

CONTENTS

Introduction	1
The Ontology of the Photographic Image	9
The Myth of Total Cinema	17
The Evolution of the Language of Cinema	23
The Virtues and Limitations of Montage	41
In Defense of Mixed Cinema	53
Theater and Cinema	76
Part One	76
Part Two	95
<i>Le Journal d'un curé de campagne</i> and the Stylistics of Robert Bresson	125
Charlie Chaplin	144
Cinema and Exploration	154
Painting and Cinema	164
<i>Notes</i>	173
<i>Index</i>	179