

CONTENTS

I

FILM AND REALITY

I

SIEGFRIED KRACAUER: From *Theory of Film*
Basic Concepts 7

ANDRÉ BAZIN: From *What Is Cinema?*
The Myth of Total Cinema 21

RUDOLF ARNHEIM: From *Film as Art*
The Complete Film 26

WILLIAM EARLE: Revolt against Realism in the Films 31

V. F. PERKINS: From *Film as Film*
Form and Discipline 42

X MAYA DEREN: *Cinematography: The Creative*
Use of Reality 51

STAN BRAKHAGE: From *Metaphors on Vision* 66

II

FILM IMAGE AND FILM LANGUAGE

77

VSEVOLOD PUDOVKIN: From *Film Technique*
[On Editing] 83

SERGEI EISENSTEIN: From <i>Film Form</i> The Cinematographic Principle and the Ideogram A Dialectic Approach to Film Form	90 103
ANDRÉ BAZIN: From <i>What Is Cinema?</i> The Evolution of the Language of Cinema	124
CHARLES BARR: CinemaScope: Before and After	139
CHRISTIAN METZ: From <i>Film Language</i> Some Points in the Semiotics of the Cinema	164
ALFRED GUZZETTI: Christian Metz and the Semiology of the Cinema	177
UMBERTO ECO: On the Contribution of Film to Semiotics	194

III

THE FILM MEDIUM

209

ERWIN PANOFSKY: Style and Medium in the Motion Pictures	215
SIEGFRIED KRACAUER: From <i>Theory of Film</i> The Establishment of Physical Existence	234
RUDOLF ARNHEIM: From <i>Film as Art</i> Film and Reality The Making of a Film	247 251
BÉLA BALÁZS: From <i>Theory of the Film</i> The Close-Up The Face of Man	255 257
GERALD MAST: From <i>Film/Cinema/Movie</i> Projection	265
STANLEY CAVELL: From <i>The World Viewed</i> Photograph and Screen Audience, Actor, and Star Types; Cycles as Genres Ideas of Origin	271 272 275 281
F. E. SPARSHOTT: Basic Film Aesthetics	284
DAVID ANTIN: Video: The Distinctive Features of the Medium	305

IV

 FILM, THEATER, AND LITERATURE

327

- HUGO MÜNSTERBERG: From *The Film: A Psychological Study*
 The Means of the Photoplay 331
- SUSAN SONTAG: Film and Theatre 340
- ANDRÉ BAZIN: From *What Is Cinema?*
 Theater and Cinema 356
- SERGEI EISENSTEIN: From *Dickens, Griffith, and the Film Today* 370
- GEORGE BLUESTONE: From *Novels into Film*
 Limits of the Novel and the Film 381
- ROBERT SCHOLES: Narration and Narrativity in Film 390

V

 FILM GENRES

405

- LEO BRAUDY: From *The World in a Frame*
 Genre: The Conventions of Connection 411
- ROBERT WARSHOW: Movie Chronicle:
 The Westerner 434
- SUSAN SONTAG: The Imagination of Disaster 451
- BRUCE KAWIN: The Mummy's Pool 466
- JAMES AGEE: Comedy's Greatest Era 482
- JOHN G. CAWELTI: *Chinatown* and Generic
 Transformation in Recent American Films 503

VI

 THE FILM ARTIST

521

- ANDREW SARRIS: Notes on
 the Auteur Theory in 1962 527
- PAULINE Kael: Circles and Squares 541

- PETER WOLLEN: *From Signs and
Meaning in the Cinema*
The Auteur Theory 553
- GERALD MAST: *From Howard Hawks, Storyteller
Auteur or Storyteller?* 563
- DONALD KNOX: *From The Magic Factory
The American in Paris Ballet* 572
- RICHARD CORLISS: *The Hollywood Screenwriter* 593
- NESTOR ALMENDROS: *From Man with a Camera
Some Thoughts on My Profession* 602
- ROYAL S. BROWN: *Hermann, Hitchcock, and the Music
of the Irrational* 618
- ROLAND BARTHES: *The Face of Garbo* 650
- KENNETH TYNAN: *Garbo* 652
- JOAN MELLEN: *From Women and Their Sexuality
in the New Film*
The Mae West Nobody Knows 659

VII

FILM: PSYCHOLOGY, SOCIETY, AND IDEOLOGY

669

- WALTER BENJAMIN: *The Work of Art
in the Age of Mechanical Reproduction* 675
- EDITORS OF *CAHIERS DU CINÉMA*:
John Ford's *Young Mr. Lincoln* 695
- JEAN-LOUIS COMOLLI: *Machines of the Visible* 741
- JAMES SPELLERBERG: *Technology and Ideology
in the Cinema* 761
- PARKER TYLER: *From Magic and Myth of the Movies*
Preface 776
- CHRISTIAN METZ: *From The Imaginary Signifier
Identification, Mirror* 782
The Passion for Perceiving 796

CONTENTS xxi

LAURA MULVEY: Film and Visual Pleasure 803

CHRISTINE GLEDHILL: Recent Developments
in Feminist Criticism 817

Bibliography 846