

# Contents

<b>Cover and Frontispiece Illustrations</b>	<i>ix</i>
<b>Figures</b>	<i>xi</i>
<b>Preface</b>	<i>xiii</i>
<b>Acknowledgments</b>	<i>xxi</i>
<b>Terminological Note</b>	<i>xxv</i>
<b>1 THE LIFE OF A CAMERA</b>	<i>1</i>
The Death of the Author	<i>2</i>
A Camera as Impersonal Subject	<i>7</i>
How Should Analysis Proceed?	
Vertical Dissection versus Horizontal Intersection	<i>12</i>
Aperçu: Things to Come	<i>18</i>
<b>2 A CAMERA-IN-THE-TEXT</b>	<i>25</i>
Motivation [I]: Camera Movement and Time	<i>25</i>
Motivation [II]: Camera Movement and Causality	<i>28</i>
Motivation [III]: Camera Movement and Scale	<i>33</i>
Anthropomorphism:	
Camera Movement and the Human Body	<i>36</i>
Point of View: Camera Movement and Subjectivity	<i>39</i>
Some Kinds of Movements:	
Camera Movement and Space	<i>54</i>
When Things Change:	
Camera Movement and Attention	<i>57</i>
<b>3 WHAT IS A CAMERA?</b>	<i>65</i>
Reworking the Question	<i>65</i>
Four Cameras: From Machine to Subject	<i>72</i>
	<i>vii</i>

## Contents

Four More Cameras: From Psyche to Society	80
Mental Models and Gravity	91
<b>4 HOW FRAME LINES (AND FILM THEORY) FIGURE</b>	<b>97</b>
World, Language, Ambiguity	98
Some Radial Meanings of "Frame"	102
How Do We Think in the Cinema?	115
A Role for the Body — The Container Schema	119
Color as Container	127
Caesura and Suture	133
Envoi: The Indefinite Boundary	145
Coda: The Camera	148
<b>5 WHEN IS A CAMERA?</b>	<b>151</b>
Motion and Movement	152
Motion Picture	160
Camera Fiction	166
Releasing and Receiving	174
Sustaining and Other Causes	178
Wittgenstein	191
Mental Camera	201
When	208
Under Description	216
Language	221
<b>Notes</b>	<b>225</b>
<b>Works Cited</b>	<b>333</b>
<b>Index</b>	<b>359</b>