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Nota di contenuto	Preliminary Material -- Introduction / David Robb -- Where The Antic Sits / Robert Cheesmond -- Modern Tragicomedy and the Fool / Faye Ran -- The Postmodern Theatre Clown / Ashley Tobias -- Nietzsche and the Praise of Masks / Rüdiger Görner -- Clowning Around at the Limits of Representation: On Fools, Fetishes and Bruce Nauman's Clown Torture / Maxim Leonid Weintraub -- An American Circus: the Lynch Victim as Clown / Barbara Lewis -- The Court Jester in Nigerian Drama / Kayode Gboyega Kofoworola -- "Fratello Arlecchino": Clowns, Kings, and Bombs in Bali / Ron Jenkins -- Scaramouche: The Mask and the Millenium. / Stephen Knapper -- The Cinema of Masks: Commedia dell'Arte and Jean Renoir's The Golden Coach / Des O'Rawe -- From Nestroy to Wenzel and Mensching: carnivalesque revolutionaries in the German and Austrian theatrical tradition / David Robb -- Karolos Koun, Karaghiozis and The Birds: Aristophanes as Popular Theatre / Marina Kotzamani -- The Clown as Social Critic: Kerouac's Vision / Stephen Llano -- Picaresque Narratology: Lazarillo de Tormes and Edgar Hilsenrath's Der Nazi und der Friseur / Bernhard Malkmus -- Notes on Contributors.
Sommario/riassunto	By its very nature the clown, as represented in art, is an interdisciplinary phenomenon. In whichever artform it appears – fiction,

drama, film, photography or fine art – it carries the symbolic association of its usage in popular culture, be it ritual festivities, street theatre or circus. The clown, like its extended family of fools, jesters, picares and tricksters, has a variety of functions all focussed around its status and image of being “other.” Frequently a marginalized figure, it provides the foil for the shortcomings of dominant discourse or the absurdities of human behaviour. *Clowns, Fools and Picares* represents the latest research on the clown, bringing together for the first time studies from four continents: Europe, America, Africa and Asia. It attempts to ascertain commonalities, overlaps and differences between artistic expressions of the “clownesque” from these various continents and genres, and above all, to examine the role of the clown in our cultures today. This volume is of interest for scholars of political and comic drama, film and visual art as well as scholars of comparative literature and anthropology.
