

Bibliography

A. PRIMARY TEXTS

- DICKENS, CHARLES, *Great Expectations* (1860) (Thomas Nelson and Sons: Edinburgh (no publication date given, approx. 1960)).
- HAWTHORNE, NATHANIEL, *The Scarlet Letter* (1850) (Signet Classics, The New American Library: New York, 1959).
- HILTON, JAMES, *Random Harvest* (Grosset and Dunlap: New York, 1941).
- JAMES, HENRY, *Daisy Miller* (1878) (Penguin: Harmondsworth, 1974).
- MACDONALD, JOHN M., *The Executioners* (1957) (Penguin: Harmondsworth, 1991).

B. SECONDARY REFERENCES

General: Books and Articles on Films and/or Literature and on Adaptation

- AMBLER, ERIC, 'Screenwriting: The Novelist and Films', *Journal of the British Film Academy*, 8 (Summer 1956), 9–14, 20.
- ANDREW, J. DUDLEY, *The Major Film Theories* (Oxford University Press: New York, 1976).
- 'The Well-Worn Muse: Adaptation in Film History and Theory', in S. M. Conger and J. R. Welsch (eds.), *Narrative Strategies* (West Illinois University Press: Macomb, Ill., 1980), 9–17.
- Anon., 'Adapting a Story for the Screen', *The Times*, 53/824 (25 Apr. 1957), 3.
- ASHEIM, LESTER, 'From Book to Film: Simplification', *Hollywood Quarterly*, 5/3 (Spring 1951), 287–304.
- 'From Book to Film: Mass Appeals', *Hollywood Quarterly*, 5/4 (Summer 1951), 334–49.
- 'From Book to Film: The Note of Affirmation', *Hollywood Quarterly*, 6/1 (Fall 1951), 54–68.
- 'Book to Film: Summary', *Hollywood Quarterly*, 6/3 (Spring 1952), 258–73.
- ASTRUC, ALEXANDRE, 'The Birth of a New Avant-Garde: La Caméra-Stylo' (1948); repr. in Peter Graham (ed.), *The New Wave* (Secker and Warburg and the British Film Institute: London, 1968), 17–23.
- BARR, CHARLES (ed.), *All our Yesterdays: 90 Years of British Cinema* (British Film Institute Publishing, London, in association with the Museum of Modern Art, New York, 1986).
- BARTHES, ROLAND, *Image-Music-Text: Essays Selected and Translated by Stephen Heath* (Fontana/Collins: Glasgow, 1977).
- *S/Z*, trans. Richard Miller (Hill and Wang: New York, 1974).

- BATES, H. E., 'It Isn't Like the Book', *Films and Filming*, 5/8 (May 1959), 7.
- BAUER, LEDA V., 'The Movies Tackle Literature', *American Mercury*, 14/55 (July 1928), 288-94.
- BAZIN, ANDRÉ, 'In Defense of Mixed Cinema', in *What is Cinema?*, vol. i, essays selected and trans. Hugh Gray (University of California Press: Berkeley and Los Angeles, 1967).
- BEJA, MORRIS, *Film and Literature* (Longman: New York, 1979).
- BELLOUR, RAYMOND, 'The Obvious and the Code', *Screen*, 15/4 (Winter 1974-5), 7-17.
- BERGMAN, INGMAR, 'Bergman Discusses Film-Making', introd. to *Four Screenplays of Ingmar Bergman*, trans. Lars Malmstrom and David Kushner (Simon and Schuster: New York, 1960).
- BERGSTROM, JANET, 'Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour', *Camera Obscura*, 3-4 (1979), 71-103.
- BLUESTONE, GEORGE, *Novels into Film* (University of California Press: Berkeley and Los Angeles, 1957).
- 'Word to Image: The Problem of the Filmed Novel', *Quarterly of Film, Radio, and Television*, 11/2 (Winter 1956-7), 171-80.
- BODEEN, DEWITT, 'The Adapting Art', *Films in Review*, 14/6 (June-July 1963), 349-56.
- BOOTH, WAYNE C., *The Rhetoric of Fiction* (University of Chicago Press: Chicago, 1961).
- BORDWELL, DAVID, *Narration in the Fiction Film* (Methuen: London, 1985).
- et al. *The Classical Hollywood Cinema* (Routledge and Kegan Paul: London, 1985).
- and THOMPSON, KRISTIN, *Film Art: An Introduction* (Addison-Wesley: Reading, Mass., 1979).
- , — *Film Art: An Introduction*/4th edn. (New York: McGraw Hill, 1993) (considerably revises and extends the above).
- BOYUM, JOY GOULD, *Double Exposure: Fiction into Film* (New American Library: New York, 1985).
- BRANIGAN, EDWARD R., *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film* (Mouton Publishers: Berlin, 1984).
- BURCH, NOEL, *The Theory of Film Practice*, trans. Helen R. Lane (Secker and Warburg/Cinema Two: London, 1973).
- BURGESS, ANTHONY, 'On the Hopelessness of Turning Good Books into Films', *New York Times*, 124/42820 (20 Apr. 1975), s. 2, p. 1.
- CAUGHIE, JOHN (ed.), *Theories of Authorship: A Reader* (Routledge and Kegan Paul/British Film Institute: London, 1981).
- CHANAN, MICHAEL, *The Dream that Kicks* (Routledge and Kegan Paul: London, 1980).
- CHATMAN, SEYMOUR, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Cornell University Press: Ithaca, NY, 1990).
- *Story and Discourse: Narrative Structure in Fiction and Film* (Cornell University Press: Ithaca, NY, 1978).
- CHIAROMONTE, NICOLA, 'Priests of the Highbrow Cinema: On Image and Word', *Encounter*, 20/1 (Jan. 1963), 40-5.
- COHEN, KEITH, *Film and Fiction: The Dynamics of Exchange* (Yale University Press: New Haven, 1979).
- COLLIER, LIONEL, 'This "Adaptation" Business', *Picturegoer*, 14/79 (July 1927), 14-15.

- CONGER, SYNDY M., and WELSCH, JANICE R. (eds.), *Narrative Strategies: Original Essays in Film and Prose Fiction* (West Illinois University Press: Macomb, Ill., 1980).
- COOK, PAM (ed.), *The Cinema Book* (British Film Institute: London, 1985).
- CULLER, JONATHAN, *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* (Routledge and Kegan Paul: London, 1975), ch. 9.
- DISHER, M. WILLSON, 'Classics into Films', *Fortnightly Review*, NS 124 (Dec. 1928), 784-92.
- DITTMAR, LINA, 'Fashioning and Re-fashioning: Framing Narratives in the Novel and Film', *Mosaic*, 16/1-2 (Winter-Spring 1983), 189-203.
- DOMARCHI, JEAN, 'Littérature et cinéma', *Cahiers du cinéma*, 3/18 (Dec. 1952), 15-20.
- DURGNAT, RAYMOND, 'The Mongrel Muse', in *Films and Feeling* (Faber and Faber: London, 1967), 19-30; repr. in F. H. Marcus (ed.), *Film and Literature* (Chandler Publishers: Scranton, 1971).
- EATON, MICK, and NEALE, STEVE (eds.), *Cinema and Semiotics: Screen Reader 2* (Society for Film and Television: London, 1981).
- ECO, UMBERTO, *A Theory of Semiotics* (Indiana University Press: Bloomington, 1976), esp. pp. 191-216.
- EIDSVICK, CHARLES, *Cineliteracy: Film among the Arts* (Random House: New York, 1978).
- EISENSTEIN, SERGEI, 'Dickens, Griffith, and the Film Today', in *Film Form*, ed. and trans. Jan Leyda (Harcourt, Brace: New York, 1949), 195-255.
- — — *Notes of a Film Director* (1959) (rev. edn. Dover Publication: New York, 1970).
- ELLIS, JOHN, 'The Literary Adaptation: An Introduction', *Screen*, 23/1 (May-June 1982), 3-5.
- — — *Visible Fictions—Cinema: Television: Video* (Routledge and Kegan Paul: London, 1982).
- ELSAESSER, THOMAS, 'Film and the Novel: Reality and Realism in the Cinema', *Twentieth Century Studies*, 9 (Sept. 1973), 58-62.
- FADIMAN, WILLIAM, 'But Compared to the Original', *Films and Filming*, 11/5 (Feb. 1985), 21-3.
- FELL, JOHN, *Film and the Narrative Tradition* (University of Oklahoma Press: Norman, 1974).
- FOWLER, ROGER, *Linguistics and the Novel* (Methuen: London, 1977).
- FOX, JULIAN, 'The Great Story Chase', *Films and Filming*, 26/6 (Mar. 1980), 14-21.
- — — 'Through the Roof', *Films and Filming*, 26/7 (Apr. 1980), 12-19 (Part 2 of above).
- FRENCH, PHILLIP, 'All the Better Books', *Sight and Sound*, 36/1 (Winter 1966-7), 38-41.
- GAUTEUR, CLAUDE, 'De l'adaptation ou . . .' *Image et son*, 186 (July 1965), 12-18.
- GENETTE, GÉRARD, 'Time and Narrative in *A la recherche du temps perdu*', in J. Hillis Miller (ed.), *Aspects of Narrative* (Columbia University Press: New York, 1971), 93-118.
- GILL, BRENDAN, 'Novels into Movies', *Film Comment*, 13/2 (Mar.-Apr. 1977), 44-5.
- GLEDHILL, CHRISTINE (ed.), *Home is Where the Heart is: Studies in Melodrama and the Woman's Film* (BFI Publishing: London, 1987).
- GOW, GORDON, 'Novel into Film', *Films and Filming*, 12/8 (May 1966), 19-22.
- GRIFFITH, BILL, 'The Tale's the Thing', *ABC Film Review* (Thirteen articles appearing monthly between Jan. 1968 and Feb. 1969).

- HAMILTON, IAN, *Writers in Hollywood 1915–1951* (Heinemann: London, 1991).
- HARRINGTON, JOHN (ed.), *Film and/as Literature* (Prentice-Hall: Englewood Cliffs, NJ, 1977).
- HAWKES, TERENCE, *Structuralism and Semiotics* (Methuen: London, 1977).
- HEATH, STEPHEN, 'Film/Cinetext/Text', in M. Eaton and S. Neale (eds.), *Cinema and Semiotics* (Society for Film and Television: London, 1981), 99–124.
- 'Film and System: Terms of Analysis', Part I, *Screen*, 16/1 (Spring 1975), 7–77; Part II, *Screen*, 16/2 (Summer 1975), 91–113.
- HEINICH, NATALIE, 'La Politique des hauteurs', *Cahiers du cinéma*, 306 (Dec. 1979), 16–17.
- HENDERSON, BRIAN, 'Tense, Mood, and Voice in Film (Notes after Genette)', *Film Quarterly*, 36/4 (Summer 1983), 4–17.
- JACOBS, LEWIS, *The Rise of the American Film* (Harcourt, Brace: New York, 1939).
- JAMESON, FREDRIC, *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism* (Princeton University Press: Princeton, 1972).
- JINKS, WILLIAM, *The Celluloid Literature: Film in the Humanities* (Glencoe Press: Riverside, NJ, 1971).
- JORGENS, JACK, *Shakespeare on Film* (Indiana University Press: Bloomington, 1977).
- KATZ, EPHRAIM, *The International Film Encyclopedia* (Macmillan: London, 1979).
- KAUFFMAN, STANLEY, 'Notes on Theatre-and-Film', in *Living Images: Film Comment and Criticism* (Harper and Row: New York, 1975), 353–62.
- KERR, PAUL, 'Classic Serials: To Be Continued', *Screen*, 23/1 (May–June 1982), 6–16.
- KLEIN, MICHAEL, and PARKER, GILLIAN (eds.), *The English Novel and the Movies* (Frederick Ungar Publishing: New York, 1981).
- KRACAUER, SIEGFRIED, *The Theory of Film: The Redemption of Physical Reality* (Oxford University Press: New York, 1960).
- LAURITZEN, MONICA, *Jane Austen's 'Emma' on Television* Gothenburg Studies in English 48 (Acta Universitatis Gothoburgensis: Gothenburg, 1981).
- LÉVI-STRAUSS, CLAUDE, *Structural Anthropology* (1958), trans. Claire Jacobson and Brooke Grundfest Schoepf (1963) (Penguin Books: Harmondsworth, 1972).
- LODGE, DAVID, *Working with Structuralism: Essays and Reviews on Nineteenth- and Twentieth-Century Literature* (Routledge and Kegan Paul: London, 1981).
- MACCABE, COLIN, 'Realism and the Cinema: Notes on Some Brechtian Theses', *Screen*, 15/2 (Summer 1974), 7–27.
- MACCANN, RICHARD DYER (ed.), *Film: A Montage of Theories* (E. P. Dutton: New York, 1946).
- MCCONNELL, FRANK, *Storytelling and Mythmaking* (Oxford University Press: New York, 1979).
- *The Spoken Seen: Film and the Romantic Imagination* (Johns Hopkins University Press: Baltimore, 1975).
- MCDUGAL, STUART Y., *Made into Movies: From Literature to Film* (Holt Rinehart and Winston: New York, 1985).
- MFARLANE, BRIAN, 'The Australian Literary Adaptation: An Overview', *Literature/Film Quarterly*, 21/2 (1993).
- *Words and Images: Australian Novels into Film* (Heinemann Publishers Australia: Melbourne, 1983).

- MADDOX, R., SILLIPHANT, S., and ISAACS, N. D., *Fiction into Film: A Walk in the Spring Rain* (University of Tennessee Press: Knoxville, 1970).
- MAGILL, FRANK, N. (ed.), *Cinema: The Novel into Film* (Salem Press: Pasadena, Calif., 1980).
- MARCUS, FRED H. (ed.), *Film and Literature: Contrasts in Media* (Chandler Publishers: Scranton, 1971).
- MAST, GERALD, and COHEN, MARSHALL, *Film Theory and Criticism: Introductory Readings* (2nd edn., Oxford University Press: New York, 1979).
- MENDILOW, A. A., *Time and the Novel* (Humanities Press: New York, 1972).
- METZ, CHRISTIAN, 'Current Problems of Film Theory', in M. Eaton and S. Neale (eds.), *Cinema and Semiotics* (Society for Film and Television: London, 1981), 38–85.
- *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (Oxford University Press: New York, 1974).
- *The Imaginary Signifier*, trans. Ben Brewster *et al.* (Indiana University Press: Bloomington, 1977).
- *Language and Cinema*, trans. Donna Jean Umiker-Sebeok (Mouton: The Hague, 1974).
- 'Methodological Propositions for the Analysis of Film', in M. Eaton and S. Neale (eds.), *Cinema and Semiotics* (Society for Film and Television: London, 1981), 86–98.
- MICHAELIS, A. R., 'In the Beginning Was the Word: A Comparison between Books and Films', *University Film Journal*, 7 (Spring 1955), 1–6, and 8 (Summer 1955), 10–15.
- MILLER, GABRIEL, *Screening the Novel: Rediscovered American Fiction in Film* (Frederick Ungar Publishing: New York, 1980).
- MONACO, JAMES, *How to Read a Film: The Art, Technology, Language, History and Theory of Film and Media* (Oxford University Press: New York, 1981).
- MORENO, JULIO, 'Subjective Cinema: And the Problem of Film in the First Person', trans. Ray Morrison, *Quarterly of Film, Radio, and Television*, 7/4 (Summer 1953), 341–58.
- MORRISSETTE, BRUCE, *Novel and Film: Essays in Two Genres* (University of Chicago Press: Chicago, 1985).
- MULVEY, LAURA, 'Visual Pleasure and Narrative Cinema', *Screen*, 16/3 (Autumn 1975), 6–18.
- MURRAY, EDWARD, *The Cinematic Imagination* (Frederick Ungar Publishing: New York, 1972).
- NICOLL, ALLARDYCE, *Film and Theatre* (George Harrap: London, 1936).
- NOWELL-SMITH, GEOFFREY, 'A Note on "History/Discourse"', in J. Caughey (ed.), *Theories of Authorship* (Routledge & Kegan Paul/British Film Institute: London, 1981), 232–41.
- ORR, CHRISTOPHER, 'The Discourse on Adaptation', *Wide Angle*, 6/2 (1984), 72–6.
- and NICHOLSON, COLIN (eds.), *Cinema & Fiction 1950–90: New Modes of Adapting* (Edinburgh University Press: Edinburgh, 1992).
- PARKINSON, DAVID, *The Graham Greene Film Reader: Mornings in the Dark* (Carcanet: Manchester, 1993).

- PEARY, GERALD, and SHATZKIN, ROGER (eds.), *The Classic American Novel and the Movies* (Frederick Ungar Publishing: New York, 1977).
- (eds.), *The Modern American Novel and the Movies* (Frederick Ungar Publishing: New York, 1978).
- PERKINS, V. F., *Film as Film: Understanding and Judging Movies* (Penguin: Harmondsworth, 1972).
- PIRIE, DAVID, 'The Novel and the Cinema', in Martin Seymour-Smith (ed.), *Novels and Novelists* (St Martin's Press: New York, 1980), 253–66.
- POTAMKIN, H. A., 'Novel into Film: A Case Study of Current Practice', *Close Up*, 8/4 (Dec. 1931), 267–79.
- PROPP, V., *Morphology of the Folktale* (1928), trans. Laurence Scott (University of Texas Press: Austin, 1968).
- RAPHAEL, FREDERIC, introd. to *Two for the Road* (Jonathan Cape: London, 1967).
- READ, HERBERT, 'The Poet and the Film: Towards a Film Aesthetic', *Cinema Quarterly*, 1/4 (Summer 1933), 197–202.
- RENTSCHLER, ERIC (ed.), *German Film and Literature: Adaptations and Transformations* (Methuen: New York, 1986).
- RICHARDSON, ROBERT, *Literature and Film* (University of Indiana Press: Bloomington, 1969).
- ROBBE-GRILLET, ALAIN, introd. to *Last Year at Marienbad*, trans. Richard Howard (Grove Press: New York, 1962).
- ROSS, LILLIAN, *Picture* (Doubleday: New York, 1962).
- ROUD, RICHARD, 'The Empty Streets', *Sight and Sound*, 26/4 (Spring 1957), 191–5.
- 'Two Cents on the Rouble', *Sight and Sound*, 27/5 (Summer 1958), 245–7.
- SALT, BARRY, *Film Style and Technology: History and Analysis* (Starwood: London, 1983).
- SAMUELS, CHARLES THOMAS, *Mastering the Film and Other Essays*, ed. Laurence Grover (University of Tennessee Press: Knoxville, 1977).
- SAUSSURE, FERDINAND DE, 'Course in General Linguistics', in *Cours de linguistique générale*, ed. Charles Bally, Albert Sechehaye, with Albert Riedlinger (1915); repr. in Richard and Fernand de George, *The Structuralists from Marx to Lévi-Strauss* (Anchor Books: New York, 1972), 59–79.
- SCHOLES, ROBERT, 'Narration and Narrativity in Film', *Quarterly Review of Film Studies* (Aug. 1957), in G. Mast and M. Cohen, *Film Theory and Criticism* (2nd edn., Oxford University Press: New York, 1979), 417–33.
- SINYARD, NEIL, *Filming Literature: The Art of Screen Adaptation* (Croom Helm: London, 1986).
- SMITH, SARAH, W. R., 'The Technology of Narrative: Notes on the Esthetics of Nonexistent Fictions', *Mosaic*, 16/1–2 (Winter–Spring 1983), 19–32.
- SPIEGEL, ALAN, *Fiction and the Camera Eye: Visual Consciousness in Film and the Modern Novel* (University Press of Virginia: Charlottesville, 1976).
- STAFFORD-CLARK, DAVID, *What Freud 'Really' Said* (Penguin Books: Harmondsworth, 1967).
- STOLTZFUS, BEN, F., *Alain Robbe-Grillet and the New French Novel* (Southern Illinois University Press: Carbondale, 1964), ch. 6.

- STRAUSS, FLORENCE L., 'A Synopsized View of Literature', *Bookman*, 64/4 (Dec. 1926), 455-6.
- STURROCK, JOHN (ed.), *Structuralism and Since: From Lévi-Strauss to Derrida* (Oxford University Press: Oxford, 1979).
- TARADASH, DANIEL, 'Into Another World', *Films and Filming*, 5/8 (May 1959), 9, 33.
- TODOROV, TZVETAN, *The Fantastic: A Structural Approach to a Literary Genre* (The Press of Case Western Reserve University: Cleveland, 1973), ch. 1.
- TRUFFAUT, FRANÇOIS, *Hitchcock* (Simon and Schuster: New York, 1966).
- WAGNER, GEOFFREY, *The Novel and the Cinema* (Fairleigh Dickinson University Press: Rutherford, NJ, 1975).
- WALD, JERRY, 'Screen Adaptation'. *Films in Review*, 5/2 (Feb. 1954), 62-7.
- WALPOLE, HUGH, 'Can a Book be Filmed?', *Star* (22 June 1939) (in British Film Institute cuttings file on Adaptation).
- WARD, JOHN, 'Alain Robbe-Grillet: The Novelist as Director', *Sight and Sound*, 37/2 (Spring 1968), 86-90.
- WATT, IAN, *The Rise of the Novel* (Chatto and Windus: London, 1957), chs. 1, 2.
- WILLIAMS, CHRISTOPHER (ed.), *Realism and the Cinema: A Reader* (Routledge and Kegan Paul/British Film Institute: London, 1980).
- WILLIAMS, W. E., 'Film and Literature', *Sight and Sound*, 4/156 (Winter 1935-6), 163-5.
- WINNINGTON, RICHARD, *Drawn and Quartered* (Saturn Press: London, 1948).
- WINSTON, DOUGLAS GARRETT, *The Screenplay as Literature* (Fairleigh Dickinson University Press: Rutherford, NJ, 1973).
- WOLLEN, PETER, 'North by North-West: A Morphological Analysis', *Film Form*, 1 (1976), 20-34.
- WOOD, ROBIN, 'Notes for a Reading of *I Walked with a Zombie*', *CineAction!*, 3-4 (Winter 1986), 6-20.
- , *Personal Views: Explorations in Film* (Gordon Fraser: London, 1976).

C. REFERENCES RELEVANT TO INDIVIDUAL CASE-STUDIES

I. The Scarlet Letter

- ESTRIN, MARK W., '“Triumphant Ignominy” on the Screen', *Literature/Film Quarterly*, 2/2 (Spring 1974), 110-22; repr. (abridged) in G. Peary and R. Shatzkin (eds.), *The Classic American Novel and the Movies* (Frederick Ungar Publishing: New York, 1977).
- GISH, LILLIAN, and PINCHOT, ANN, *Mr Griffith, the Movies and Me* (W. H. Allen: London, 1969).
- HAWTHORNE, NATHANIEL, preface to *The House of Seven Gables* (1851) (Penguin: Harmondsworth, 1981), 1-3.
- HOFFMAN, DANIEL, *Form and Fable in American Fiction* (Oxford University Press (A Galaxy Book: New York, 1965), ch. 9.
- JAMES, HENRY, 'Nathaniel Hawthorne' (1897), in Leon Edel (ed.), *The House of Fiction: Essays on the Novel* (Mercury Books: London, 1962), 176-86.
- MARX, LEO, foreword to *The Scarlet Letter* (Signet Classics, The New American Library: New York, 1959), pp. vii-xii.

- MILNE, TOM, 'The Scarlet Letter', *Monthly Film Bulletin*, British Film Institute, 41/490 (Nov. 1974), 260-1.
- PAIN, ALBERT BIGELOW, *Life and Lillian Gish* (Macmillan: New York, 1932).
- SHIPMAN, DAVID, *The Story of Cinema*, vol. i (Hodder and Stoughton: London, 1982).
- SMITH, JULIAN, 'Hester, Sweet Hester Prynne: The Scarlet Letter in the Movie Market Place', *Literature/Film Quarterly*, 2/3 (Summer 1974), 196-206.

2. Random Harvest

(a) Contemporary reviews of the film

- Anonymous authors in *Kinematograph Weekly* (Jan. 1943); *Monthly Film Bulletin*, 10/109 (31 Jan. 1943); *Today's Cinema* (1 Jan. 1943).
- AGEE, JAMES, *Nation* (26 Dec. 1942); repr. in *Agee on Film* (McDowell Oblonsky: New York, 1958), 266-8.
- COLLIER, LIONEL, 'Random Harvest', *Picturegoer*, 12/575 NS (6 Mar. 1943), 12.
- LEJEUNE, C. A., 'The Films', *Observer*, 7913 (21 Jan. 1943), 2.
- WHITEBAIT, WILLIAM, 'The Movies', *New Statesman*, 25/623 (30 Jan. 1943), 76.

(b) Other works consulted

- CAMPBELL, ROBERT JEAN, *A Psychiatric Dictionary* (Oxford University Press: New York, 1981), 546-7, 610-13.
- CANHAM, KINGSLEY, 'Mervyn LeRoy: Star-Making, Studio Systems and Style', *The Hollywood Professionals*, vol. v (Tantivy Press: London, 1976), 133-65.
- DEMING, BARBARA, *Running away from Myself: A Dream Portrait of America Drawn from the Films of the Forties* (Grossman Publishers: New York, 1969), 72-81.
- EAMES, JOHN DOUGLAS, *The MGM Story* (Octopus: London, 1979).
- FREUD, SIGMUND, *Introductory Lectures on Psychoanalysis* (Penguin: Harmondsworth, 1974).
- On *Metapsychology* (Penguin: Harmondsworth, 1991).
- On *Sexuality* (Penguin: Harmondsworth, 1991).
- An *Outline of Psycho-analysis*, trans. and ed. James Strachey (Hogarth Press: London, 1973).
- HALLIWELL, LESLIE, *The Filmgoer's Companion* (Grafton: London, 1992; 1st pub. Granada: London, 1977).
- KNOX, COLLEY (ed.), *For Ever England* (Cassell: London, 1943) (includes Beverley Nichols, 'All These I Love').
- LERoy, MERVYN, *Mervyn LeRoy: Take One* (as told to Dick Kleiner) (W. H. Allen: London, 1974).
- MFARLANE, BRIAN, 'Re-shaped for the Screen: Random Harvest', *Literature/Film Quarterly*, 17/4 (1989).
- MORLEY, SHERIDAN, *Tales from the Hollywood Raj* (Weidenfeld and Nicolson: London, 1983).
- QUIRK, LAWRENCE J., *The Great Romantic Films* (Citadel Press, Secaucus, NJ, 1974), 105-7.
- RHODE, ERIC, *A History of Cinema* (1976) (repr. Penguin Books: Harmondsworth, 1978).

- RICHARDS, JEFFREY, *Visions of Yesterday* (Routledge and Kegan Paul: London, 1973).
- RYECROFT, CHARLES, *A Critical Dictionary of Psycho-analysis* (Nelson: London, 1968), 142, 160–1.
- TIMS, HILTON, *Emotion Pictures: The 'Women's' Picture, 1930–55* (Columbus Books: London, 1987).
- TYLER, PARKER, *Magic and Myth of the Movies* (1947) (repr. Secker and Warburg: London, 1971).

3. Great Expectations

- AGEE, JAMES, *Agee on Film* (McDowell Oblonsky: New York, 1958), 266–7 (repr. from *Nation*, 19 July 1947).
- BUTLER, IVAN, *Cinema in Britain: An Illustrated Survey* (A. S. Barnes: New York, 1973), 163, 165.
- Cineguild publicity material, held in British Film Institute (microfiche collection, London).
- DE BONA, GUERRIC, 'Doing Time; Undoing Time: Plot Mutations in David Lean's *Great Expectations*', *Literature/Film Quarterly*, 20/1 (1992).
- DURGNAT, RAYMOND, *A Mirror for England* (Faber and Faber: London, 1970).
- FORSTER, JOHN, *The Life of Dickens* (1872–4) (repr. J. M. Dent: London, 1966).
- HOPKINS, CHARLES, 'Great Expectations', in *Magill's Survey of Cinema: English Language Films*, First Series, vol. ii (Salem Press: Pasadena, Calif., 1980), 685–9.
- HOUSE, HUMPHRY, *The Dickens World* (Oxford University Press: London, 1976).
- LAMBERT, GAVIN, 'British Films 1947: Survey and Prospect', *Sequence* 2 (Winter 1947), 9–14.
- LEAVIS, Q. D., 'How We Must Read *Great Expectations*', in F. R. Leavis and Q. D. Leavis, *Dickens the Novelist* (Penguin: Harmondsworth, 1972).
- LEJEUNE, C. A., 'Communiqués from the London Film Front', *New York Times*, 96/32, 663 (29 June 1947), s. 2, p. 5.
- LODGE, DAVID, Lecture on *Great Expectations* in the series 'From the Page to the Screen', National Film Theatre, London, 22 Feb. 1983.
- McFARLANE, BRIAN, 'A Literary Cinema? British Films and British Novels', in Charles Barr (ed.), *All our Yesterdays* (British Film Institute Publishing, London/Museum of Modern Art, New York, 1986).
- 'David Lean's *Great Expectations*: Meeting Two Challenges', *Literature/Film Quarterly*, 20/1 (1992).
- *Sixty Voices: Celebrities Recall the Golden Age of British Cinema* (British Film Institute, London, with Monash University, 1992).
- MCVAY, DOUGLAS, 'Lean: Lover of Life', *Films and Filming*, 5/11 (Aug. 1959).
- MOYNAHAN, JULIAN, 'Seeing the Book, Reading the Movie', in M. Klein and G. Parker (eds.), *The English Novel and the Movies* (Frederick Ungar Publishing: New York, 1981), 143–54.
- MURPHY, ROBERT, *Realism and Tinsel: Cinema and Society in Britain 1939–1948* (Routledge: London, 1989).
- POOLE, JULIAN, 'Novel–Film; Dickens–Lean: A Study of *Great Expectations* and *Oliver Twist*' (unpublished MA thesis, University of East Anglia, 1979).

- PRATLEY, GERALD, *The Cinema of David Lean* (Tantivy Press: London, 1974), 58–71.
- REISZ, KAREL, *The Technique of Film Editing* (London: Focal Press, 1953), 237–41.
- R. M. 'Great Expectations', *Monthly Film Bulletin*, 13/156 (31 Dec. 1946), 166.
- SILVER, ALAIN, 'The Untroubled Light: David Lean's *Great Expectations*', *Literature/Film Quarterly*, 2/2 (Spring 1974), 140–52.
- SILVERMAN, STEPHEN M., *David Lean* (Andre Deutsch: London, 1989).
- THOMAS, R. GEORGE, *Dickens' 'Great Expectations'* (Edward Arnold: London, 1977).
- VERMILYE, JERRY, *The Great British Films* (Citadel Press: Secaucus, NJ, 1978), 102–3.
- WINNINGTON, RICHARD, 'Great Expectations', *News Chronicle* (11 Dec. 1946). (In British Film Institute cuttings file on this film.)
- 'Critical Survey', in *The Penguin Film Review* 2 (Penguin: Harmondsworth: 1947), 16–19.
- ZAMBRANO, A. L., 'Great Expectations: Dickens and David Lean', *Literature/Film Quarterly*, 2/2 (Spring 1974), 154–61.

4. Daisy Miller

- BAUMBACH, JONATHAN, 'Europe in the Movies', *Partisan Review*, 41/3 (1974), 450–4.
- BRADBURY, NICOLA, 'Filming James', *Essays in Criticism*, 29/4 (Oct. 1979), 293–301 (on James Ivory's film of *The Europeans*).
- COCKS, JAY, 'Culture Shock: *Daisy Miller*', *Time*, 103/22 (3 June 1974), 66.
- DAWSON, JAN, 'The Continental Divide: Filming Henry James', *Sight and Sound*, 43/1 (Winter 1973–4), 14–15; repr. in part as 'An Interview with Peter Bogdanovich', in G. Peary and R. Shatzkin (eds.), *The Classic American Novel and the Movies* (Frederick Ungar Publishing: New York, 1977).
- 'Daisy Miller', *Monthly Film Bulletin*, 41/489 (Oct. 1974), 222.
- EDEL, LEON, *The Life of Henry James*, i: 1843–89 (Penguin Books: Harmondsworth, 1977).
- introd. to *Henry James: Selected Fiction* (E. P. Dutton: New York, 1953), pp. x–xi.
- GEIST, STANLEY, 'Portraits from a Family Album: *Daisy Miller*', *Hudson Review*, 5/2 (Summer 1952), 203–6.
- GOW, GORDON, 'Daisy Miller', *Films and Filming*, 21/2 (Nov. 1974), 33–4.
- HALL, SANDRA, 'Directors in a double take', *Bulletin*, 96 (17 Aug. 1974), 39.
- HERMINJARD, MARCEL, *Souvenirs d'un hôtelier veveysan* (Imprimerie Sauberlin & Pfeiffer SA: Vevey, 1976).
- HOFFMANN, CHARLES, ['The Two-Part Contrast in *Daisy Miller*'], in *The Short Novels of Henry James* (Bookman Associates: New York, 1957), 20–3; repr. in Stafford, *James's Daisy Miller*.
- JAMES, HENRY, *Daisy Miller: A Comedy in Three Acts* (1882); repr. in Stafford, *James's Daisy Miller*.
- LIGGERA, J. J., '"She Would Have Appreciated One's Esteem": Peter Bogdanovich's *Daisy Miller*', *Literature/Film Quarterly*, 9/1 (1981), 15–21.
- MCFARLANE, BRIAN, 'Bogdanovich's *Daisy Miller* and the Limits of Fidelity', *Literature/Film Quarterly*, 19/4 (1991).

- MURRAY, KATHLEEN, 'Daisy Miller: An International Episode', *Movietone News*, 33 (July 1974), 13–16; repr. in G. Peary and R. Shatzkin (eds.), *The Classic American Novel and the Movies* (New York: Frederick Ungar Publishing Co., 1977).
- ROSENBAUM, JONATHAN, 'Daisy Miller', *Sight and Sound*, 43 / 4 (Autumn 1974), 247.
- SHIELDS, JOHN C., 'Daisy Miller: Bogdanovich's Film and James's Nouvelle', *Literature/Film Quarterly*, 11 / 2 (1983), 105–11.
- SHIPMAN, DAVID, *The Story of Cinema*, ii (Hodder and Stoughton: London, 1984).
- SIMON, JOHN, 'Jacobin—Not Jacobite' (Aug. 1974), in *Reverse Angle: A Decade of American Films* (Clarkson N. Potter: New York, 1981), 153–5.
- STAFFORD, WILLIAM T. (ed.), *James's Daisy Miller: The Story, The Play, The Critics* (Charles Scribner's Sons: New York, 1953).

5. Cape Fear

- BISKIND, PETER, 'Slouching toward Hollywood', *Première*, 5 / 3 (Nov. 1991).
- BROOKS, PETER, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess* (Yale University Press: New Haven, 1976).
- BRUCE, GRAHAM, 'Double Score: Bernard Herrmann's Music for *Cape Fear* 1961 and 1991', *Metro Magazine*, 96 (Summer 1993 / 4).
- CAPP, ROSE, 'Cape Fear: Whose Fantasy Marty?', *Metro Magazine*, 19 (Winter 1992).
- COOK PAM, 'Scorsese's Masquerade', *Sight and Sound*, ns, 1 / 12 (Apr. 1992).
- ELSAESSER, THOMAS, 'Tales of Sound and Fury: Observations on the Family Melodrama', *Monogram*, 4 (1972); repr. in C. Gledhill, *Home is Where the Heart is* (BFI Publishing: London, 1987).
- HEILMAN, ROBERT, *Tragedy and Melodrama: Versions of Experience* (University of Washington Press: Seattle, 1965).
- HOBERMAN, J., 'Sacred and Profane', *Sight and Sound*, 1 / 20 (Feb. 1992).
- KELLY, MARY PAT, 'Cape Fear', in *Martin Scorsese: A Journey* (Thunder's Mouth Press: New York, 1991).
- KEYSER, LES, *Martin Scorsese* (Twayne: New York, 1992).
- LEFF, LEONARD J., and SIMONS, JEROLD L., *The Dame in the Kimono: Hollywood Censorship and the Production Code from the 1920s to the 1960s* (Weidenfeld and Nicolson: London, 1990).
- McROBBIE, ANGELA, 'Cape Fear', *Sight and Sound*, ns, 1 / 11 (Mar. 1992).
- MURRAY, GABRIELLE, 'Cape Fear: Punishment and Salvation', *Metro Magazine*, 90 (Winter 1992).
- ROBERTSON, JAMES C., *The Hidden Cinema: British Film Censorship in Action 1913–1972* (Routledge: London, 1989).
- SOLMAN, GREGORY, 'The Bs of Summer', *Film Comment*, 29 / 4 (July–Aug. 1993).
- STONE, JUDY, 'A Cape Fear for the '90s', *San Francisco Chronicle* (12, Nov. 1991).
- TREVELYAN, JOHN, *What the Censor Saw* (Michael Joseph: London, 1973).