Figures

I.1 A movie poster for Robert Bresson’s *Pickpocket* 11
I.2 A movie poster for Luchino Visconti’s 1957 film based on Fedor Dostoevskii’s hypotext 14
2.1 The neon illumination in *Le notti bianche* 45
2.2 The neon signs in *Saawariya* 55
2.3 Reflections in windows and mirrors comment on the Dreamer’s vision throughout *En la ciudad de Sylvia* 59
5.1 *Anna Karenina* (1914), production still 106
5.2 Frame from Dziga Vertov’s *Man with a Movie Camera* juxtaposed with a screenshot from *Anna Karenina* (1997) 111
5.3 Frame from Luis Buñuel’s *An Andalusian Dog* 112
5.4 and 5.5 The cutting motif from Buñuel’s *An Andalusian Dog* is juxtaposed with corresponding images from *Anna Karenina* (2012) 113
5.6 In Wright’s version Anna almost touches her own face with the paper knife’s edge 117
6.1 Vladimir Kozlov, an actual patient interviewed in *Ward no. 6* 127
6.2 The real and fictional patients of the ward at the New Year’s party 134
7.1 Postcard of the Art Theater’s 1915 production of *He Who Gets Slapped* 144
7.2 Postcard of Illarion Pevtsov as He 147
7.3 Production still of Lon Chaney as He in Sjöström’s *He Who Gets Slapped* (1924) 151
7.4 Production still of Consuelo (Norma Shearer), Bezano (John Gilbert), and He (Lon Chaney) 154
10.1 Hermann parts sexual ways with Lydia 206
10.2 Hermann and the naked Felix, taking a bath 208
10.3 Hieronymus Bosch, a Fragment from *The Garden of Earthly Delights* 212
10.4 Hermann and Felix  
10.5 The scene of the murder. Hermann kills Felix, his imaginary double  
C.1 Movie poster for Iakov Protazanov’s *The Forty-First*  
C.2 Movie poster for *The Eagle*  
C.3 American movie poster for the Dino De Laurentiis production of *La tempesta*