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Nota di contenuto	Intro -- Contents -- Acknowledgments -- Introduction: Towards an Understanding of Clown -- Clown as Focus of Agon in Modernism -- Chasing and Gagging Clown: Early Modernism and the Development of French Mime -- Meyerhold's Transformation from Pierrot to Kapellmeister: The Fairground Booth and Columbine's Scarf -- Clown in Brecht's Theory of Acting: Mann ist Mann as Anti-Tragedy -- Clown in Beckett's Theater: Waiting for Godot. Act Without Words -- Clown in Giorgio Strehler's Theater -- Clown as Proletarian Messiah: Dario Fo -- Clown as Protagonist in the Heartland of Popular Culture -- Conclusion: The Return of the Film Clown -- Notes -- Bibliography -- Index.
Sommario/riassunto	This work examines the way the clown has been used as a serious character by important playwrights and directors in twentieth-century theater. Experiments with Clown by Jean Cocteau, Vsevolod Meyerhold, Bertolt Brecht, Samuel Beckett, Giorgio Strehler, Dario Fo, and Roberto Begnini are examined.