

Palgrave Studies in Theatre and Performance History

Series Editor
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“Written in crisp, lucid prose, Pascale LaFountain’s study illuminates a much-neglected thought revolution in German drama and poetics around 1800, beginning with Lessing’s liberation of *hamartia* from its prior status as moral failure. As LaFountain shows, eighteenth- and early-nineteenth-century German dramatists such as Lessing, Schiller, and Kleist pursued a concern with truth and error in the physical realm, both in dramas that thematized failures in verbal and gestural communication and in theoretical or reformist interventions that sought to discipline the body of the actor on stage. Synthesizing literary, philosophical, medical, and legal discourses, LaFountain traces the contours of an “Epoque of Error” that begins with the reform of German theater in the eighteenth century and ends with Kleist’s death in 1811. Her study offers a fresh and vital take on a much-examined period of German literary history and will fascinate anyone looking to understand broader shifts in European drama and poetics around 1800.”

—Mary Helen Dupree, *Georgetown University, USA*

“Pascale LaFountain’s explanation of the history of hamartia is a fascinating point of departure to reexamine German theatrical reform. From the association between classical elements of Aristotelian theater and eighteenth-century German and French theater to the specific examples of each playwright’s contribution to theater, *Enlightened Delusions* is a must read for scholars working on German-language theater and the intersections of the body and literature.”

—Mary Bricker, *Southern Illinois University, USA*

Palgrave Studies in Theatre and Performance History is a series devoted to the best of theatre/performance scholarship currently available, accessible and free of jargon. It strives to include a wide range of topics, from the more traditional to those performance forms that in recent years have helped broaden the understanding of what theatre as a category might include (from variety forms as diverse as the circus and burlesque to street buskers, stage magic, and musical theatre, among many others). Although historical, critical, or analytical studies are of special interest, more theoretical projects, if not the dominant thrust of a study but utilized as important underpinning or as an historiographical or analytical method of exploration, are also of interest. Textual studies of drama or other types of less traditional performance texts are also germane to the series if placed in their cultural, historical, social, or political and economic context. There is no geographical focus for this series and works of excellence of a diverse and international nature, including comparative studies, are sought.

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Pascale LaFountain

Theaters of Error

Problems of Performance in German and French
Enlightenment Theater

palgrave
macmillan

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Palgrave Studies in Theatre and Performance History
ISBN 978-3-319-76631-7 ISBN 978-3-319-76632-4 (eBook)
<https://doi.org/10.1007/978-3-319-76632-4>

Library of Congress Control Number: 2018933064

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Cover illustration: Rischgitz/Stringer, Getty Images

Printed on acid-free paper

This Palgrave Macmillan imprint is published by the registered company Springer International Publishing AG part of Springer Nature
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

To my family and teachers

ACKNOWLEDGEMENTS

I am immensely appreciative of the many mentors and conversation partners who helped me form my thoughts for this book. First, I thank the faculty of the German Studies, Romance Studies, and Comparative Literature Departments at Harvard University, particularly Oliver Simons, Markus Wilczek, Rick Rentschler, John Hamilton, Svetlana Boym, Alice Jardine, and Susan Suleiman. The intellectual creativity of visitors to Harvard, including Michel Chaouli, Ethel Matala de Mazza, and Helmut Schneider also emboldened my experimental readings of eighteenth century bodies in their dramatic contexts. The Lessing Society has been very supportive, offering multiple forums for conversation, and I am thankful to Monika Nenon for her regular encouragement. I have repeatedly been inspired by conversations with Mary Helen Dupree, a young mentor-by-chance who models passionate interdisciplinary examination of eighteenth- and nineteenth-century dramatic materials and embodies the energy of our field at work. Unconditional support and critical dialogue with peers have been equally important in helping work through the ideas presented here, and I cherish the informal and formal conversations shared with my inspiring peers Ian Fleishman, Danny Bowles, David Kim, Chunjie Zhang, Matt Cornish and, of course, Thomas Herold. At Montclair State University, I have been fortunate to receive unparalleled collegial support from Lois Oppenheim and Elizabeth Emery, who know how deeply they have fortified my work and family life. Also at Montclair State University, I have profited from the stimulating conversations with my French graduate

students who have become energetic researchers of eighteenth-century politics and literary representation in their own right. The questions of Séraphine N'zue-Agbadou, Laurent Kadji, Caroline Kheir and others have found their way into this work, particularly into my reflections on Diderot. I very much appreciate the help of the attentive Zach Hayworth at Harvard University, who helped prepare the final manuscript. Finally, I am endlessly grateful to the readers and editors at Palgrave, most notably Tom René and Vicky Bates, who have offered generous constructive criticism with patience and grace throughout the publishing process.

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