

Contents

<i>Shakespeare's Works Cited</i>	xiii
Introduction: Enchantment and Comedy	1
My Argument in a Nutshell	3
Theories of Comedy and the Rational Dimension	7
Enchantment and Shakespearean Comedy	11
The Comic Surplus	15
Renaissance Comedy, Magic, and Medievalism	18
Shakespearean Comedy and Present-Day Criticism	23
Coda: Playgoing, Reading, and Response	30
1. Clowns, Fools, and Folly	33
Criticism and the Marginal Clown	35
The Clown as Magical	39
Costume	39
Surplus	40
Qualities of Being	41
Stop-Time	42
Paradox	46
Utopianism	47
Dark Magic	49
The Clown's Transformative Influence on Other Characters	52
The Clown's Critical Influence on the Action	56
Bottom and the Moral Center	60
2. Structural Doubleness and Repetition	65
Analogy, Sympathetic Magic, and Causation	68
Patterns of Structural Doubleness in <i>Twelfth Night</i>	73
Static Repetitions	75
Fatedness, Opacity, Possibility	78
Manic Repetitions	82
Negative and Positive Enchantment	84
Structural Repetition in Other Comedies	85
Romantic Comedy and Providence	89
3. Place, Being, and Agency	93
Measurable and Magical Geographies	94
Shakespearean Comedy and the Fascination with Italy	96
"a paradise inhabited by devils"	99
"transform me then"	101
Criticism and the Dialectics of Comic Geography	104

The Regulative, the Protean, and Their Discontents	108
The Magic of Arden Forest	112
Geography and Agency	116
The Comedies' Other Places	118
4. The Manifestation of Desire (Be Careful What You Wish For)	120
Telepathic Entrances and the Concept of Manifestation	121
The Values of Manifestation	126
Manifested Objects	130
Characters Called Forth	137
Literary Contexts: Early Drama and Romance	141
Early Drama	141
Prose Romance	144
5. The Return from the Dead	148
The Comic Business of Death	149
Dramatic and Critical Contexts	151
The Value of the Motif: Three Questions and a Little History	154
Zombies in Action and Comic New Life	159
New Life and Its Doubts	164
Return and Desire	167
Returning in the Late Comedies	170
Secular Spiritualism and Medieval Remnants	173
6. Ending and Wondering	176
Harmony and Dissonance	178
Comic Endings in Renaissance Theory and Practice	180
Exclusion in the Ending of <i>The Merchant of Venice</i>	185
Delusion in <i>Much Ado About Nothing</i>	192
Enraged Affection, Horrible Love	193
Love as Reciprocal and Mysterious	195
Not Knowing	198
The Problem of Forgiveness	200
Wondrous Forgiveness	201
Unmerited Forgiveness	204
A Comedy of Unforgiveness	210
Afterword	213
<i>Bibliography</i>	215
<i>Index</i>	237