VII
List of Figures —— XI
Translator's Introduction —— XIII
Chapter 1 Introduction — 1 "Look at him walk": Entrances and Their Evidence — 1 Tragic Entrances: The Hubris of Taking a Step — 12
Chapter 2 Tragedy in the Court Space of Appearance — 29 Preliminary Remark. Entrée Specifications of the Court Protocol for Making an Entrance — 29 Linear Perspective as the Unity of Interaction — 41 The Darkening of the Court Space of Appearance: Racine's Theater of profondeur chiaroscuro — 54 Tragic Perspectives: The Stage of the Galli Bibiena — 68 Out of Step: Structures for Making an Entrance in the "liaison des scènes" of Schiller's Don Carlos — 85
Chapter 3 Wavering Shapes: Goethe's Theater of Entrances — 103 Preliminary Remark. The Suspension of Tragedy: Entrance Protocols of Life — 103 "Nebulistic Sketches": Figure and Ground in Goethe's Weimar Dramas — 111 Surrounded: The Embedding of Entrances — 126 Staffage: Entrance Protocols of Landscape Painting — 142 "HELEN (stepping forth)": Homecoming from the Deepest Ground — 169 The Management of "Arrivance": Goethe's "Masquerade" — 182
Chapter 4 Triumph and Rending Movement — 203 Preliminary Remark. Amid the Energies of War — 203 Disenchanted Triumph: Kleist's Guiskard Fragment and the Plague Victims of Jaffa — 208



X — Contents

The Pomp of Terror: Antitriumphalism in Kleist's *Penthesilea* — 227 Dionysian Stirrings: From Rousseau's *Pygmalion* to Nietzsche's *The Birth of Tragedy* — 243

Bibliography --- 259

Index ---- 285