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Nota di contenuto	Contents; Illustrations; Notes on contributors; General editors' preface; Acknowledgements; Note on transliteration and translation; Introduction: rediscovering Eisenstein; 1 Arguments and ancestors; 2 Jay Leyda and Bezhin Meadow; 3 Eisenstein's early films abroad; 4 Recent Eisenstein texts; 5 Eisenstein and Russian Symbolist culture: an unknown script of October; 6 Eisenstein's theatre work; 7 Eisenstein's Pushkin project; 8 Eisenstein and Shakespeare; 9 Graphic flourish: aspects of the art of mise-en-scene; 10 Eisenstein as theoretician: preliminary considerations 11 The essential bone structure: mimesis in Eisenstein 12 Eisenstein and the theory of 'models'; or, how to distract the spectator's attention; 13 Eisenstein and the theory of the photogram; 14 The frame and montage in Eisenstein's 'later' aesthetics; Notes; Index
Sommario/riassunto	In Eisenstein Rediscovered Ian Christie and Richard Taylor present the first true East-West symposium on Eisenstein with an unparalleled diversity of views and methodologies. Two newly discovered texts by Eisenstein are here translated for the first time, and all the contributors make extensive use of material only recently available - variant scripts, drawings, diaries and other writings - to probe behind the familiar facade. The 'new' Eisenstein that emerges is in all respects a more

engaging and contemporary figure than is traditionally perceived, his  
wit, eroticism and eclectic

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