
Contents

Preface ix

Illustrations xi

Prologue 3

- 1 Who Was That Masked Man? 16
 - 2 Improvisation and Dissonance: *Commedia dell'Arte* and the Crisis in Theatre 44
 - 3 Pierrot Comes to Petersburg: 1903–17 75
 - 4 Red Harlequins: The *Balagan* as a Theatrical Genre 103
 - 5 Pierrot or Petrushka? Russian Harlequinades 125
 - 6 Russian Pirandellos: The *Balagan* as a Dramatic Genre 159
 - 7 Harlequin's Shadow: The Film as *Balagan* 205
 - 8 The Empty Throne: Theatre as Metahistory 229
- Appendix A: The Beggar Harlequin 239
ELENA GURO
- Appendix B: Today's Columbine 245
NIKOLAI EVREINOV
- Appendix C: Fiametta's Four Corpses 250

viii Contents

Appendix D: The Lovers 254

VSEVOLOD MEYERHOLD

Appendix E: Harlequin the Card-Lover 257

VLADIMIR SOLOV'EV

Appendix F: The Apes Are Coming! 272

LEV LUNTS

Notes 297

Bibliography 335

Index 349