

# CONTENTS

1	The Way Movies Look: The Significance of Stylistic History	1
2	Defending and Defining the Seventh Art: The Standard Version of Stylistic History	12
	<i>A Developing Repertoire: The Basic Story</i>	13
	<i>Film Culture and the Basic Story</i>	21
	<i>The Standard Version: Central Assumptions</i>	27
	<i>Coming to Terms with Sound</i>	35
	<i>Bardèche, Brasillach, and the Standard Version</i>	38
3	Against the Seventh Art: André Bazin and the Dialectical Program	46
	<i>A New Avant-Garde</i>	47
	<i>The Evolution of Film Language</i>	61
	<i>Toward an Impure Cinema</i>	68
	<i>From Stylistic History to Thematic Criticism</i>	75
4	The Return of Modernism: Noël Burch and the Oppositional Program	83
	<i>Radicalizing Form</i>	84
	<i>The Institutional Mode and Its Others</i>	95
	<i>Living Shadows and Distant Observers</i>	102

5. Prospects for Progress: Recent Research Programs	116
<i>Piecemeal History</i>	118
<i>Culture, Vision, and the Perpetually New</i>	139
<i>Problems and Solutions</i>	149
6 Exceptionally Exact Perceptions: On Staging in Depth	158
<i>Ideology and Depth</i>	159
<i>Making the Image Intelligible</i>	163
<i>Dumb Giants</i>	175
<i>Depth, Découpage, and Camera Movement</i>	198
<i>Redefining Mise en Scène</i>	221
<i>Expanding the Image and Compressing Depth</i>	237
<i>Eclecticism and Archaism</i>	253
Notes	273
Index	315

- Abel, Richard, 121, 199, 270
- Accidents Will Happen* (1907), 1, 104
- Advise and Consent* (1962), 244
- Affaire Dreyfus, L'* (1899), 170
- Afgrunden* (1910), 135, 175, 176, 185, 195, 197, 233, 309n72
- After Lumière—L'arroseur arrosé* (1974), 103
- Age of Daydreaming (Almodozások kora, 1966)*, 247
- All the Vermeers in New York* (1990), 262
- Altman, Robert, 7, 249, 250
- American foreground, 184–185
- Amiche, Le* (1955), 233, 235–236
- Analytical editing, 1, 13, 52–53, 61–62, 77, 96, 131, 133–135, 197, 198–204, 219–221, 225–228
- Anamorphic widescreen. *See* Widescreen cinema
- Angelopoulos, Theo, 264–267
- Anges du péché, Les* (1943), 231
- Année dernière à Marienbad, L'* (1961), 154, 270, 314n152
- Antonioni, Michelangelo, 77, 83, 87, 89, 101, 233–235, 247, 248, 253, 265
- Argent, L'* (1928), 101, 114, 115
- Aristotle, 9, 31, 270
- Arnheim, Rudolf, 30–32, 37, 40, 71, 73, 168
- Arrivée d'un train à La Ciotat* (1897), 14, 75, 76, 130
- Arroseur et arrosé* (1896 or 1897), 173, 178
- Art cinema, 81, 87, 89, 101, 253, 263
- Assassinat de Duc de Guise, L'* (1908), 177
- Astruc, Alexandre, 46, 49–55, 59, 61, 67, 77, 78, 79, 87, 113, 120, 156, 235, 312n116
- Attractions, cinema of: as stylistic tendency, 125–127, 132, 137, 139, 151, 268; and culture, 144–146, 301n100
- Aussi longue absence, Une* (1960), 2, 3, 7, 90, 154
- Autumn Moon* (1992), 249
- Backstairs (Hintertreppe, 1921)*, 16, 23
- Bakshy, Alexander, 29
- Ballet mécanique* (1924), 18, 19
- Bardèche, Maurice, 38–42, 44, 46, 47, 52, 55, 60, 61, 70, 72, 73, 75, 118, 270, 275
- Barnet, Boris, 25, 30, 101
- Barr, Alfred H., 24–25
- Barry, Iris, 24, 25–26, 41
- Bartered Bride, The (Die verkaufte Braut, 1932)*, 212
- Basic Story, The, 13–27, 31, 34–35, 37, 40–42, 46, 49, 54, 61, 64, 68–70, 73, 75, 84, 101, 113, 118, 139, 270
- Bataille de neige* (1896), 172
- Battleship Potemkin (Bronenosets "Potemkin," 1925)*, 7, 12, 16, 28, 33, 37, 115
- Bauer, Yevgeni, 187, 188, 200
- Bazin, André, 6, 10, 84, 94, 116, 140, 156, 161, 270, 282; cultural context, 46–51, 83, 284n9; theory of style, 51–61, 87, 88, 99, 117, 151, 158, 160, 241, 264; historiography of style, 61–75, 89, 95, 97, 106, 112, 113, 128, 130, 135, 139, 153, 165–166, 199, 201, 204, 213, 217, 218, 224–225, 231; influence, 75–82, 293n87
- Benjamin, Walter, 141–145, 148, 162
- Bergman, Ingmar, 7, 83, 87, 101, 229, 249, 253
- Best Years of Our Lives, The* (1946), 48, 59, 64, 215, 217, 225–228
- Bezhin Meadow (Bezhin Lug, 1935–1937)*, 218, 219
- Bigger than Life* (1956), 75, 241
- Biograph studio, 13, 22, 26, 41, 102–104, 130, 166, 169, 196

- Biplanar depth, 208, 225, 238
- Birth of a Nation, The* (1915), 12, 13, 18, 22, 24, 26, 30, 31, 37, 97, 103, 119, 130, 132, 158, 268
- Bitzer, Billy, 105
- Black Ball, The* (*Die schwarze Kugel, oder die geheimnisvollen Schwestern*, 1913), 180
- Blow-Out* (1981), 245
- Blue Express* (*Goluboi Ekspres*, 1929), 209
- Bonnie and Clyde* (1967), 247, 248
- Borzage, Frank, 205, 237, 256
- Bottomore, Stephen, 122
- Boulez, Pierre, 85, 89, 91, 95, 288
- Bowser, Eileen, 133, 274, 292n56
- Brakhage, Stan, 83, 87, 114, 231, 232, 290n26
- Brasillach, Robert, 38–42, 44, 46, 47, 52, 55, 60, 61, 70, 72, 73, 75, 118, 270, 275
- Breathless* (*À bout de souffle*, 1960), 7, 83
- Brecht, Bertolt, 12, 51, 85, 93, 94, 105, 106, 111, 160, 266
- Brennende Acker, Die* (1922), 201, 203
- Bresson, Robert, 7, 48, 54, 60, 87, 89, 107, 230, 231, 253
- Brewster, Ben, 122, 177, 183
- Brighton conference of 1978, 103, 104, 118–119
- Brighton school of filmmakers, 41, 99
- Bringing Up Baby* (1938), 224
- Broken Blossoms* (1919), 23, 35
- Brownlow, Kevin, 102, 184
- Brunel, Adrian, 208
- Buffet froid* (1979), 264
- Bulldog Drummond* (1929), 222
- Buñuel, Luis, 50, 87, 154, 253
- Burch, Noël, 117, 156, 270, 288–289; cultural context, 84–89, 120–121; theory of style, 89–95, 166–168, 205; historiography of style, 95–111, 140, 151, 155, 159–160, 164, 197, 198, 260, 300n83; and other research programs, 111–115, 126–128, 133, 135, 137, 139
- By the Law* (*Dura Lex*, 1926), 31, 32
- Cabinet of Dr. Caligari, The* (*Das Cabinet des Dr. Caligari*, 1920), 12, 16, 21, 23, 26, 32, 39, 74, 100, 101, 115
- Cahiers du cinéma*, 44, 46–50, 54, 70, 76–82, 87–90, 92–95, 101, 116, 117, 118, 133, 159–161, 169, 215, 235, 239, 241, 253, 282, 288
- Camera movement, 16–17, 22, 34, 60, 67, 70, 71, 198, 211–217, 219, 225, 250, 263, 313n134, 314n144
- Cameron, John, 238
- Canudo, Riccioto, 23, 29
- Carroll, Noël, 152, 153, 200, 269, 304
- Centering in composition, 96, 97, 165–168, 180, 195, 208, 228, 246, 251
- Chabrol, Claude, 76, 250
- Chaplin, Charlie, 21, 23, 24, 32–33, 35, 44, 201, 202
- Charge of the Light Brigade, The* (1936), 212–213, 233
- Cheat, The* (1915), 20, 35, 69, 96, 97, 132
- Chéreau, Patrice, 250
- Child of the Big City, A* (*Ditya bol'shogo goroda*, 1914), 180
- Chinoise, La* (1967), 93, 94
- Chushingura* (1913 or 1917), 179
- Citizen Kane* (1941), 7, 48, 56–59, 62–65, 69, 70, 73, 89, 113, 116, 128, 158, 160, 217, 221, 224, 225, 228, 229, 241, 247, 268, 282
- Clair, René, 12, 18, 22, 24, 36, 40, 50, 76, 99, 427, 428
- Close-ups, 1, 2, 112, 238, 246, 249, 314n145; and Griffith, 15, 22, 56, 121, 130–131, 296n27; and Standard Version historians, 33, 34, 42, 99, 120, 197; in early film, 41, 121–122, 126, 296n27; and continuity editing, 55, 57, 109, 153, 167, 197, 204, 210, 211, 228, 237, 260; as term 121–123; and deep-focus cinematography, 208, 224–225, 229, 257
- Cobweb, The* (1955), 242, 243
- Cocteau, Jean, 12, 47, 50, 59, 72, 73
- Coen, Joel and Ethan, 256–257
- Collins, Alfred, 42, 166, 172
- Comolli, Jean-Louis, 93–95, 159–163, 181, 182, 198, 205, 209, 247
- Constructive editing, 17–18, 33–34, 74, 230
- Continuity editing, 1–2, 62, 74, 90, 91, 96, 106, 128–129, 133–137, 155, 197–199, 206, 208–209, 211, 214, 225, 229–230, 265
- Conversation, The* (1973), 247
- Coppola, Francis Ford, 7, 247, 256, 261
- Corner in Wheat, A* (1908), 130, 196
- Cranes Are Flying, The* (*Letyat zhuravli*, 1957), 232
- Crestline films, 99–101, 104, 105, 111, 112, 114, 115
- Crime of M. Lange, The* (*Le crime de M. Lange*, 1935), 214
- Cross-cutting, 13–15, 31, 32, 36, 74, 96, 99, 119, 129, 130, 133, 136, 152, 197, 214, 298n51
- Crows and Sparrows* (*Wuya yu maque*, 1949), 1, 2, 52
- Culturalism, 10, 141
- Curtiz, Michael, 212–213, 233
- Dalí, Salvador, 12
- Dame vraiment bien, Une* (1908), 174
- Davies, Terence, 263, 266, 267
- Daydreams* (*Grezy*, 1915), 153
- Debray, Régis, 147–148
- Découpage, 52–55, 59, 61–64, 67, 69, 70, 74, 75, 77, 78, 83, 87, 89, 90, 99, 101, 109, 113, 153, 198, 199–205, 209, 211, 214, 225–227, 235



- Deleuze, Gilles, 116–117, 148
- Delluc, Louis, 23, 25
- DeMille, Cecil B., 20, 35, 96, 99, 132, 183
- Depth of field, 56, 59, 62, 67, 75, 158–160, 162–179, 218, 221–222, 225, 227, 231, 232, 237–238, 245, 257
- Depth staging, 1–2, 43, 56, 63–66, 79, 123–124, 158–160, 162, 163–267. *See also* *Profondeur du champ*
- Dernières vacances, Les* (1948), 54, 58
- De Sica, Vittorio, 48
- Devil and Daniel Webster, The* (1941), 223
- Dialectical research program, 61–68, 75, 82, 121, 124
- Diary of a Country Priest (Journal d'un curé de campagne, 1951)*, 54, 60
- Dieterle, William, 223
- Disney, Walt, 18, 38
- Distant Voices, Still Lives* (1988), 263, 264
- Doña Herlinda and Her Son (Doña Herlinda y su hijo, 1986)*, 249
- Don Juan and Faust (Don Juan et Faust, 1923)*, 209
- Do The Right Thing* (1989), 256, 258
- Dovzhenko, Aleksander, 17, 25
- Dreyer, Carl Theodor, 1, 4, 26, 73, 77, 79, 82, 83, 97, 101, 107, 115, 131, 171, 180, 208–209, 230
- Drunkard's Reformation, A* (1909), 132
- Dupont, E. A., 22, 24, 25, 33
- Duras, Marguerite, 88, 266
- Durgnat, Raymond, 89
- Dust in the Wind (Lian lian fengchen, 1987)*, 267
- Dying Swan, The (Umirayushchii labed', 1917)*, 187, 188, 200
- Eastern Westerner, An* (1920), 200
- Editing, 1, 4, 13–15, 16–18, 26, 31, 33, 34, 37, 39, 43, 44, 51–55, 59, 61–64, 67, 74, 75, 77, 78, 88, 90, 91, 92, 96–97, 101, 104, 109, 112, 117, 119, 120, 121, 122, 123, 125, 126, 128–137, 143–144, 152, 154, 155, 156, 164, 165, 166, 196, 197, 198–211, 214, 219, 225–231, 258, 260. *See also* Analytical editing; Constructive editing; Continuity editing; Cross-cutting; Découpage; Montage; Montage of attractions; Shot/reverse-shot editing
- Eisenstein, Sergei, 17, 24, 25, 35, 43, 50–51, 78, 83, 88, 89, 94, 101, 107, 111, 126, 154, 158, 209, 213, 218, 231–232, 233
- Empiricism, 5, 93, 140, 161
- Enemigos* (1933), 212
- Enfant de Paris, L' (1913)*, 181
- Enfants terribles, Les* (1950), 60
- Epstein, Jean, 15, 22
- Ermler, Fridrikh, 26, 217, 219
- Espoir* (1939), 48–50, 54, 219
- Everything for Sale (Wszystko na sprzedaz, 1968)*, 262
- Eviction, The* (1904), 172
- Explosion of a Motor Car* (1900), 125, 126
- Fairbanks, Douglas, 26, 133, 134, 202
- Fallen Angel* (1945), 233–235, 247
- Fantômas* (1913–1914), 190, 191, 196, 197, 309n72
- Farrebique* (1946), 60
- Fassbinder, Rainer Werner, 262
- Fellini, Federico, 83, 87, 249, 253
- Fernández, Emilio, 230, 232
- Feuillade, Louis, 21, 25, 63, 79, 81, 106, 112, 135, 137, 152, 157, 185, 187–190, 196, 197, 206
- Feu Mathias Pascal* (1925), 16
- Feyder, Jacques, 24, 50
- Film d'Art company, 21, 112
- Fincher, David, 150
- Fireman's Ball (Hori, má panenka, 1966)*, 247
- First Steps Ashore (Joriku dai ippo, 1932)*, 215
- Flaherty, Robert, 61, 69, 73, 74
- Fong Sai-Yuk* (1993), 260
- Ford, John, 59, 73, 76, 221–223, 261
- Foul Play* (1907), 171
- Four Horsemen of the Apocalypse, The* (1921), 204
- Frankenheimer, John, 247
- Freeburg, Victor, 29, 304
- French foreground, 184, 187
- French Impressionist cinema, 18
- French New Wave, 7, 10, 49, 79, 87, 89, 90, 107, 148, 217, 239, 283
- Front line in staging, 183–185, 198, 199
- Fullerton, John, 193, 199
- Gabriel, Teshome, 121
- Gad, Urban, 136, 175, 176, 180, 182, 184, 185, 195, 308n57
- Gance, Abel, 15, 22, 24, 33, 35
- Gartenberg, Jon, 104, 171
- Gaudreault, André, 119, 125–128, 144, 294, 298nn51,52
- General Line, The (Generalnaia liniia, aka Old and New, Staoe i novoe, 1929)*, 154
- German Expressionist cinema, 7, 15, 20, 74, 87, 100, 117, 154, 221
- Gertrud* (1964), 101, 102, 115
- Glenn Miller Story, The* (1954), 238
- Godard, Jean-Luc, 7, 75, 76, 77, 78, 80, 83, 84, 89, 93, 95, 105, 150, 155, 262, 265, 266, 287n97
- Godfather, The* (1972), 256, 257, 259
- Gold Rush, The* (1925), 32, 33
- Gombrich, E. H., 3, 150–152, 156, 164, 174, 222, 276n3, 295

- Grande illusion, La* (1937), 69, 70  
*Grand Theory*, 140, 141, 148  
*Great Citizen, The* (*Veliki grazhdanin*, 1938–1939), 217, 219, 220  
*Great Train Robbery, The* (1903), 7, 13, 14, 21, 24, 26, 42, 126, 129, 172, 197  
*Greed* (1924), 74, 206–208  
 Greenberg, Clement, 86, 87, 100  
 Griffith, D. W., 13, 15, 18, 21, 22, 25, 26, 29, 31, 32, 33, 35, 37, 41, 42, 43, 44, 52, 53, 56, 61, 62, 64, 74, 78, 81, 97, 99, 101, 112, 116, 119, 121, 126, 128, 130–133, 139, 145, 146, 152, 155, 158, 165–166, 169, 171, 173, 184, 195–196, 199, 239, 296n27  
 Guitry, Sacha, 48, 78, 111, 282  
 Gunning, Tom, 125–128, 132, 133, 137, 139, 144–146, 151, 155, 294, 300n78, 301n100, 309n72  
  
 Haggart, William, 106  
 Hanoun, Marcel, 89, 90, 91  
*Hard Day's Night, A* (1963), 243, 244, 246, 247, 262  
 Hawks, Howard, 52, 76, 77, 79, 149, 153  
 Hegel, G. W. F., 20, 28, 31, 44, 64, 74, 85, 86, 114, 117, 139, 147, 148, 160, 270  
 Hepworth, Cecil, 125  
*Hiroshima mon amour* (1959), 83, 88, 116  
 History of vision, 149, 294–295, 306n18; and modernity, 141–146; and postmodernity, 146–148  
 Hitchcock, Alfred, 4, 25, 48, 59, 76, 77, 79, 229, 303n105  
 Hollywood cinema, 31, 39, 44, 47, 50, 55–57, 59, 62, 67, 69, 74–81, 87–89, 95, 113, 114, 116, 120, 127, 133–137, 154, 198–199, 209, 221–228, 230, 237–243, 247, 253, 256–260, 261, 266  
*Homme et une femme, Une* (1966), 248, 249  
 Hou Hsiao Hsien, 247, 266, 267  
*How Green Was My Valley* (1941), 222  
*How to Marry a Millionaire* (1953), 238, 240  
 Huillet, Danièle, 93  
*Humanity and Paper Balloons* (*Ninjo kamifusen*, 1937), 109, 110  
*Hunt for Red October, The* (1990), 258, 259  
 Huston, John, 223  
  
*I Live in Fear* (aka *Record of a Living Being, Iki-mono no kiroku*, 1955), 246, 247  
 Illusionism, 94–97, 99, 100, 104–106, 108, 111, 114, 115, 147, 182  
*Immigrant, The* (1917), 201–202  
 Impression of reality, 94, 159, 160, 162, 163, 198, 269  
 IMR. See Institutional Mode of Representation  
 Ince, Ralph, 97  
 Ince, Thomas, 21, 26, 35, 133  
*India Song* (1975), 266  
*Ingeborg Holm* (1913), 183, 191–194, 197, 263  
*Ingmar's Sons* (*Ingmarssönerna*, 1919), 136–137, 199, 200  
*Inherited Taint, The* (1911), 184  
 Institutional Mode of Representation (IMR), 95–102, 104–106, 108, 109, 111–115, 120, 133, 137, 260  
*Intolerance* (1916), 15, 23, 26, 33, 103, 119, 123, 131  
 Italian Neorealism, 7, 10, 48, 62, 67, 74, 77, 80, 83, 87, 116, 231  
*Ivan the Terrible* (*Ivan Grozny*, 1944–1946), 78, 232, 233  
*I Was Born, But . . .* (*Yumarete wa mita keredo*, 1932), 207  
  
 Jacobs, Ken, 102, 103  
 Jacobs, Lewis, 26, 46, 113, 129, 298n51  
 Jameson, Fredric, 146, 147  
 Japanese cinema, 95, 102, 107–109, 111, 113, 205, 214–217, 269, 289  
*Jardinier et le petit espion, Le* (1895), 104, 173  
*Jaws* (1975), 253–255, 259  
 Jesniewski, Joyce, 132  
*Je vous salue Marie* (*Hail Mary*, 1984), 265, 266  
*Jurassic Park* (1993), 256, 258  
*Justice est faite* (1954), 57  
  
 Kalatozov, Mikhail, 232  
*Kammerspiel*, 16  
 Kant, Immanuel, 28, 86, 117, 161  
*Katzelmacher* (1969), 262  
 Kazan, Elia, 239, 242  
 Keaton, Buster, 25, 79, 200  
 Kiarostami, Abbas, 262, 263  
 Kluge, Alexander, 83  
 Knight, Arthur, 26, 277n32  
 Kozintsev, Grigori, 17, 25, 26, 204, 205  
 Kuleshov, Lev, 25, 27, 31, 32, 34, 122, 154, 181–184, 187, 195, 198, 217, 218, 260  
 Kurosawa, Akira, 101, 107, 111, 246  
  
*Lady Windermere's Fan* (1925), 63  
*Lambchops* (1929), 210  
 Lang, Fritz, 18, 22, 24, 25, 50, 77, 79, 97, 239, 303n105  
 Langlois, Henri, 24, 38, 73, 81, 82, 275, 287n97  
*Last Laugh, The* (*Der letzte Mann*, 1924), 12, 16, 17, 21, 22, 26, 33, 37, 77  
*Last of the Mohicans, The* (1920), 201  
 Law, Clara, 249  
*Lazybones* (1925), 205, 206, 237  
 Lee, Spike, 256  
 Leenhardt, Roger, 48–51, 54–57, 59, 60, 67, 69, 70, 77, 221, 282, 284n16



*Legend of Suram Fortress, The (Ambavi suramis cixisa, 1984)*, 264  
 Léger, Fernand, 12, 19  
 LeGrice, Malcolm, 103, 104  
 Lelouche, Claude, 248, 250  
 Lenses, 56–59, 75, 159–163, 178–185, 204–210, 217, 218, 224, 229–232, 237, 238, 242–248, 249, 251, 253, 257, 259–260, 262  
 Lepage, Robert, 314n149  
 L'Herbier, Marcel, 15, 22, 24, 35, 101, 115, 209  
*Life of an American Fireman, The (1903)*, 13, 112, 121, 129  
*Life of Charles Peace, The (1905)*, 106  
 Lindsay, Vachel, 183, 184  
*Little Foxes, The (1941)*, 48, 57, 59, 65–67, 70, 73, 75, 153, 164, 218, 225, 226, 227  
 Lloyd, Harold, 26, 200  
*Lonedale Operator, The (1911)*, 15, 97, 130, 131  
*Long Goodbye, The (1973)*, 250  
 Long lens, 162, 210, 218, 244–248, 249–253, 259, 262  
 Long take, 59, 60, 62–64, 67, 70, 75, 77, 82, 213–216, 218, 227, 229, 253  
*Long Voyage Home, The (1940)*, 223  
*Love Everlasting (Ma l'amor mio non muore, 1913)*, 179, 266  
*Love Me Tonight (1932)*, 18  
 Lubitsch, Ernst, 18, 25, 30, 63  
 Lukács, Georg, 30  
 Lumet, Sidney, 229  
 Lumière, Louis, 13, 24, 31, 44, 73, 75, 76, 103, 104, 112, 147, 148, 160, 165, 166, 170–175, 185, 197, 218  
*Lune à un mètre, La (1898)*, 14  
*M (1931)*, 18, 19, 77, 91, 92  
*Mabel's Awful Mistake (1913)*, 179  
*Maedchen Rosemarie, Das (1958)*, 248  
*Magnificent Ambersons, The (1942)*, 48, 57, 64, 164  
 Magny, Claude-Edmonde, 54, 59, 67  
 Malraux, André, 48, 49, 51, 52, 60, 72, 81, 219, 282  
*Maltese Falcon, The (1941)*, 223  
 Mamoulian, Rouben, 18  
*Manhattan Madness (1916)*, 202  
*Man with the Rubber Head, The (L'homme à la tête de caoutchouc, 1902)*, 165  
*Marriage Circle, The (1924)*, 30  
*Marseillaise, La (1936)*, 70, 214  
*Mary Jane's Mishap (1903)*, 167  
 Materialist history of style, 94, 95, 101, 159  
 Méliès, Georges, 13, 21, 25, 29, 33, 38, 39, 41, 44, 63, 73, 103, 112, 122, 128–130, 139, 148, 155, 170, 171  
 Melville, Jean-Pierre, 57, 59  
 Menzies, William Cameron, 221, 223

*Metropolis (1927)*, 16, 22  
 Metz, Christian, 93, 116  
 Michelson, Annette, 93, 288  
 Middle-level history, 156–157, 267–268, 295  
 Minnelli, Vincente, 242–243  
 Mise en scène, 4, 32, 78–82, 88, 90, 163–267  
 Mitry, Jean, 6, 24, 42, 93, 118, 119, 135, 161, 179, 205, 275  
 Mizoguchi, Kenji, 79–80, 81, 107, 109, 111, 215–217, 265  
*Modern Musketeer, A (1917)*, 133, 134  
 Modernism in the arts, 21, 24, 44, 49, 51, 72, 83–90, 92, 93–94, 100–101, 105–106, 108, 111–115, 253, 265, 268, 274, 289  
 Modernity and film style, 10, 127, 142–147, 269, 295, 306n18  
 Montage, 34, 36, 44, 51–53, 55, 59, 61, 62–65, 70, 74, 78, 83, 88–90, 93, 101, 147, 209, 217–219. *See also* Soviet Montage filmmaking  
 Montage of attractions, 17–18, 51–52, 126  
*Mother (Mat, 1926)*, 16, 19, 23, 26, 37, 112  
 Moullet, Luc, 76, 79, 81  
 Moussinac, Léon, 23, 31, 35  
 Mug-shot staging, 261–263, 265, 267. *See also* Planimetric image  
 Münsterberg, Hugo, 29  
 Murnau, F. W., 22, 25, 39, 61, 69, 73, 75, 76, 78, 79, 101, 152, 201, 203, 239  
 Murphy, Dudley, 19  
 Museum of Modern Art, 24–27, 41, 42, 103, 129, 274  
*Musketeers of Pig Alley, The (1912)*, 196  
 Musser, Charles, 103, 124, 125, 128, 129, 137, 139, 144, 155, 166, 305n22  
 Myth of total cinema, 70, 113  
  
*Naniwa Elegy (Naniwa erji, 1936)*, 215, 216  
*Nanook of the North (1922)*, 69, 75  
*New Babylon, The (Novyi Vavilon, 1929)*, 17, 26, 204, 205  
 Ng See-Yuen, 247  
 Nilsen, Vladimir, 217, 218  
 Niver, Kemp, 102, 103  
*No Other Woman (1933)*, 222  
 Norms of style, 113, 115, 119–121, 127–128, 151, 155, 156, 158, 268–269  
*Nosferatu (1922)*, 23, 69, 74, 77, 152, 201, 203  
*Nouvelle critique, la*, 48–61, 82, 282  
*Nouvelle mission de Judex, La (1917)*, 138  
*Nouvelle vague. See* French New Wave  
*Nuit américaine, La (1973)*, 149, 269  
  
*October (Oktyabr, 1928)*, 16–18  
 Olivier, Laurence, 59, 72, 85, 229  
*One from the Heart (1982)*, 261  
*Only Angels Have Wings (1939)*, 153  
 Ophuls, Max, 79

- Oppositional Version of stylistic history, 83–84, 92–115  
 Optical pyramid, 163, 181–184, 210, 217, 245  
*Opus III* (1924), 19  
*Os fuzis* (1964), 230  
*Othello* (1952), 230–231  
 Ouedraogo, Idrissa, 204  
*Our Hospitality* (1923), 200  
*Our Town* (1940), 223  
 Ozu, Yasujiro, 107, 109, 111, 113, 156, 205, 207
- Pagnol, Marcel, 48, 55, 282  
*Painted Lady, The* (1912), 15, 132  
 Panavision, 238, 256, 260  
 Pan-focus, 56–59, 224–225, 237  
 Panofsky, Erwin, 25, 27, 31, 43, 141, 150  
 Paradzhanov, Serge, 263, 264, 266  
*Parents terribles, Les* (1954), 72  
*Partie de campagne, Une* (1936), 48  
*Party Card, The (Partiinyi bilet)*, 211  
*Passenger, The* (1975), 247  
*Passion de Jeanne d'Arc, La* (1928), 34, 35, 39, 101, 208, 209, 230  
*Passion Play of Oberammergau, The* (1898), 14  
 Passion plays, 13, 14, 99, 124, 127  
 Pathé company, 122, 177  
*Persona* (1965), 83, 229, 230  
 Perspective in the film image, 71, 93, 94, 96, 159, 160, 161–163, 174, 181–182, 184, 312n117  
*Petit Poucet, Le* (1909), 177, 178, 197  
*Pirosmani* (1971), 3, 263  
*Plan américain*, 55, 184  
 Planimetric image, 2, 168–169, 173, 204, 239, 251, 263, 267. *See also* Mug-shot staging  
*Play Time* (1967), 105, 113  
 PMR. *See* Primitive Mode of Representation  
*Politique des auteurs*, 76, 79, 81  
 Pordenone festival of silent cinema, 119, 135, 140, 294  
 Porter, Edwin S., 13, 25, 29, 33, 42, 43, 99, 112, 116, 121, 127, 129–130, 139, 155, 169, 172  
 Postmodernism, 5, 6, 146–148, 154, 270  
 Preminger, Otto, 76, 77, 79, 82, 233, 235, 242  
*President, The (Praesidenten)*, 1919, 1, 26, 50, 52, 97  
 Primitive cinema, 61, 62, 74, 95, 99, 100, 102–106, 111, 112, 114, 117, 124–128, 133, 135, 141, 158, 159, 160, 164–167, 197, 288–289  
 Primitive Mode of Representation (PMR), 104–106, 111–114, 128, 137, 164, 166–168, 197, 288–289  
 Problem/solution model of stylistic history, 149, 150, 155–156, 268–270  
*Profondeur de champ*, 56–59, 62, 63, 65, 67, 113, 158, 159–160, 166, 201, 209, 224, 241, 260. *See also* Depth staging  
*Prospero's Books* (1991), 263  
 Protazanov, Jakov, 185
- Qué viva Mexico!* (1930–1932), 218, 219  
*Quo Vadis?* (1913), 181
- Rack focus, 212, 214, 218, 240, 242, 248–253, 258–259  
 Ray, Nicholas, 69, 75, 76, 241, 244  
 Ray, Satyajit, 253  
 Realism, 43–45, 49, 51, 53, 59, 61, 63–65, 67, 68, 71–75, 77, 80, 83, 84, 88–90, 94–95, 108, 113, 159–162, 195, 198, 282  
*Rebel without a Cause* (1954), 242, 244  
 Recessional staging, 169–170, 174, 178, 218, 265–267  
*Red and White Roses* (1913), 1, 185, 186–187, 195, 197, 268  
*Red Desert* (1964), 248  
*Reflections on Black* (1955), 232  
*Règle du jeu, La* (1939), 65, 68, 70, 74, 91, 214, 232, 235  
 Renoir, Jean, 4, 48, 49, 56, 62, 65, 67–70, 71, 74, 75, 77, 79, 83, 107, 112, 117, 158, 160, 213–214, 217, 232, 235, 239, 286n77  
 Resnais, Alain, 60, 81–84, 88, 89, 93, 101  
 Riegl, Alois, 141  
*Rio Escondido* (1947), 232  
*Rise to Power of Louis XIV, The (La prise de pouvoir par Louis XIV)*, 1966, 250  
*River of No Return* (1954), 242  
 Rivette, Jacques, 76–79, 91, 237, 239, 241  
 Rohmer, Eric, 75–78, 83, 282–283  
*Roman d'un tricheur, Le* (1936), 48  
 Ropars-Wuilleumier, Marie-Claire, 89, 90, 117, 121  
 Rossellini, Roberto, 48, 77, 249, 250  
 Rotha, Paul, 21, 22, 118  
*Roue, La* (1923), 39, 74  
 Rouquier, Georges, 60  
 Rudolph, Alan, 250  
 Ruttman, Walter, 18, 23
- Sadoul, Georges, 6, 41–42, 46, 47, 49, 51, 59, 62, 75, 93, 99, 105, 113, 118, 274, 275, 279n69, 296n12  
 Salt, Barry, 119, 139, 144  
 Sartre, Jean-Paul, 51, 57, 282  
*Scarlet Pimpernel, The* (1935), 212  
 Schemas, stylistic, 152–157, 158, 267–269; of staging, 165–267  
 Scorsese, Martin, 7, 257  
 Scott, Tony, 256  
 Seldes, Gilbert, 37–38, 275  
 Sennett, Mack, 21



- Serialism, 85, 111  
 Shengelaya, Georgy, 263  
 Shimazu, Yasujiro, 215  
 Shot/reverse-shot editing, 53, 55, 74, 77, 89,  
 109, 137, 152, 156, 208, 210, 213, 214, 233,  
 247, 256, 299n77  
*Siegfried* (1923), 22, 23  
*Silence de la mer, La* (1949), 57, 58  
*Silent Moebius* (1991), 182  
*Sir Arne's Treasure (Herr Arnes Pengar)*, 1919), 23  
 Sitney, P. Adams, 87, 294n93  
 Sjöström, Victor, 25, 35, 136–137, 157, 183,  
 191–194, 197, 199, 206  
*Skyscrapers, The* (1906), 169, 172  
 Socialist Realism, 51, 217–219  
 Soft style of cinematography, 204–205, 210  
 Soviet Montage filmmaking, 7, 17, 26, 33, 44,  
 117, 126, 158, 209  
*Speed* (1994), 239  
 Spielberg, Steven, 253–255  
*Stagecoach* (1939), 73, 153, 221  
 Staging in depth, 1, 56–68, 79, 105–106, 112,  
 123–124, 158–267  
 Staiger, Janet, 120, 274, 282  
 Standard Version of stylistic history, 9, 12,  
 27–45, 46, 49, 50, 53, 54, 56, 61, 62, 68–70,  
 72, 73, 75, 81, 84, 89, 94, 95, 97, 99, 100,  
 106, 112, 115, 116–125, 128, 130, 133, 139,  
 140, 143, 151, 164–165, 183, 197, 199, 218,  
 227, 270  
*Star Is Born, A* (1954), 79, 239, 242  
 Straub, Jean-Marie, 83, 93  
 Stroheim, Erich von, 26, 69, 73, 75, 206–208,  
 213  
*Suburbanite, The* (1905), 170  
 Summers, Rollin, 29, 30  
*Sur les rails* (1912), 184  
*Sylvester* (1923), 16, 20, 35  
  
 Tableau style, 1, 63, 99, 100, 103–105, 111–113,  
 114, 122, 127, 135–137, 166, 197–198, 205,  
 262, 266  
*Tabu* (1931), 69, 76  
 Tarantino, Quentin, 7  
 Tati, Jacques, 48, 105, 230, 231, 253  
 Telephoto lens. *See* Long lens  
*Terje Vigen* (1916), 16  
*Terra trema, La* (1948), 48, 67, 231  
 Theater and cinema, 1, 2, 12, 18, 26, 28, 30–31,  
 34, 37, 39, 40, 48, 50, 53, 54–55, 56, 57,  
 59–60, 62, 63, 72, 97, 99, 106–108, 112, 133,  
 135, 159, 160, 166, 182, 183, 193, 195  
*These Three* (1936), 223  
*This Was My Father's Crime (Haza ma Ghanahu*  
*Abi*, 1945), 230  
 Thompson, Kristin, 120, 122, 133, 135–137,  
 144, 156, 178, 273, 274, 276n18, 281,  
 286n74, 287, 299n77, 304, 309n60  
*Through the Olive Trees (Zire derakhtan-e zey-*  
*toon*, 1994), 262, 263  
 Toland, Gregg, 56–59, 64, 73, 165, 221–227,  
 245  
*Tom, Tom, the Piper's Son* (1905), 102–104, 166,  
 167  
 Top-down historiography of style, 141, 149,  
 159, 268, 271, 295  
 Tourneur, Maurice, 97, 102, 132, 201  
*Toy Story* (1995), 182  
*Train, The* (1964), 247  
 Trauberg, Leonid, 17, 25–26, 204, 205  
*Trip to the Moon, A (Une voyage à la lune,*  
 1902), 7, 128, 129  
 Truffaut, François, 43, 76, 149, 156, 287n85  
*Twentieth Century* (1934), 52–53  
  
*Ugetsu monogatari* (1953), 79, 80  
*Uncle Tom's Cabin; or, Slavery Days* (1903), 129,  
 169  
  
*Vacances de M. Hulot, Les* (1953), 231  
*Vampires, Les* (1915–1916), 135, 187–189, 197  
*Vampyr* (1932), 114  
*Variety (Varieté)*, 16, 33, 34  
 Vasari, Giorgio, 9, 20, 27, 150, 270  
 Vertov, Dziga, 25, 101  
 Vidor, King, 25, 40  
*Vie du Christ, La* (1906), 171  
 Visconti, Luchino, 7, 48, 67, 249  
*Vivre sa vie* (1962), 262  
*Vow, The (Klyatva)*, 1946), 232  
*Voyage to Cythera (Taxidi sta Kithira)*, 1984),  
 264, 265  
*Voyage to Italy (Viaggio in Italia)*, 1954), 77, 78,  
 116  
  
 Wajda, Andrzej, 248, 262  
 Walsh, Raoul, 102, 132  
*Warning, The* (1914), 98  
*Waxworks (Wachsfigurenkabinett)*, 1924), 23, 26  
*Weisse Rosen* (1914), 180  
 Welles, Orson, 48, 49, 50, 56–59, 62–65, 67, 69,  
 71, 73–77, 83, 101, 112, 117, 130, 153, 164,  
 165, 201, 213, 215, 216, 217, 221, 224–225,  
 228–231, 241, 261, 311n105  
*Where Now Are the Dreams of Youth? (Seizhun*  
*no yume imaizuko)*, 1932), 110, 207  
 Widescreen cinema, 60, 79, 82, 149, 212, 237,  
 238–243, 253–259, 262, 263, 268, 269, 283  
*Wife, Be Like a Rose! (Tsuma yo bara no yo ni,*  
 1935), 109  
 Winkelmann, Johann Joachim, 20, 28  
*Wings* (1927), 208  
 Wölfflin, Heinrich, 117, 141, 168, 169

- Wong Kar-Wai, 314n149  
*World of Apu, The (Apu sansar, 1959)*, 230  
Wyler, William, 48, 56, 59, 62, 64, 65–67, 69,  
71, 73, 75, 112, 151, 153, 158, 164, 213, 215,  
216, 217, 221, 222–223, 224–228, 282  
*Yaaba* (1989), 204  
Yamanaka, Sadao, 107, 109  
*Your Unknown Brother (Dein unbekannter  
Bruder, 1981)*, 264  
Zecca, Ferdinand, 63  
Zoom, 246, 247, 249–250  
Zsigmond, Vilmos, 260