

DOSSIER HITCHCOCK

MARGINALIA HORS SÉRIE NO 21 : ÉTUDES SUR ALFRED HITCHCOCK



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Ce dossier Hitchcock est une bibliographie de base des études sur la vie et l'oeuvre du cinéaste Alfred Hitchcock. Le document est divisé en trois parties : les ouvrages biographiques, les études sur l'ensemble de l'oeuvre, les études sur quelques films spécifiques comme *Psycho* ou *Vertigo*.

The Hitchcock File is a basic bibliography of secondary sources about the life and work of film director Alfred Hitchcock. It is divided in three parts : biographies, studies of the work, studies on some specific films like *Psycho* or *Vertigo*.

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BIOGRAPHIES

Cette première partie rassemble les ouvrages biographiques et/ou les monographies qui se présentent comme des introductions générales à la vie et à l'oeuvre d'Alfred Hitchcock. A noter que, quand disponibles, les études traduites en français sont présentées en premier, et la version originale ensuite.

ARAUJO, Inacio, **Alfred Hitchcock**, Sao Paulo, Brasiliense, 1982, 105 pages.

AUZEL, Dominique, **Alfred Hitchcock**, Toulouse, Editions Milan, (Les Essentiels), 1997, 63 pages.

BRAAD THOMSEN, Christian, **Hitchcock : hans liv og film**, Kobenhaven, Glydendal, 1990, 292 pages.

BRION, Patrick, **Hitchcock : biographie, filmographie illustrée, analyse critique**, Paris, la Martinière, 2000, 591 pages.

CARLINI, Fabio, **Alfred Hitchcock**, Firenze, La nuova italia, (Il castoro cinema, 5), 1974, 115 pages. Réédition : Roma, L'Unita & Milano, Il Castoro, 1995, 146 pages.

CARRENO, José Maria, **Alfred Hitchcock**, Madrid, J.C., (Directores de cine, 3), 1980, 155 pages. [Bibliographie et filmographie de Juan Carlos Polo]. Réédition : 1984, 155 pages.

CASTRO DE PAZ, José Luis, **Alfred Hitchcock**, Madrid, Cetera, (Signo e imagen. Cineasta, 49), 2000, 228 pages.

CHANDLER, Charlotte, **It's Only a Movie . Alfred Hitchcock : A Personal Biography**, London, Simon & Schuster, 2005, xvi, 349 pages.

Charlotte Chandler draws from her extensive conversations with Hitchcock, frequently revealing unknown facts and unexpected insights into the man, the director, and his films. Author of acclaimed biographies of Groucho Marx, Federico Fellini, and Billy Wilder, Charlotte Chandler spent several years with Hitchcock discussing his life and his amazing career. She also talked with his wife, Alma, and daughter, Pat, as well as many of the screen legends who appeared in his films, including Cary Grant, Ingrid Bergman, James Stewart, Grace Kelly, Joan Fontaine, Laurence Olivier, Michael Redgrave, John Gielgud, Gregory Peck, Henry Fonda, Tippi Hedren, James Mason, Eva Marie Saint, Kim Novak, Anthony Perkins, Janet Leigh, and others.

CONDON, Paul & Jim SANGSTER, **The Complete Hitchcock**, London, Virgin Books, 1999, 300 pages.

A comprehensive guide to all Hitchcock's works including TV series and early silent films, as well as Hollywood classics. Biographical essays cover Hitchcock and many of the actors in his films, and a modern perspective examines his influences on other film-makers over the years.

DUNCAN, Paul, **The Pocket Essential : Alfred Hitchcock**, Harpenden, Pocket Essentials, 1999, 96 pages.

Includes an introductory essay on Hitchcock, reviews and analysis of all of Hitchcock's films, and a handy reference section that lists all the far weightier books about Hitchcock that, at a price, are available to the enthusiast.

DURGNAT, Raymond, **The Strange Case of Alfred Hitchcock, or the Plain Man's Hitchcock**, London, Faber, 1974, 419 pages.

FALK, Quentin, **Mr. Hitchcock**, London, Haus Publishing, (Life & Times), 2007, vii, 200 pages.

This book offers us an understanding of how Hitchcock's complex personality helped shape his movies and his attitudes towards his leading ladies. It's a fine introduction to one of the most important figures in cinema history and it will have you yearning to watch Hitch's films again.

FREEMAN, David, **Les derniers jours d'Alfred Hitchcock ; suivi du scénario du film *Nuit brève***, Paris, Jade, 1985, 270 pages. Ed. or. : **The Last Days of Alfred Hitchcock : A Memoir Featuring the Screenplay of Alfred Hitchcock's *the Short Night***, Woodstock (NY), Overlook Press, 1984, 281 p.

HAEFFNER, Nicholas, **Alfred Hitchcock**, Harlow, Pearson/Longman, (On Directors), 2005, ix, 125 pages.

Nicholas Haeffner provides a comprehensive introduction to Alfred Hitchcock's major British and Hollywood films, navigating the audience through a wealth of critical commentaries. One of the acknowledged giants of film, Hitchcock's prolific half-century career spanned the silent and sound eras and resulted in 52 films of which *Rear Window* (1954), *Vertigo* (1958) and *Psycho* (1960) are now seen as classics within suspense, melodrama and horror genres.

JENDRICKE, Bernhard, **Alfred Hitchcock**, Reinbek bei Hamburg, Rowohlt, (Rowohlt's Monographien, 420), 1993, 158 pages. Réédition : 1999.

Einen kompakten Überblick über Leben und Werk eines der bedeutendsten Regisseure der Filmgeschichte liefert dieses kleine Taschenbuch. Alfred Hitchcock hat wie kaum ein zweiter Regisseur eine unglaublich ergiebige Schaffensperiode mit Erfolg an den Kinokassen verbunden und sich mit Filmen wie *Psycho*, *Berüchtigt* oder *Im Schatten des Zweifels* einen Platz in der Filmgeschichte gesichert. Seine filmische Brillanz, man denke nur an die Szenen mit James Stewart und Kim Novak im Glockenturm von *Vertigo*, gepaart mit seinem Gespür für das Geschäft, verhalfen Hitchcock zu einer herausragenden Position als Filmemacher.

KAGANSKI, Serge, **Alfred Hitchcock**, Paris, Éditions Hazan, (Lumières, 1), 1997, 199 pages.

KAPSIS, Robert E., **Hitchcock : The Making of a Reputation**, Chicago, University of Chicago Press, xvi, 313 pages.

Through a close examination of Hitchcock's personal papers, scripts, production notes, publicity files, correspondence, and hundreds of British and American reviews, Robert Kapsis here traces Hitchcock's changing critical fortunes.

McGILLIGAN, Patrick, **Alfred Hitchcock : une vie d'ombre et de lumière**, Lyon, Institut Louis Lumière, Arles, Actes Sud, 2011, 1127 pages. Ed. or. : **Alfred Hitchcock : A Life in Darkness and Light**, New York, Harper Perennial, 2004, 864 pages.

De l'enfance rarement explorée pour comprendre la genèse de son inspiration aux relations d'Alfred Hitchcock avec les femmes, avec l'argent, avec les studios, avec François Truffaut, cette biographie définitive explique comment l'un des plus grands cinéastes de l'histoire a construit une oeuvre où l'étrange se mêle à l'extrême intelligence, jusqu'au mausolée qui fait de lui pour toujours le "Maître du suspense".

MOGG, Ken , **The Alfred Hitchcock Story**, Dallas, Taylor, 1999, ix, 211 pages. Réédition : London, Titan Books, 2008, 192 pages. Avec une préface de Janet Leigh.

The first comprehensively illustrated look at the career of Alfred Hitchcock. In the tradition of the acclaimed *The Hammer Story*, it is an authoritative, film-by-film guide to 'the Master' and his work, from the early silent days of *The Lodger*, through his classic British period of *The 39 Steps*, to the Hollywood success of *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho* and beyond. Packed with hundreds of stills and posters, with many rare or unseen images, and with additional features including the director's famous cameos, this is the ultimate book for the Hitchcock fan.

PERRY, George, **Hitchcock**, Garden City, Doubleday, 1975, 126 pages.

PHILLIPS, Gene D., **Hitchcock**, London, Macmillan, 1975, 126 pages.

PHILLIPS, Gene D., **Alfred Hitchcock**, Boston, Twayne Publishers, 1984, 211 pages.

SIMSOLO, Noël, **Alfred Hitchcock**, Paris, Éditions Seghers, (Cinéma d'aujourd'hui), 1969, 188 pages. Propos d'Alfred Hitchcock.

Panorama critique, témoignages, filmographie, bibliographie, 60 documents iconographiques.

SKWARA, Janusz, **Hitchcock**, Warszawa (Varsovie), Wydawnictwa artystyczne i filmowe, 1974, 142 pages.

SPOTO, Donald, **La Face cachée d'un génie : la vraie vie d'Alfred Hitchcock**, Paris, Albin Michel, 1989, 615 pages. Réédition : Paris, Ramsay, (Ramsay Poche. Cinéma), 1994, 615 pages. Ed. or. : **The Dark Side of a Genius : The Life of Alfred Hitchcock**, Boston, Little Brown, 1983, xiv, 594 pages. Réédition : New York, Da Capo Press, 1999, xiv, 594 pages, avec une nouvelle introduction.

TAYLOR, John Russell, **Hitch : The Life and Times of Alfred Hitchcock**, London & Boston, Faber & Faber, 1978, 320 pages. Réédition : New York, Pantheon Books, 1978, 320 pages & New York, Da Capo Press, 1996, 324 pages.

The author, a distinguished film critic and friend of Hitchcock's, enjoyed his full cooperation. Based on numerous interviews, with photos from the private family albums, and an in-depth study of the making of his last film, this biography of the director is as intriguing, revealing, perverse, and entertaining as any Hitchcock classic.

TORO, Guillermo del, **Hitchcock**, Pozuelo de Alarcon, Madrid, Espasa, (Espasa Forum), 2009, 285 pages.

WYDRA, Thilo, **Alfred Hitchcock : Leben, Werk, Wirkung**, Berlin, Suhrkamp, (Suhrkamp Basis Biographie, 43), 2010, 159 pages.

« Die Leute glauben, ich sei ein Monster. » A. H. Alfred Hitchcock: Ein Name, der zu einer Marke wurde. Jeder scheint ihn zu kennen, sein gezeichnetes Profil, seine exzentrischen Cameo-Auftritte in den eigenen Filmen. Und dennoch bleibt der weltweit populärste Filmregisseur als Mensch ein Unbekannter. Angst und Phobien bestimmten das Leben und Arbeiten des scheuen »Master of Suspense«, der mit *Vertigo*, *Psycho* oder *Die Vögel* zeitlose Meisterwerke der Filmgeschichte schuf.

ZIMMER, Jacques, **Alfred Hitchcock**, Paris, J'ai Lu, (J'ai Lu Cinéma), 1988, 143 pages.

Jacques Zimmer, sans parti pris, toutes passions apaisées, expose avec clarté et précision comment et pourquoi Hitchcock est l'un des plus grand artistes du 7ème art.

ÉTUDES GÉNÉRALES GENERAL STUDIES



ABRAMSON, Leslie H., **In the Eye of the Director : Self-Reflexivity in the Films of Alfred Hitchcock**, Chicago, The University of Chicago, 1997, 322 pages.

ADAIR, Gene, **Alfred Hitchcock : Filming Our Fears**, Oxford, Oxford University Press, (Oxford Portraits), 2002, 160 pages.

Alfred Hitchcock is a fascinating look at the life of one of the most influential filmmakers in the world -- a man known for his portly profile and distinct, leery voice almost as much as for his groundbreaking movies. From Hitchcock's first film, *Blackmail* -- the first British movie with sound -- to his blockbuster Hollywood successes, *Psycho*, *The Birds*, *Rear Window*, and *Vertigo*, *Alfred Hitchcock* chronicles the Master of Suspense's close working relationship with his wife, Alma, who was an integral part of his filmmaking process, and the struggle to gain full artistic control over his work.

AGNEL, Aimé, **Hitchcock et l'ennui : une psychologie à l'oeuvre**, Paris, Ellipses, 2011, 189 pages.

Nombreux sont les personnages qui s'ennuient dans les films d'Alfred Hitchcock. Certains d'entre eux s'en plaignent ouvertement. Tel James Stewart, dans *Fenêtre sur cour*, qui a du mal à supporter l'immobilité à laquelle il est contraint, ou Teresa Wright, dans *L'Ombre d'un doute*, qui prend conscience de la vie bourgeoise étreinte dans laquelle sa famille s'est enlisée. Pour d'autres l'ennui est existentiel (Cary Grant, dans *La Mort aux trousses*, Tippi Hedren, dans *Les Oiseaux*), et, parfois, mortifère (*Psychose*). Le meilleur

antidote à l'ennui est alors l'enfant que ces personnages découvrent en eux qui n'est plus l'enfant qu'ils ont été, mais celui qu'ils sont devenus, l'enfant de la maturité. Sans doute Hitchcock a-t-il dû beaucoup s'ennuyer pour avoir su si bien nous donner à vivre, par le jeu du suspense, un temps où le rythme, l'émotion et l'enfance retrouvent enfin leurs pouvoirs.

ALBERICH, Enrique, **Alfred Hitchcock : el poder de la imagen**, Barcelona, Fabregat, 1987, 414 pages.

ALLEN, Richard, **Hitchcock's Romantic Irony**, New York, Columbia University Press, (Film and Culture), 2007, xxi, 295 pages.

Is Hitchcock a superficial, though brilliant, entertainer or a moralist? Do his films celebrate the ideal of romantic love or subvert it? In a new interpretation of the director's work, Richard Allen argues that Hitchcock orchestrates the narrative and stylistic idioms of popular cinema to at once celebrate and subvert the ideal of romance and to forge a distinctive worldview-the amoral outlook of the romantic ironist or aesthete.

ALLEN, Richard & Sam ISHII-GONZALES (eds.), **Alfred Hitchcock : Centenary Essays**, London, British Film Institute, 1999, xxi, 362 pages.

Part 1 Hitchcock's poetics: suspense and its master - theory vs practice, Deborah Knight and George McKnight--Hitchcock, fin de partie, Raymond Bellour--Hitchcock as sabateur, Susan Smith--the theatre in English Hitchcock. Part 2 Hitchcock and modernism: Hitchcock at the margins of noir, James Naremore--the efforts of Eros - Hitchcock with the surrealists, S. Ishii Gonzales--the cult of representation - painting and sculpture in Hitchcock, Brigitte Peucker--Hitchcock's "rope", Peter Wollen. Part 3 Politics, ideology, television: the outer circle - Hitchcock on television, Tom Leitch--we might even get in the news reels - the press and democracy in Hitchcock's World War II anti-fascist films, Ina Rae Hark--you wanna check my thumb prints? "Vertigo", the trope of invisibility and cold war nationalism, Robert Corber--on espionage and "The 39 Steps", Toby Miller. Part 4 Sexuality/romance: "Marnie" and the foreclosure of lesbian identity, Jacqueline Joyce--Hitchcock's future, Lee Edelman--are snakes necessary? in the films of Hitchcock and Preston Sturges, Lesley Brill--"Vertigo" and feminist theory, Susan White. Part 5 Fin de siècle Hitchcock: Hitchcock the dandy, Thomas Elsaesser--returning to the scene of the crime - "Psycho" and the remake,

William Rothman--James, Hitchcock and the fate of character, Paula Marantz Cohen--Hitchcock, Metasceptic, Richard Allen.

ALLEN, Richard & Sam ISHII-GONZALES (eds.), **Hitchcock : Past and Future**, London & New York, Routledge, 2004, xix, 284 pages.

Introduction : Richard Allen

Section I Authorship and Aesthetics

1. Hitch: A Tale of Two Cities (London and Los Angeles): Peter Wollen
2. Hitchcock and Humor : James Naremore
3. Doubles and Doubts in Hitchcock û The German Connection : Bettina Rosenblatt
4. The Object and the Face: Notorious, Bergman and the Close-Up : Joseph McElhaney
5. Unknown Hitchcock: The Unrealized Projects Sydney Gottlieb

Section II French Hitchcock

6. To Catch a Liar: Bazin, Chabrol and Truffaut Encounter Hitchcock : James M. Vest
7. Hitchcock, The First Forty-Four Films: Chabrol and Rohmer's "Politique des Auteurs" Walter Raubicheck

8. Hitchcock with Deleuze : Sam Ishii-Gonzales

Section III Poetics and Politics of Identity

9. Music and Identity: The Struggle for Harmony in Vertigo : Daniel Srebniak
10. The Silence of The Birds: Sound Aesthetics and Public Space in Later Hitchcock : Angelo Restivo
11. The Master, The Maniac, and Frenzy: Hitchcock's Legacy of Horror : Adam Lowenstein
12. Hitchcock's Ireland: The Performance of Irish Identity in Juno and the Paycock and Under Capricorn : James Morrison
13. Hitchcock and Hom(m)osexuality : Patricia White

Section IV Death and Transfiguration

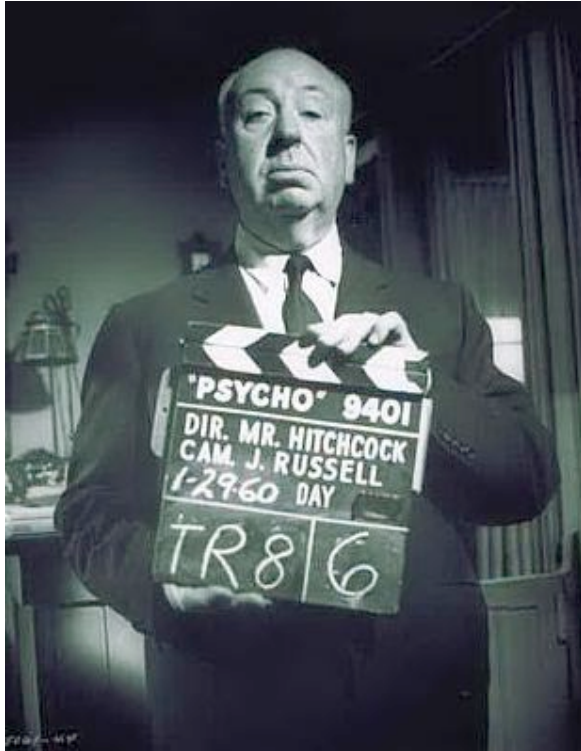
14. Death Drives : Laura Mulvey
15. Of "Farther Uses of the Dead to the Living": Hitchcock and Bentham : Miran Bozovic
16. Is There A Proper Way To Remake A Hitchcock Film? :Slavoj Zizek

ALONSO, Ismael, **Welles y Hitchcock : dos cineastas separados por aquello que les une**, Madrid, AstraZeneca, 2000, 58 pages.

ANON., **Alfred Hitchcock**, Madrid, Filmoteca Nacional de Espana, 1978, 181 pages.

ANON., **Alfred Hitchcock**, Lisboa, Cinemateca Portuguesa, 1982, 320 pages.

ANON., **Hitchcock und die Filmmusik**, München, Grin Verlag, 2010, 80 pages. [Die Entwicklung und Verwendungsmöglichkeiten der Filmmusik anhand ausgewählte Werke des Regisseurs Alfred Hitchcock].



ANON., **Alfred Hitchcock : 50 ans de suspense**, in **Stars du Grand Écran**, no 1, Le Perreux, Éditions Schiava, 1980.

ARGINTEANU, Judy, **The Movies of Alfred Hitchcock**, Minneapolis, Lerner Publications, 1994, 80 pages.

ARRANZ, David Felipe, et alii, **El universo de Alfred Hitchcock**, Madrid, Notorius, 2007, 205 pages. Ouvrage coordonné par Guillermo Balmori.

ASOCIATION espanola de Historiades del cine, **De Dali a Hitchcock : los caminos en el cine**, Madrid, Asociacion espanola de Historiadores del cine, 1995, 427 pages.

AUILER, Dan, **Les Cahiers de Hitchcock : les secrets d'un créateur de génie**, Paris, Jean-Claude Lattès, 1999, 301 pages. Ed. or. : **Hitchcock's Notebooks : An Authorized and Illustrated Look Inside the Creative Mind of Alfred Hitchcock**, New York, Spike, 1999, 567 pages. Réédition : New York, Harper Entertainment, 2001, 567 pages.

With the complete cooperation of the Hitchcock estate and access to the director's notebooks, journals, and archives, Dan Auiler takes you from the very beginnings of story creation to the master's final touches during post-production and publicity. Actual production notes from Hitchcock's masterpieces join detailed interviews with key production

personnel, including writers, actors and actresses, and Hitchcock's personal assistant of more than thirty years.

AUSTAD, Jonathan, **Hemingway and Hitchcock : An Examination of the Aesthetic Modernity**, thèse de doctorat/PhD, The Florida State University, 2008, 135 pages.

BADMINGTON, Neil, **Hitchcock's Magic**, Cardiff, University of Wales Press, 2011, x, 208 pages.

This book answers the questions about the influence and ongoing appeal of Hitchcock's work by focussing upon the fabric of the films themselves, upon the way in which they enlist and sustain our desire, holding our attention by constantly withholding something from us. We keep watching, keep revisiting the stories, because there is always something left to see and know.

BAGGETT, David & William A. DRUMIN (eds.), **Hitchcock and Philosophy : Dial M for Metaphysics**, Chicago, Open Court, (Popular Culture and Philosophy), 2007, xii, 273 pages.

Being Alfred Hitchcock

Part I The Mystery of Everyday Life

1. Sabotage: Chaos Unleashed and the Impossibility of Utopia : WILLIAM A. DRUMIN

2. Shadow of a Doubt: Secrets, Lies, and the Search for the Truth :ANGELA CURRAN

3. Rope: Nietzsche and the Art of Murder

SHAI BIDERMAN and ELIANA JACOBOWITZ

Part II Horrors Without End

4. Psycho: Horror, Hitchcock, and the Problem of Evil : PHILIP TALLON

5. The Birds: Plato and Romantic Love

RAJA HALWANI and STEVEN JONES

6. Featherless Biped: The Concept of Humanity in The Birds : SCOTT CALEF

7.. Hitchcock's Existentialism: Anguish, Despair, and Redemption in Breakdown

SANDER LEE

Part III The Reeling Mind

8. Vertigo and the Pathologies of Romantic Love : NOEL CARROLL

9. Vertigo: Scientific Method, Obsession, and Human Minds : DAN FLORY

10. On Being Mr. Kaplan: Personal Identity in North by Northwest : STEVEN W. PATTERSON

11. Ethics or Film Theory? The Real McGuffin in North by Northwest :THOMAS E. WARTENBERG

Part IV Hitchcock's Ethical Dilemmas

12. Liberalism Adrift in Lifeboat : RANDALL E. AUXIER

13. Why Be Moral? Amorality and Psychopathy in Strangers on a Train : STEVEN M. SANDERS

14. Rear Window: Hitchcock's Allegory of the

Cave : MICHAEL SILBERSTEIN

15. Rear Window: Looking at Things Ethically
AEON J. SKOBLE

Part V What's It All About, Alfred?

16. Plot Twists and Surprises: Why Are Some Things Improbable? : KEVIN KINGHORN

17. The Hitchcock Cameo: Aesthetic Considerations : JASON HOLT

18. Knowing When to Be Afraid: Rationality and Suspense : CATHERINE JACK DEAVEL and DAVID PAUL DEAVEL

19. Shadow of a Doubt and Marnie: Entries into a Mind : ROBERT J. YANAL

BALSAMO, Beatrice, **Hitchcock : il volto e la cosa**, Milano, Mimesis, (Cinema, no 1), 2010, 197 pages.

BARBE, Norbert-Bertrand, **Hitchcock**, Mouzeuil - Saint-Martin, Bès, (La Pensée de l'image, 8), 2004, 11 pages

BARBIER, Philippe & Jacques MOREAU, **Alfred Hitchcock**, Paris, Éditions Pac, 1985, 87 pages. [avec la collaboration d'Elisabeth Personne et de Jean-Laurent Passy].

BARR, Charles, **English Hitchcock**, Moffat, Cameron & Hollis, (Movie Book Series), 1999, 25 pages.

The Lodger, Blackmail, The Man Who Knew Too Much, The 39 Steps, and The Lady Vanishes are films of enormous wit and sophistication -- masterworks in their own right. Hitchcock's critical reputation has so far been founded on his American films, an imbalance that English Hitchcock rectifies. Its entertaining and elegantly written text, supported by 240 well-chosen stills and frame enlargements, offers a detailed and thoroughly documented reading of the films.

BAZIN, André, **Le Cinéma de la cruauté : Eric von Stroheim, Carl Th. Dreyer, Preston Sturges, Luis Bunuel, Alfred Hitchcock, Akira Kurosawa**, Paris, Flammarion, 1975, 224 pages.

La partie consacrée à Hitchcock contient une série d'articles publiés entre 1945 et 1958 : *L'ombre d'un doute*, *Soupçons*, *Les Enchaînés*, *Panoramique sur Hitchcock*, *Les 39 marches*, *Faut-il croire en Hitchcock ?*, *L'Inconnu du Nord-Express*, *Une Femme disparaît*, *Lifeboat*, *Hitchcock contre Hitchcock*, *La Main au collet*, *Fenêtre sur cour*, *L'homme qui en savait trop*, *Hitchcock par Rohmer et Chabrol*.

BEIER, Lars-Olaf & Georg SEESSLEN (dir.), **Alfred Hitchcock**, Berlin, Bertz+ Fischer, 1999, 480 pages.

Avec la participation de Michael Althen, Frank

Arnold, Markus Bauck, Lars-Olav Beier, Ulrich von Berg, Hans-Christoph Blumenberg, Brigitte Desalm, Gregor Dotzauer, Thomas Elsaesser, Michael Esser, Fritz Göttler, Stefan Grisseemann, Norbert Grob, Volker Günske, Alexander Horwath, Wolfgang Jacobsen, Peter W. Jansen, Andreas Kilb, Annette Kilzer, Peter Körte, Daniel Kothenschulte, Klaus Kreimeier, Ulrich Kriest, Claudia Lenssen, Anke Leweke, Verena Lueken, Helmut Merker, Gerhard Midding, Katja Nicodemus, Karlheinz Oplustil, Harald Pauli, Milan Pavlovic, Lars Penning, Veronika Rall, Stefan Reinecke, Rainer Rother, Irene Rudolf, Daniela Sannwald, Georg Seeblen, Hans Schifferle, Frank Schnelle, Hans-Dieter Seidel, Claudius Seidl, Anke Sterneborg, Christoph Terhechte, Tom Tykwer, Andreas Ungerböck.

BELLOUR, Raymond, **L'Analyse du film**, Paris, Éditions Albatros, (Ça cinéma), 1989, 310 pages. Recueil de textes extraits de diverses revues et publications, 1966-1979 et portant principalement sur les oeuvres de Fritz Lang et d'Alfred Hitchcock.

BERVAS, Laurence, **Love and Truth in Hitchcock's Movies *Spellbound* and *Vertigo***, Mémoire de maîtrise, La Réunion, 1993, 118 pages.

BIANCHI, Pietro & Claudio G. FAVA (dir.), **Personale di Alfred Hitchcock**, Genova, Carbone, (I quaderni del cineforum genovese), 1959 (?), 55 pages.

BIGI, Emanuele, **L'Ombra e il profilo : la TV di Alfred Hitchcock**, Torino, Lindau, (Cult), 2003, 132 pages.

"Questo saggio colma lacune, rievoca memorie, precisa circostanze che riguardano l'autentica zona d'ombra in una biografia e filmografia altrimenti indagate in ogni sfaccettatura da almeno tre generazioni di critici e storici. A portare Hitchcock al successo sono tre elementi chiave di tutto il suo cinema: l'attenzione a una scrittura narrativa e filmica che diviene ossessione dei dettagli nella fase di preparazione; la fedeltà allo schema ideologico di tutta la sua opera, ovvero il triangolo senso di colpa/lotta per l'affermazione dell'innocenza/ossessione della colpa; il fronte dialettico tra morale e trasgressione, tra codice etico e ironia dei comportamenti". Dalla prefazione di Giorgio Gosetti.

BILHARINHO, Guido, **O cinema de Bergman, Fellini e Hitchcock**, Useraba (Brésil), Instituto Triangulino de Cultura, (Ensaio de critica cinematográfica), 1999, 224 pages.

BLUME, Frank, **Zur Funktion der Komik in Hitchcock's Frühwerk**, Alfeld/Leine, Coppi Verlag, 2002, 122 pages.

BORNE, Carole, **Le Labyrinthe à travers trois films : *Shining*, de Stanley Kubrick, *Spellbound*, d'Alfred Hitchcock et *Lost Highway*, de David Lynch**, mémoire de maîtrise, Université de la Sorbonne nouvelle, 2002, 120 pages.

BOGDANOVITCH, Peter, **The Cinema of Alfred Hitchcock**, New York, Museum of Modern Art Film Library, 1963, 48 pages.

BOURDON, Laurent, **Dictionnaire Hitchcock**, Paris, Larousse, (In Extenso), 2007, 1051 pages. Préface de Claude Chabrol.

Tout sur Hitchcock, ses films et téléfilms, ses acteurs et actrices, ses collaborateurs et collaboratrices, son père, sa mère, sa femme, sa fille, ses chiens, ses lubies, ses secrets, ses trucs de tournage....Un dictionnaire exhaustif (4 millions de signes) comptant plus de 1.500 entrées. Plus de 1000 biographies consacrées aux hommes et femmes ayant travaillé avec le maître. Chacun des 57 longs métrages d'Hitchcock est l'objet d'un développement in extenso sur de nombreuses pages par l'auteur. Hitchcock est et demeure l'un des dix grands cinéastes du XXème siècle, et un grand artiste créateur de formes.

BOUZEREAU, Laurent, **The Alfred Hitchcock Quote Book**, Secaucus (NJ), Carol Pub. Group, 1993, x, 230 pages.

BOUZEREAU, Laurent, **Hitchcock : pièces à conviction**, Paris, Éditions de la Martinière, 2010, 174 pages. Ed. or. : **Hitchcock, piece by piece**, New York, Abrams, 2010, 174 pages. Préface de Patricia Hitchcock O'Connell.

En soixante ans de carrière, Alfred Hitchcock a réalisé plus de cinquante longs métrages. Héros atypiques, personnages féminins complexes, criminels séduisants, mais aussi "Hitchcock Touch", Laurent Bouzereau, met en perspective l'oeuvre du maître du suspense. Outre des photographies inédites, extraites des archives de la famille Hitchcock, ce livre propose des objets-souvenirs détachables tels que lettres, notes et mémos, qui dévoilent la vie privée et l'oeuvre du réalisateur.

BOYD, David (ed.), **Perspectives on Alfred Hitchcock**, New York, G. K. Hall, 1995, xi, 184 pages.

Richard Schickel. Hitchcock on Hitchcock: an interview - Robin Wood. plot formations - Thomas Leitch. games Hitchcock plays - Tania

Modleski. rape vs. mans/laughter: Blackmail - Ina Rae Hark. keeping your amateur standing: audience - Participation in Hitchcock's political films - Michael. Renov. from identification to ideology: the male system of *Notorious* - Royal S. Brown. *Vertigo* as Orphic Tragedy - Lesley Brill. *North by Northwest* and romance - R. Barton Palmer. the metafictional Hitchcock: the experience of viewing and the viewing of experience in *Rear Window* and *Psycho*.

BRILL, Lesley, **The Hitchcock Romance : Love and Irony in Hitchcock's Films**, Princeton (NJ), Princeton University Press, 1988, xv, 296 pages.

BRION, Patrick, **Le Film noir : l'âge d'or du film criminel américain, d'Alfred Hitchcock à Nicholas Ray**, Paris, La Martinière, 2004, 451 pages.

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BROWN, Jennifer Renee, **Alfred Hitchcock Presents : Propaganda. A Rhetorical Study of Alfred Hitchcock's World War II Propaganda Films**, mémoire de maîtrise, Liberty University, 2010, 110 pages.

BRUNETTA, Gian Piero, **Alfred Hitchcock o l'universo della relativita**, Cittadella, Delta Tree, (Problemi e protagonisti dello spettacolo, 1), 1971, 125 pages.

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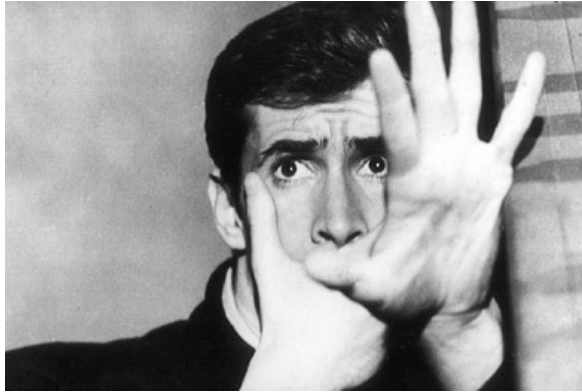
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BRUZZONE, Natalino, et alii, **I film di Alfred Hitchcock**, Roma, Gremese, (Effeto cinema, 314), 1982, 295 pages.

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CAPUZZO, Heitor, **Alfred Hitchcock : o cinema em construçao**, Vitoria, Editor Fundaçao Ceciliano Abel de Almeida, Universidade Federal do Espirito Santo, 1995, 188 pages. [tiré de la thèse de doctorat,



université de Sao Paulo, 1990].

CARRENO, José Marila, **Alfred Hitchcock**, Madrid, Ediciones JC, 1980 (?), 155 pages.

CASTRO DE PAZ, José Luis, **El surgimiento del telefilme : los años cincuenta y la crisis de Hollywood : Alfred Hitchcock y la television**, Barcelona, Paidós Ibérica, (Paidós comunicacion, 110. Ciné), 1999, 277 pages.

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COHEN, Paula Marantz, **Alfred Hitchcock : The Legacy of Victorianism**, Lexington (KY), University Press of Kentucky, 1995, 198 pages.

COHEN, Tom, **Anti-Mimesis from Plato to Hitchcock**, Cambridge & New York, Cambridge University Press, 1994, xiii, 226 pages.

COHEN, Tom, **Hitchcock's Cryptonymies : Secret Agents**, vol. 1, Minneapolis (MN), University of Minnesota Press, 2005, xx, 284 pages.

This first volume of *Hitchcock's Cryptonymies* provides a singularly close reading of films such as *The Lady Vanishes*, *Spellbound*, and *North by Northwest*, exposing the often imperceptible visual and aural puns, graphic elements, and cryptograms that traverse his entire body of work.

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CORTELLAZOO, Sara, Daniela GIUFFRIDA & Dario TOMASI (dir.), **Hitchcock e Hitchcockiani**, Torino, Assessorato per la cultura, AIACE, Movie Club, 1985, 136 pages.

CRISTOBAL, Ramiro, **Alfred Hitchcock : 14 películas imprescindibles**, Madrid, Ediciones Irreverentes, (Colección Rara Avis, 8) 2008, 265 pages.

El famoso periodista cinematográfico Ramiro Cristobal hace un estudio profundo sobre 14 películas de Alfred Hitchcock, pero no sólo se detiene en cuestiones técnicas, artísticas y psicológicas, sino que desnuda las relaciones del director británico con Kim Novack, Tippi Hedren, Grace Kelly, Ingrid Bergman y otras famosas actrices del cine del S.XX.

DECOBERT, Lydie, **L'Escalier dans le cinéma d'Alfred Hitchcock : une dynamique de l'effroi**, Paris, L'Harmattan, (Champs visuels), 2008, 243 pages.

S'il est réducteur de cataloguer Alfred Hitchcock comme *Maître du suspense* au regard de la richesse et de la complexité de ses films, il faut bien reconnaître que c'est un élément architectural "suspendu" qu'il utilise et manipule comme ressort de l'action : l'escalier. Celui-ci est-il réductible à un moyen de transport vers des extrémités non sécurisées ? Déployé dans l'espace filmique, où chacun des degrés rythme le rapprochement d'un moment redouté, n'est-il qu'un instrument de mesure du temps ?

DE PAZ, Jose Luis Castro, **The TV World of Alfred Hitchcock : The 1950's, The Crisis of Hollywood and Television**, thèse de doctorat/PhD, Universidad de Santiago de Compostela, 1997.

DERRY, Charles, **The Suspense Thriller : Films in the Shadow of Hitchcock**, Jefferson (NC), McFarland, 1988, viii, 351 pages.

From a perspective sympathetic to popular culture, this study analyzes a large number of primarily American and European films by a variety of distinguished directors, including Alfred Hitchcock, Claude Chabrol, John

Frankenheimer, Michelangelo Antonioni, and Costa-Gavras. Indispensable to anyone interested in understanding how suspense thrillers work and what they mean, this book provides insightful analysis of hundreds of memorable films, while at the same time working as a virtual *how-to* manual for anyone trying to write a Hitchcock-like thriller.

DeROSA, Steven, **Writing with Hitchcock : The Collaboration of Alfred Hitchcock and John Michael Hayes**, New & London, Faber & Faber, 2001, xvi, 334 pages.

In spring 1953, the great director Alfred Hitchcock made the pivotal decision to take a chance and work with a young writer, John Michael Hayes. The four films Hitchcock made with Hayes over the next several years *Rear Window*, *To Catch a Thief*, *The Trouble with Harry*, and *The Man Who Knew Too Much* represented an extraordinary change of style. Each was distinguished by a combination of glamorous stars, sophisticated dialogue, and inventive plots, and resulted in some of Hitchcock's most distinctive and intimate work, based in large part on Hayes's exceptional scripts.

Screenwriter and film historian Steven DeRosa follows Hitchcock and Hayes through each film from initial discussions to completed picture and also reveals the personal story filled with inspiration and humor, jealousy and frustration of the initial synergy between the two men before their relationship fell apart

DEUTELBAUM, Marshall & Leland POAGUE (eds.), **A Hitchcock Reader**, Ames (Iowa), Iowa State University Press, 1986, xvii, 355 pages. Réédition : Chichester, Wiley-Blackwell, 2009, 394 pages.

Hitch and his public / Jean Douchet -- Hitchcock's imagery and art / Maurice Yacowar -- Retrospective / Robin Wood -- Hitch as matrix figure: Hitchcock and twentieth century cinema / John Orr -- Hitchcock's *The Lodger* / Lesley W. Brill -- Criticism and/as history:



rereading *Blackmail* / Leland Poague -- Alfred Hitchcock's murder: theater, authorship, and the presence of the camera / William Rothman -- Consolidation of a classical style: The man who knew too much / Elizabeth Weis -- Through a woman's eyes: sexuality and memory in *The 39 Steps* / Charles L.P. Silet -- Rematerializing the vanishing "lady": feminism, Hitchcock, and interpretation / Patrice Petro -- All in the family: Alfred Hitchcock's *Shadow of a Doubt* / James McLaughlin -- The moral universe of Hitchcock's *Spellbound* / Thomas Hyde -- *Notorious*: perversion par excellence / Richard Abel -- *Strangers on a Train* / Robin Wood -- Hitchcock's *Rear Window*: reflexivity and the critique of voyeurism / Robert Stam and Roberta Pearson -- Finding the right man in *The Wrong Man* / Marshall Deutelbaum -- Male desire, male anxiety: the essential Hitchcock / Robin Wood -- A closer look at scopophilia: Mulvey, Hitchcock and *Vertigo* / Marian Keane -- *North by Northwest* / Stanley Cavell -- "Oh, I see": The birds and the culmination of Hitchcock's hyper-romantic vision / John P. McCombe -- Mark's Marnie / Michael Piso -- The queer voice in *Marnie* / Lucretia Knapp -- Rituals of defilement: *Frenzy* / Tania Modleski -- Psychosis, neurosis, perversion / Raymond Bellour -- *Psycho*'s allegory of seeing / Christopher D. Morris -- On being Norman: performance and inner life in Hitchcock's *Psycho* / Deborah Thomas.

DOSSIER : **Hitchcock côté cour**, in **Décadrages**, no 3, printemps 2004, Lausanne, Association Décadrages, 2004, 118 pages.

DOSSIER : **Hitchcock/Lang**, in **Trafic**, no 41, printemps 2002, Paris, P.O.L., 2002, 173 pages.

DOSSIER : **Dirigés par Alfred Hitchcock/ Directed by Alfred Hitchcock**, ensemble d'articles parus **Visions** dans du no 15 (Janvier 1984) au no 20 (Juin 1984), réunis en un volume à Bruxelles, APEC, 1984, 64 pages.

DOSSIER : **Alfred Hitchcock**, in **Caméra/ Stylo**, no 2, 1981, 160 pages. [Avec Jean-André Fieschi, et al.,]

DOSSIER : **Hitchcock**, in **Sight and Sound**, 1999, 44 pages. [Edited by Nick James]

DOSSIER : **Speciale Hitchcock**, in **Cult Movie** [bimestriale di cultura e politica cinematografica], Firenze, Spazio Uno, 1980, 40 pages.

DOSSIER : **Alfred Hitchcock**, in **Premier Plan** [Hommes, oeuvres, problèmes du cinéma], Lyon, SERDOC, 1960 (?), 40 pages.

DOSSIER : **Su Alfred Hitchcock**, in **Filmcritica** [Mensile di studi cinematografica],

vol. 32, no 311, janvier 1981, Montepulciano, Editori del grifo, 1981, 61 pages.

DOSSIER : **Alfred Hitchcock**, in **Cinématographe**, no 59, juillet-août 1980, 59 pages.

DOSSIER : **Alfred Hitchcock**, in **Cinématographe**, no 98, mars 1984, pp. 1-22.

DOTY, Alexander M., **Alfred Hitchcock's Films of the 1940s : The Emergence of Personal Style and Theme within the American Studio System**, thèse de doctorat/PhD, Urbana-Champaign, University of Illinois, 1984, 380 pages.

DOUCHET, Jean, **Alfred Hitchcock**, Paris, L'Herne, (L'Herne-cinéma, no 1), 1967, 167 pages.

Le suspense. Le suspense ésotérique : *Vertigo* – Le suspense esthétique : *North by Northwest*, *Psycho* – Le suspense de la création : *The Birds* – Le symbolisme hitchcockien – Le regard – la matière – Filmographie.

DROESE, Kerstin, **Thrill and Suspense in den Filmen Alfred Hitchcocks**, Coppelgrave, Coppi Verlag, 1995, 151 pages.

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Preface; Foreword; Acknowledgements; Introduction; Hitchcock Light and Dark; Chapter 1. The 39 Steps (1935); Chapter 2. Sabotage (1936) Rites of Passage; Chapter 3 Young and Innocent (1937); Chapter 4. Shadow o/Doubt (1943); Recovered Innocence; Chapter 5. Notorious (1946); Chapter 6. Saboteur (1942); Monsters from the Id; Chapter 7. Rope (1948); Chapter 8. Strangers on a Train (1951); Telling Illusion From Reality; Chapter 9. Stage Fright (1950); Chapter 10. Rear Window (1954); Metaphysical Excursions; Chapter 11. Vertigo (1958); Chapter 12. The Birds (1963); Hitchcock Dark and Light: Reprised; Chapter 13. Frenzy (1972); Chapter 14. North by Northwest (1959); Summary: Hitchcock's Primary Philosophical Themes; Appendices: Cinematic Explorations of Consciousness; Appendix 1. Suspicion (1941); Appendix 2. Breakdown (TV Short Film, 1955); Bibliography; Index

DUFREIGNE, Jean-Pierre, **Le Style Hitchcock**, Paris, Assouline, 2004, 167 pages.

Premier livre sur Hitchcock qui ne soit pas un livre de cinéma, cet ouvrage emprunte à la mode, à la décoration et à la photographie pour restituer un esprit d'élégance à ce jour

incomparable dans l'histoire du 7e art. Hitchcock est un style car il est un univers clos. Il a inventé un monde plus conforme à ses (nos) désirs. Avec quoi ? Son talent de cinéaste ? Oui bien sûr, mais aussi avec sa vie transmuée en une vision de femmes blondes et d'objets qui restent en nos mémoires : paire de lunettes, verre de lait, clé dans une paume moite...

DUNCAN, Paul, **Alfred Hitchcock : architecte de l'angoisse, 1899-1980**, Köln, London, etc, Taschen, 2003, 191 pages. Ed. or. : **Hitchcock : Architect of Anxiety, 1899-1980**, Köln, London, et al., Taschen, 2003, 192 pages.

Ce livre, qui retrace l'ensemble de sa vie et de sa carrière, de ses premiers films muets à son dernier long métrage en 1976, contient également un bonus spécial que les fans d'Hitchcock apprécieront tout particulièrement: une liste illustrée et annotée de chacun de ses caméos.

DURGNAT, Raymond, **The Strange Case of Alfred Hitchcock or the Plain Man's Hitchcock**, Cambridge (Mass.), The MIT Press, 1974, 419 pages. Réédition en 2004.

Raymond Durnat delineates the many facets of Alfred Hitchcock's prolific career and the controversies that these have aroused among the critics-- critics who have seen Hitchcock as master of the aesthetic "touch" and who prefer his English to his American period, or those for whom Hitchcock is a dark Roman Catholic moralist. Durnat's Hitchcock is a fascinating mixture of contrarities. He tends to admire Hitchcock for his ability to tell a story and to control and manipulate order so that he can play his audience with suspense, for his "rare sense of how far dramatic conflicts can be complicated and in which ways," and for the conjunction or layering of elements in films like "Rear Window", "Vertigo", and "Psycho", which constitutes the real Hitchcock "touch."

EDEMA, Patricia Stella, **Alfred Hitchcocks Filme im Zeichen der künstlerischen Moderne : Expressionismus, Pittura metafisica, Surrealismus**, Saarbrücken, VDM Verlag Dr. Müller, 2008, 168 pages.

Das Buch untersucht die Wirkungsbezüge der klassischen Avantgarde auf die Formsprache der Filme "Psycho" (1960), "Strangers on a Train" (1951), "Spellbound" (1945), "Vertigo" (1958) und "Rear Window" (1954), die in maßgeblicher Weise die Ausdruckswerte der Moderne in ihre Bilderwelten projizieren.

ELLIOTT, Paul, **Hitchcock and the Cinema of Sensations : Embodied Film Theory and Cinematic Reception**, London, Tauris Academic Studies, (International Library of Visual Culture, 2), 2011, 231 pages.

Through the prism of Alfred Hitchcock's films, we explore how our bodies and sensual memory enable us to quite literally 'flesh out' what we see on screen: the trope of nausea in *Frenzy*, pollution and smell in *Shadow of a Doubt*, physical sound reception in the *Psycho* shower scene and the importance of corporeality and closeness in *Rear Window*. We see how the body's sensations have a vital place in cinematic reception and the study of film.

ESTÈVE, Michel (dir.), **Alfred Hitchcock**, Paris, Minard, Lettres Modernes, (Études cinématographiques, nos 84/87), 1971, 173 pages.

EUGÈNE, Jean-Pierre, **La Musique dans les films d'Alfred Hitchcock**, Paris, Dreamland, 2000, 191 pages. Préface de Pierre Leconte.

FABBRI, Marina (dir.), **Hitchcock : il maestro negato : bibliografia e filmografia critica**, Roma, La Meridiana editori, 1991, 150 pages.

[ricerche bibliografica di Francesca Fanuele e Maria Paola Sutto]

FELDVOSS, Marli, Joseph GARNCARZ, Jan-Christopher HORAK, **Obsessionen. Die Alptraumfabrik des Alfred Hitchcock**, Marburg, Schüren Verlag, 2000, 192 pages.

FERNANDEZ CUENCA, Carlos, **El cine británico de Alfred Hitchcock**, Madrid, Editoria Nacional, (Libros de Bolsillo), 1974, 173 pages.

FERREIRA, Carlos Melo, **O Cinema de Alfred Hitchcock**, Porto, Edições Afrontamento, 1985, 228 pages.

FIÉVET, Laurent, **Miroirs de Vénus : présence et fonction des références picturales dans les films d'Alfred Hitchcock réalisés entre 1954 et 1964**, thèse de doctorat, Paris 3, 2001, 2 microfiches.

FINLER, Joe Waldo, **Hitchcock in Hollywood**, New York, Continuum, 1992, 176 pages. Édition anglaise : **Alfred Hitchcock : The Hollywood Years**, London, Batsford, 1992, 176 pages.

FISCHER, Jens Malte, **Filmwissenschaft, Filmgeschichte : Studien zu Welles, Hitchcock, Polanski, Pasolini und Max Steiner**, Tübingen, G. Narr Verlag, 1983, 174 pages.

FISCHER, Robert, **Regie Alfred Hitchcock : Bilddokumentation seiner Kunst**, Schondorf/Ammersee, Programm Roloff u. Sesslen, 1979, 96 pages. [Enzyklopädie des populären Films, Bd. 1]



FORREST, Sean K., **The Catholic Hitchcock**, mémoire, Boulder, University of Colorado, 2010, 84 pages.

FREEDMAN, Jonathan & Richard MILLINGTON (eds.), **Hitchcock's America**, New York, Oxford University Press, 1999, viii, 192 pages. Introduction, Jonathan Freedman and Richard Millington

1. Love, American Style: Hitchcock's Hollywood, Debra Fried
2. Unveiling Maternal Desires: Hitchcock and American Domesticity, Elsie B. Michie
3. American Shame: Rope, James Stewart, and the Postwar Crisis in American Masculinity, Amy Lawrence
4. From Spellbound to Vertigo: Alfred Hitchcock and Therapeutic Culture in America, Jonathan Freedman
5. Hitchcock's Washington: Spectatorship, Ideology, and "The Homosexual Menace" in Strangers on a Train, Robert J. Corber
6. Rear-View Mirror: Hitchcock, Poe, and the Flaneur in America, Dana Brand
7. Hitchcock and American Character: The Comedy of Self-Construction in North by Northwest, Richard H. Millington
8. Hitchcock's Revised American Vision: The Wrong Man and Vertigo, Paula Marantz Cohen
9. Fearful Cemetery, Michael Wood.

FRÜNDT, Bodo, **Alfred Hitchcock und seine Filme**, München, Heyne Verlag, (Heyne-Film Bibliothek, no 91), 1986, 300 pages.

GARCIA ROIG, José Manuel, **La Arquitectura del cine : estudios sobre Dreyer, Hitchcock, Ford y Ozu**, Barcelona, Fundacion Caja de Arquitectos, (Arquia/temas, no 24), 2008, 183 pages.

GOGWILT, Christopher Lloyd, **The Fiction of Geopolitics : Afterimages of Cultures, from**

Wilkie Collins to Alfred Hitchcock, Stanford (CA), Stanford University Press, 2000, xiii, 265 pages.

GONZALEZ REQUENA, Jesus, **Escenas fantasmáticas : un dialogo secreto entre Alfred Hitchcock y Luis Bunuel – Phantasmatic Scenes : A Secret Dialogue between Alfred Hitchcock and Luis Bunuel**, Granada, Diputacion de Granada, 2011, 358 pages. [Catalogue d'exposition]

GORDON, Paul, **Dial M for Murder : a Freudian Hitchcock**, Madison (NJ), Fairleigh Dickinson University Press, 2008, 256 pages.

1. Introduction : dial "m" for mother : a Freudian Hitchcock -- 2. Sometimes a cigar is not just a cigar : Shadow of a doubt -- 3. Cast-ration by the Rear window -- 4. NTILEVER : Vertigo -- 5. ROT in North by northwest -- 6. Disrespectful respectabilities : Psycho -- 7. The end of the world : The Birds -- 8. A mother's love : Marnie -- 9. Pota-toes : Frenzy -- 10. Afterword : other Hitchcock films.

GOSETTI, Giggio, **Alfred Hitchcock**, Milano, Il Castoro, (Cinema), 1996, 198 pages.

GOTTLIEB, Sidney (ed.), **Hitchcock on Hitchcock : Selected Writings and Interviews**, Berkeley, University of California Press, 1995, xxxiv, 339 pages.

GOTTLIEB, Sidney (ed.), **Alfred Hitchcock : Interviews**, Jackson, University Press of Mississippi, (Conversations with Filmmakers), 2003, liv, 218 pages.

GOTTLIEB, Sidney & Christopher BROOKHOUSE (eds.), **Framing Hitchcock : Selected Essays from the Hitchcock Annual**, Detroit, Wayne State University Press, (Contemporary Film and Television Series), 2002, 418 pages.

Early Hitchcock: the German influence / Sidney Gottlieb -- German Hitchcock / Joseph Gancarz -- Easy virtue's frames / Christopher Morris -- The diabolic imagination: Hitchcock, Bakhtin, and the carnivalization of cinema / David Sterritt -- Hitchcock's Emersonian edges / Frank M. Meola -- Hitchcock and the art of the kiss: a preliminary survey / Sidney Gottlieb -- Hitchcockian haberdashery / Sarah Street -- Hitchcock's hands / Sabrina Barton -- The Hitchcock moment / Thomas M. Leitch -- Writings for Hitch: an interview with Evan Hunter / Charles L.P. Silet -- An interview with Jay Presson Allen / Richard Allen -- Hitchcock the feminist: rereading Shadow of a doubt / Thomas Hemmeter -- Rear window, or the reciprocated glance / John A. Bertolini -- Engendering Vertigo / Leland Poague -- Avian metaphor in The birds / Richard Allen -- Alfred

Hitchcock: registrar of births and deaths / David Sterritt -- "A hero for our times": foreign correspondent, hero, and the bonfire of the vanities / Leslie Brill -- Echoes of Alfred Hitchcock's Vertigo, The birds, and Frenzy in François Truffaut's Story of Adèle H. / James M. Vest -- The myth of apocalypse and the horror film: the primacy of Psycho and The birds / Christopher Sharrett -- "See it from the beginning": Hitchcock's reconstruction of film history / Joan Hawkins -- Remaking Psycho / James Naremore.

GOTTLIEB, Sidney & Richard ALLEN (eds.), **The Hitchcock Annual Anthology : Selected Essays from volumes 10-15**, London, Wallflower, 2009, vi, 265 pages.

This collection showcases the best essays from the six issues of film studies' leading platform for Hitchcock scholarship. Contributions include works by Charles Barr, Thomas Elsaesser, Mark Rappaport, Michael Walker, and Slavoj Žižek, among others, covering Hitchcock's entire oeuvre, from his early silent films to his late American masterpieces. It contains an overview of Hitchcock criticism, a screenwriter's forum on "Working with Hitch," and early essays on film by both Hitchcock and Alma Reville.

GOTTLIEB, Sidney & Richard ALLEN (eds.), **The Hitchcock Annual 2010**, New York, Columbia University Press, 2010, 178 pages.

Hitchcock in 1928: the auteur as autocrat / Sidney Gottlieb -- An autocrat of the film studio / Alfred Hitchcock -- A perfect place to die? : the theater in Hitchcock revisited / Michael Walker -- Reflections on the making of To catch a thief : André Bazin, Sylvette Baudrot, Grace Kelly, Charles Vanel, and Brigitte Auber / James M. Vest -- What we don't see, and what we think it means : ellipsis and occlusion in Rear window / James MacDowell -- The destruction that wasteth at noonday : Hitchcock's atheology / David Sterritt -- Gus Van Sant's mirror-image of Hitchcock : reading Psycho backwards / Graig Uhlin -- Hitchcock, unreliable narration, and the stalker film / Malcolm Turvey.

GRANOF, Corinne & Will SCHMENNER (eds.), **Casting a Shadow : Creating the Alfred Hitchcock Film**, Evanston (Ill), Mary and Leigh Block Museum of Art, Northwestern University, 2007, 155 pages.

GRIMONPREZ, Johan (ed.), **Looking for Alfred**, München, Pinakothek der Moderne, 2007, 286 pages.

HAHN, Ronald M. & Rolf GIESSEN, **Alfred Hitchcock : der Meister der Angst**, München, Droemer Knaur, 1999, 195 pages.
 HALEY, Michael, **The Alfred Hitchcock Album**, Englewood Cliffs (NJ), Prentice-Hall, 1981, 177 pages.

HARE, William, **Hitchcock and the Methods of Suspense**, Jefferson (NC), McFarland, 2007, vii, 351 pages. Préface de Robert Kendall.

This work examines themes, techniques, and the filmmaking process in 15 of Hitchcock's best known films: *The 39 Steps*, *Rebecca*, *Shadow of a Doubt*, *Spellbound*, *Notorious*, *Rope*, *Strangers on a Train*, *Rear Window*, *The Man Who Knew Too Much*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*, *Frenzy* and *Family Plot*. It explores the auteur's treatments of psychoanalysis, voyeurism, and collective fears during the Cold War.

HAMILTON, John, **Hitchcock's Blonde : The Real Story Behind a Macabre and Secret Obsession – Grace Kelly and Alfred Hitchcock**, Bristol, Hemlock Books, 2009, 250 pages.

Alfred Hitchcock was the most celebrated director of his generation, but his murder mysteries and thrillers hid the secrets of his own sexual repression.. Grace Kelly was the most beautiful female star of her day, known on-screen for her glacial aloofness and off-screen for her sexual appetites.. Together, they made three celebrated movies and Grace Kelly's influence on Alfred Hitchcock was as profound as it was disturbing.. His obsession with the actress shaped not only his films but his relationships with the opposite sex for the rest of his life.

HARRIS, Robert & Michael S. LASKY, **Alfred Hitchcock**, Paris, H. Veyrier, 1982, 236 pages. Réédition : **Les Films d'Alfred Hitchcock**, 1990. Ed. or. : **The Films of Alfred Hitchcock**, Secaucus (NJ), Citadel Press, 1976, 248 pages.

HELBIG, Jörg, Paul LESCH & Uli JUNG, **Three Spotlights on Hitch**, Luxembourg, Cinéma-thèque municipale, 1999, 65 pages.

HIMPLER, Michael, **Paradigmenwechsel in der Konstruktion von Musik zu Filmen Alfred Hitchcocks**, München, Grin verlag, 2001, 23 pages.

HITCHCOCK O'CONNELL, Patricia & Laurent BOUZEREAU, **Alma Hitchcock : The Woman Behind the Man**, New York, Berkeley Books, 2003, 289 pages.

HOCHEDÉZ, Henry, **L'Anxiété chez Alfred Hitchcock : à la logique de l'absurde on préfère l'absurdité de la logique**, Mémoire de DU, Lille 2, 2002, 20 pages.

HÖLTGEN, Miriam-Maleika, **Schwarz-Weisse Engel : Präsentationsformen des Weiblichen im britischen Werk Alfred Hitchcocks**, Köln, Teiresias Verlag, 2004, 117 pages.

Im Fokus stehen die Untersuchungen der Konzeption von Weiblichkeit in Hitchcocks (und Großbritanniens) erstem Tonfilm *Blackmail* aus dem Jahr 1929. In vielen Filmen Hitchcocks wird der männliche Blick auf das Weibliche gezeigt; das ist (formal wie inhaltlich) besonders in *Blackmail* der Fall. Das Buch möchte die vielfältigen Ausformungen patriarchaler Diskurse wie sie in *Blackmail* vorherrschen aufzeigen und analysieren.

HÖSS, Tilman, **Poe, James, Hitchcock : die Rationalisierung der Kunst**, Heidelberg, Winter, (American Studies, v. 111), 2003, 287 pages.

Durch die exemplarische Analyse von Edgar Allan Poe, Henry James und Alfred Hitchcock wird "Zweckrationalität" (Weber) als Motor der Ausdifferenzierung einer autonomen ästhetischen Sphäre sichtbar. Doch während die Ästhetiken der drei Künstler die Rationalisierung bejahen, sind ihre Werke von Skepsis und Ironie geprägt. Auch in der Kunst scheint es eine Dialektik der Aufklärung zu geben.

HUMPHRIES, Patrick, **The Films of Alfred Hitchcock**, London, Hamlyn, (Bison Books), & New York, Portland House, 1986, 192 pages.

HUNTER, Evan, **Hitch et moi**, Paris, Ramsay, (Ramsay Cinéma), 2006, 235 pages. Préface de Jean-Luc Douin. Ed. or. : **Me and Hitch**, London, Faber & Faber, 1997, 91 pages.

Le récit d'Evan Hunter se révèle fascinant à plus d'un titre. Il nous dépeint, avec un humour toujours caustique, un " Maître du suspense " au naturel, tantôt généreux et émouvant, tantôt capricieux et mesquin. C'est aussi un formidable témoignage de l'intérieur sur la " méthode Hitchcock ". à un moment charnière de la carrière du cinéaste, obsédé par l'idée de tourner à nouveau avec Grace Kelly et désireux enfin d'être reconnu comme un artiste et non comme un raconteur d'histoire. Le texte inédit de Jean-Luc Douin, critique de cinéma au Monde, qui se livre ensuite à un inventaire des thèmes hitchcockiens, est complété par une analyse de Donald Spoto sur " Les Oiseaux " et

par quelques correspondances de Hitchcock et d'Evan Hunter. Enfin, Pierre Brévignon, traducteur, commente les rapports ambigus du cinéaste avec les scénaristes de ses films.

HURDLEY, Joanna, **Alfred Hitchcock to Me and Back Again**, Totnes, Darlington College of Arts, 1998, 12 pages.

HURLEY, Neil P., **Soul in Suspense : Hitchcock's Fright and Delight**, Metuchen (NJ), Scarecrow Press, 1993, xx, 364 pages.
Neil Hurley demonstrates Hitchcock's covert preoccupation with spiritual themes — conscience, guilt, false accusation, crises as catalysts of character development, personal romance, the salvation of nations, and the "unjustly accused." This last theme is linked in profound ways to Hitchcock's secular Christ types, who find purpose and undiscovered courage and companionship in having to disprove falsely imputed guilt in *I Confess*, *The Wrong Man*, *Veritigo*, *North by Northwest*, *Psycho*, *The Birds*, *Marnie*, and *Frenzy*. (The last three also feature feminine Christ parallels who undergo Passion/Resurrection experiences marked with visual religious clues.)

IZAGUIRRE, Boris, **El armario secreto de Hitchcock**, Pozuela de Alarcón (Madrid), Espasa Calpe, 2005, 251 pages.

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JENDRICKE, Bernhardt, **Alfred Hitchcock**, Reinbek bei Hamburg, Rowohlt, 1993, 158 pages.

KAGANSKI, Serge, **Alfred Hitchcock**, Paris, Hazan Éditions, (Pocket Archives. Lumières, 1), 1997, 199 pages.

KAPSIS, Robert E., **Hitchcock : The Making of a Reputation**, Chicago, University of Chicago Press, 1992, xvi, 313 pages.

Through a close examination of Hitchcock's personal papers, scripts, production notes, publicity files, correspondence, and hundreds of British and American reviews, Robert Kapsis here traces Hitchcock's changing critical fortunes. *Vertigo*, for instance, was considered a flawed film when first released; today it is viewed by many as the signal achievement of a great director. According to Kapsis, this dramatic change occurred because the making of the Hitchcock legend was not solely dependent on the quality of his films. Rather, his elevation to artist was caused by a successful blending of self-promotion, sponsorship by prominent members of the film

community, and, most important, changes in critical theory which for the first time allowed for the idea of director as *auteur*.

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KIM, Mi-Jeong, **Delta Woman with Faulkner and Hitchcock**, thèse de doctorat/PhD, Albany, State University of New York, 2011, 239 pages.

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KLOPPENBURG, Josef, **Die dramatische Funktion der Musik in Filmen Alfred Hitchcocks**, München, W. Fink, 1986, 297 pages.

KRAFT, Jeff, **Footsteps in the Fog : Alfred Hitchcock's San Francisco**, Santa Monica (CA), Santa Monica Press, 2002, 286 pages. Préface de Patricia Hitchcock O'Connell.

KROHN, Bill, **Alfred Hitchcock au travail**, Paris, Cahiers du Cinéma, 1999, 287 pages. Ed. or. : **Hitch at Work**, London, Phaidon, 2000, 287 pages.

KROHN, Bill, **Alfred Hitchcock**, Paris, Cahiers du cinéma, (Grands cinéastes, 25), 2007, 94 pages.

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LALONDE, Marc, **Hitchcock et le suspense : l'influence d'Eisenstein**, Mémoire de maîtrise, Université de Montréal, 1985, i microfilm.

LaVALLEY, Albert J. (ed.), **Focus on Hitchcock**, Englewood Cliffs (NJ), Prentice-Hall, (A Spectrum Book), 1972, vi, 186 pages.

Vue d'ensemble de l'oeuvre avec 5 entrevues, des articles d'Hitchcock, des réactions de critiques, une analyse des films.

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LEFF, Leonard J., **Hitchcock & Selznick : The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick**, Berkeley,

University of California Press, 1987, xiii, 383 pages.

LEITCH, Thomas M., **Find the Director and Other Hitchcock Games**, Athens, University of Georgia Press, 1991, x, 296 pages.

Developing a model of narrative based on game theory, Thomas Leitch offers a compelling new explanation for the distinctiveness and power of Hitchcock's films. Games such as the director's famous cameo appearances, the author says, allow the audience simultaneously to immerse itself in the world created by the narrative and to stand outside that world and appreciate the self-consciously suspenseful or comic techniques that make the movie peculiarly Hitchcockian.

LEITCH, Thomas M. , **The Encyclopedia of Alfred Hitchcock**, New York, Facts on Files, (Library of Great Filmmakers), 2002, xxx, 418 pages. Préface de Gene D. Phillips.

Biographical entries are generally short and numerous, seemingly covering everyone who ever appeared in or worked on Hitchcock's productions. The book also include entries for prominent biographers and critics. Each film analysis discusses its significance in the director's oeuvre as well as describing the plot, characters, acting, production details, critical response, and other notable data

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Introduction (*Thomas Leitch and Leland Poague*).

Part I Background.

1. Hitchcock's Lives (*Thomas Leitch*).
2. Hitchcock's Literary Sources (*Ken Mogg*).
3. Hitchcock and Early Filmmakers (*Charles Barr*).
4. Hitchcock's Narrative Modernism: Ironies of Fictional Time (*Thomas Hemmeter*).

Part II Genre.

5. Hitchcock and Romance (*Lesley Brill*).
6. Family Plots: Hitchcock and Melodrama (*Richard R. Ness*).
7. Conceptual Suspense in Hitchcock's Films (*Paula Marantz Cohen*).

Part III Collaboration.

8. "Tell Me the Story So Far": Hitchcock and His Writers (*Leland Poague*).
9. Suspicion: Collusion and Resistance in the Work of Hitchcock's Female Collaborators (*Tania Modleski*).
10. A Surface Collaboration: Hitchcock and Performance (*Susan White*).

Part IV Style.

11. Aesthetic Space in Hitchcock (*Brigitte Peucker*).

12. Hitchcock and Music (*Jack Sullivan*).

13. Some Hitchcockian Shots (*Murray Pomerance*).

Part V Development.

14. Hitchcock's Silent Cinema (*Sidney Gottlieb*).

15. Gaumont Hitchcock (*Tom Ryall*).

16. Hitchcock Discovers America: The Selznick-Era Films (*Ina Rae Hark*).

17. From Transatlantic to Warner Bros. (*David Sterritt*).

18. Hitchcock, Metteur-en-scène: 1954-60 (*Joe McElhaney*).

19. The Universal Hitchcock (*William Rothman*).

Part VI Auteurism.

20. French Hitchcock, 1945-55 (*James M. Vest*).

21. Lost in Translation? Listening to the Hitchcock-Truffaut Interview (*Janet Bergstrom*).

22. Robin Wood's Hitchcock (*Harry Oldmeadow*).

Part VII Ideology.

23. Accidental Heroes and Gifted Amateurs: Hitchcock and Ideology (*Toby Miller with Noel King*).

24. Hitchcock and Feminist Criticism: From *Rebecca* to *Marnie* (*Florence Jacobowitz*).

25. Queer Hitchcock (*Alexander Doty*).

Part VIII Ethics.

26. Hitchcock and Philosophy (*Richard Gilmore*).

27. Hitchcock's Ethics of Suspense: Psychoanalysis and the Devaluation of the Object (*Todd McGowan*).

28. Occasions of Sin: The Forgotten Cigarette Lighter and Other Moral Accidents in Hitchcock (*George Toles*).

Part IX Beyond Hitchcock.

29. Hitchcock and the Postmodern (*Angelo Restivo*).

30. Hitchcock's Legacy (*Richard Allen*).

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MARTINETTI, Anne & François RIVIÈRE, **La Sauce était presque parfaite : 80 recettes d'après Alfred Hitchcock**, Paris, Cahiers du Cinéma, 2008, 167 pages.

MARTINEZ, Elisa Maria, **Hitchcock : imágenes entre líneas**, Valencia, Publicacions de la Universitat de Valencia, 2011, 253 pages.

MAXFORD, Howard, **The A-Z of Hitchcock : the Ultimate Reference guide**, London, B.T. Batsford, 2002, 303 pages.

This unique compendium covers his entire career in a user-friendly, easy-reference, A-to-Z format for the first time. Each entry includes a complete film synopsis with a detailed critique; cast and credit listings; video, laserdisc and DVD availability; and soundtrack availability. Plus, there's inside info on Hitchcock's trademark appearance in each film, all his television work, and unrealized and unfinished films, as well as biographies for all Hitchcock's lead actors, key cinematographers, technicians, composers, and special effects people. Illustrated throughout.

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MINUZ, Andre, **Dell'incantamento : Hitchcock, Bergman, Fellini e il motivo dello sguardo**, S. Maria C.V., Ipermedium libri, 2009, 148 pages.

MODLESKI, Tania, **Hitchcock et la théorie féministe : les femmes qui en savaient trop**, Paris, L'Harmattan, (Champs visuels), 2002, 185 pages. Ed. or. : **The Women Who Knew too Much : Hitchcock and Feminist Theory**, New York, Methuen, 1988, 149 pages.

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MOESSLANG, Michael, **So würde Hitchcock präsentieren : überzeugen sie mit dem Meister der Spannung**, München, Redline Verlag, 2011, 288 pages.

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David Boyd and R. Barton Palmer

I: Psycho Recycled

1. For Ever Hitchcock: Psycho and Its Remakes
Constantine Verevis

2. Hitchcockian Silence: Psycho and Jonathan

Demme's The Silence of the Lambs

Lesley Brill

II: The Return of the Repressed

3. Shadows of Shadow of a Doubt : Adam Knee

4. Psycho or Psychic? Hitchcock, Dead Again, and the Paranormal : Ina Rae Hark

III: The Politics of Intertextuality

5. The Hitchcock Romance and the '70s Paranoid Thriller : R. Barton Palmer

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12. Hitchcock and the Classical Paradigm :
John Belton

VI: Modus Operandi

13. How to Steal from Hitchcock : Thomas M. Leitch

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1. Hitchcock from Stage to Page : Thomas Leitch

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3. Hitchcock and *The Manxman*: A Victorian Bestseller on the Silent Screen : Mary Hammond

4. *Blackmail*: Charles Bennett and the Decisive Turn : Charles Barr

5. *The Man Who Knew Too Much* (1934): Alfred Hitchcock, John Buchan, and the Thrill of the Chase : Mark Glancy

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9. Depth Psychology on the Surface: Hitchcock's *Spellbound* : Alan Woolfolk

10. Unrecognizable Origins: "The Song of the Dragon" and *Notorious* : Matthew H. Bernstein

11. Morbid Psychologies and So Forth: The Fine

Art of Rope : David Sterritt

12. Under a Distemperate Star: *Under Capricorn* (1949) : Constantine Verevis

13. Bruno's Game, or the Case of the Sardonic Psychopath : Douglas McFarland

14. Alfred Hitchcock Presents *Dial M for Murder*: The Submerged Televisuality of a Stage-to-Screen Adaptation : Ina Rae Hark

15. The Author of This Claptrap: Cornell Woolrich, Alfred Hitchcock, and *Rear Window* Pamela Robertson Wojcik

16. *To Catch a Thief*: Light Reading on a Dark Topic : Hilary Radner

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19. Thirteen Ways of Looking at *The Birds* Murray Pomerance

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Film scholar Murray Pomerance presents a series of fascinating meditations on six films directed by the legendary Alfred Hitchcock, a master of the cinema. Two of the films are extraordinarily famous and have been seen--and misunderstood--countless times: North by Northwest and Vertigo. Two others, Marnie and Torn Curtain, have been mostly disregarded by viewers and critics or considered to be colossal mistakes, while two others, Spellbound and I Confess, have received almost no critical attention at all. These movies are seen in a striking new way.

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Scripting Hitchcock explores the collaborative process between Alfred Hitchcock and the screenwriters he hired to write the scripts for three of his greatest films: *Psycho*, *The Birds*, and *Marnie*. Drawing from extensive interviews with the screenwriters and other film technicians who worked for Hitchcock, Walter Raubicheck and Walter Srebnick illustrate how much of the filmmaking process took place not on the set or in front of the camera, but in the adaptation of the sources, the mutual creation of plot and characters by the director and the writers, and the various revisions of the written texts of the films.

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En août 1962, dans les studios Universal à Hollywood, François Truffaut, jeune cinéaste, rencontre Alfred Hitchcock dans le but d'établir avec lui un livre d'entretiens et de révéler au monde que le maître du suspense est aussi un créateur inspiré et profond. Mais pourquoi Hitchcock s'efforce-t-il de saboter l'entreprise ? Et pourquoi donne-t-il parfois l'impression d'être un pantin entre les mains d'Alma, son énigmatique épouse ? Hitch raconte avec drôlerie un haletant combat à trois dont le moteur est l'amour de l'art. Du septième art.

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SLOAN, Jane E., **Alfred Hitchcock : A Filmography and Bibliography**, Berkeley, University of California Press, 1995, xii, 614 pages.

SMITH, Susan, **Hitchcock : Suspense, Humour and Tone**, London, British Film Institute, 2000, xiii, 162 pages.

The author's treatment of the works of the most subtle of all film-makers analyzes the key elements of suspense, humour and tone across the whole of the director's career. Arguing that all three are central to our viewing experience the book aims to demonstrate how Hitchcock's integration of these elements is the key to his success as a filmmaker. Films such as "North by Northwest", "The Birds", "Shadow of a Doubt" and "Notorious" amongst others are examined in detail. The book discusses the importance of the avoidance of cliché in Hitchcock's narrative.

SPOTO, Donald, **L'Art d'Alfred Hitchcock**, Paris, Éditions, 1986, (Cinégraphiques), 315 pages. Ed. or. : **The Art of Alfred Hitchcock : Fifty Years of his Motion Pictures**, New York, Hopkinson and Blake, 1976, xv, 523 pages. Réédition : New York, Doubleday, 1992, xviii, 471 pages.

SPERLICH, Uwe, **Hermann – Hitchcock. A Partnership in Terror. Die Bedeutung von Bernard Hermanns Musik für Vertigo, North by Northwest und Psycho**, München, Grin Verlag, 2010, 52 pages.

STERRITT, David, **The Films of Alfred Hitchcock**, Cambridge, Cambridge University Press, 1993, vii, 165 pages.

STIEGLER, Christina, **Die Bombe unter dem Tisch : Suspense by Alfred Hitchcock – Oder wie viel weiss das Publikum wirklich ?**, Konstanz, UKV Verlag, 2011, 368 p.

STRAUMANN, Barbara, **Figurations of Exile in Hitchcock and Nabokov**, Edinburgh, Edinburgh University Press, 2008, 240 pages.

Introduction: Cross-mapping Hitchcock and Nabokov; Questions of Exile and Displacement; Home and Exile in Hitchcock and Nabokov; Nabokov's Dislocations: Refiguring Loss and Exile in *Speak, Memory*; Chronophobia; Family Romance; Poetics of Memory; 'Aesthetic Bliss' and Its Allegorical Displacements in *Lolita*; Childhood Romance; Textual Relocations; Language to Infinity; Hitchcock's Wanderings: Inhabiting Feminine Suspicion; Traumatic Fantasy; Family Murder; Aesthetics of Overproximity; Wandering and Assimilation in *North by Northwest*; Mad Traveller; Oedipal Voyage; Language of Exile and Assimilation; Epilogue: Psychoanalytic Dislocation; Bibliography.

STRAUSS, Marc Raymond, **Alfred Hitchcock's Silent Films**, Jefferson (NC), McFarland, vii, 215 pages.

This work discovers Hitchcock's early talent and skill through close readings of the films from *The Pleasure Garden* to the silent version of *Blackmail*, using shot-by-shot descriptions and interpretations. Each film's chapter includes technical information, a summary of the critical response from the film's release to the present, and detailed analysis of the camera techniques and themes Hitchcock uses.

STRAUSS, Marc Raymond, **Hitchcock Nonetheless : The Master's Touch in his Least Celebrated Films**, Jefferson (NC), Mc Farland, 2007, xvi, 208 pages.

Alfred Hitchcock made many great films, but he also made many that critics and audiences largely dismissed. These least celebrated films, despite their admitted flaws and relative obscurity, offer much to reward the open-minded viewer. This critical study examines and reappraises fifteen such films generally

overlooked by scholars and Hitchcock aficionados: *Juno and the Paycock*, *The Skin Game*, *Waltzes from Vienna*, *Jamaica Inn*, *The Paradine Case*, *Under Capricorn*, *I Confess*, *Torn Curtain*, *Number Seventeen*, *Rich and Strange*, *Secret Agent*, *Mr. and Mrs. Smith*, *Stage Fright*, *The Wrong Man*, and *Topaz*. Each film is discussed and analyzed in detail, revealing the master's touch in many previously unheralded ways

SULLIVAN, Jack, **Hitchcock's Music**, New Haven (Conn.), London, Yale University Press, 2006, xix, 354 pages.

For half a century Alfred Hitchcock created films full of gripping and memorable music. Over his long career he presided over more musical styles than any director in history and ultimately changed how we think about film music. This book is the first to fully explore the essential role music played in the movies of Alfred Hitchcock. Based on extensive interviews with composers, writers, and actors, and research in rare archives, Jack Sullivan discusses how Hitchcock used music to influence the atmosphere, characterization, and even storylines of his films.

TAYLOR, Alan, **Jacobean Visions : Webster, Hitchcock and Google Culture**, Frankfurt am Main, Peter Lang, 2007, 201 pages.

TIMM, Monika, **Bit Parts : Alfred Hitchcock und seine Cameos**, Norderstedt, Books on Demand, 2011, 156 pages.

Alfred Hitchcock nannte seine zur Tradition gewordenen Kurzauftritte in seinen eigenen Filmen Bit Parts, als Cameos bezeichnen wir sie heute. Den Sinn oder Unsinn solcher Erscheinungen will die Autorin in diesem Buch entschlüsseln. Ausgehend von der Auffassung, die Cameos seien das Persönlichste in seinen Filmen, begibt sie sich auf die Spur des Meisterregisseurs, dem Geschichtenerzähler, Rätselwesen und Mythenmacher seiner selbst, Alfred Hitchcock.

TESSIER, Bertrand & Loïc SELLIN (dir.), **Le Grand Atlas Hitchcock**, Evreux, Atlas & Issy-les-Moulineaux, Glénat, 2000, 400 pages.

Cet ouvrage est un hommage qui lui est rendu, c'est aussi la plus complète mine de renseignements et d'anecdotes sur sa vie, son œuvre, ses films. Le Grand Atlas Hitchcock contentera tous les admirateurs du maître anglais, qui y retrouveront en plus d'un texte clair et documenté, les plus belles photos de ses films dont de nombreux clichés saisis sur les plateaux de tournage.

THEWELEIT, Klaus, **Deutschlandfilme : Godard, Hitchcock, Pasolini : Filmendenken & Gewalt**, Frankfurt am Main, Stroemfeld/Roter Stern, 2003, 295 pages.

TISSERON, Serge, **Comment Hitchcock m'a guéri : que cherchons-nous dans les images ?**, Paris, Fayard/Pluriel, 2011, 168 pages. Ed. or. : Albin Michel, 2003.

Partant de son expérience personnelle, Serge Tisseron évoque ici une expérience que la fréquentation du cinéma d'Hitchcock devait lui permettre de comprendre : « j'ai en effet vécu dans mon enfance la même situation que celle des héros de ses films, cherchant sans y parvenir à m'accrocher à un regard – celui de ma mère – pour y trouver mon salut. » Au-delà de cette évocation, c'est à une lecture analytique des fonctions de l'image cinématographique que se livre l'auteur, ouvrant ainsi de nouveaux aperçus à la cinéphilie.

TOMLINSON, Doug R., **Studies in the Use and Visualization of Film Performance : Alfred Hitchcock, Robert Bresson, Jean Renoir**, thèse de doctorat/PhD, New York University, 1986, 535 pages.

TRUFFAUT, François, **Le Cinéma selon Hitchcock**, Paris, Robert Laffont, 1966, 260 pages. Rééditions : **Le Cinéma selon Alfred Hitchcock : entretiens avec François Truffaut**, Paris, Seghers, 1975, 395 pages. Réédition : **Hitchcock**, Paris, Ramsay, (Ramsay Poche Cinéma), 1986, 311 pages. **Hitchcock/Truffaut : édition définitive**, Paris, Gallimard, 1993, 311 pages. Avec la collaboration de Helen Scott. Selon Pierre Ficheux, qui a un site sur Hitchcock : LE livre sur Hitchcock. <http://hitchcock.alienor.fr/biblio.html>

UNGEREIT, Natascha, **Die Untersuchung zwischenmenschlicher Beziehungen in Hitchcockfilmen : ein Vergleich von *Berüchtigt (Notorious)* und *Die Vögel (The Birds)*** München, Grin Verlag, 2010, 135 p.

VAN EYDE, Laurent, **Vertige de l'image : l'esthétique réflexive d'Alfred Hitchcock**, Paris, Presses universitaires de France, 2011, 251 pages.

L'analyse de six films majeurs se veut une contribution à une philosophie de l'image et de ses formes.

VEST, James M., **Hitchcock and France : The Forging of an Auteur**, Westport (Conn.), Praeger, 2003, xiv, 222 pages.

In his bold new study of the career of one of filmmaking's premier directors, author James M. Vest traces two intertwining strands of history: Alfred Hitchcock's interest in French culture, and French critics' sometimes complementary, sometimes confrontational interest in him. In the 1950s, Hitchcock was increasingly committed to including French-related elements in his films to enhance suspense and humor. At that same time, young critics in France—including François Truffaut, Claude Chabrol, Eric Rohmer, and Jean-Luc Godard—discovered in Hitchcock's films the mark of an *auteur*.

VIEL, Tanguy & Florent CHAVOUET, **Hitchcock, par exemple**, Paris, Naïve, (Livres d'heure), 2010, 58 pages. [Titre trompeur : il est question ici des 10 films préférés de l'auteur]

VILLIEN, Bruno, **Hitchcock**, Paris, Colona, 1982, 359 pages.

VILLIEN, Bruno, **Hitchcock**, Paris, Rivages, (Rivages/Cinéma), 1985, 198 pages. Avec 90 photographies noir et blanc. [Note : ce livre n'est pas une réédition du précédent mais un ouvrage différent]

VOGEL, Andreas, **Directing the Audience : Alfred Hitchcock und die Manipulation des Publikums**, Leipzig, Leipziger Universitäts Verlag, (Media Studien, 11), 2003, 211 pages. Préface de Rüdiger Steinmetz.

WALKER, Michael, **Hitchcock's Motifs**, Amsterdam, Amsterdam University Press, (Film Culture in Transition), 2005, 490 pages.

Combing through all fifty-two extant feature films and representative episodes from Hitchcock's television series, Walker traces over forty motifs that emerge in recurring objects, settings, character-types, and events. Whether the loaded meaning of staircases, the symbolic status of keys and handbags, homoeroticism, guilt and confession, or the role of art, Walker analyzes such elements to reveal a complex web of cross-references in Hitchcock's art.

WEBER, Georg J., **Jeder tötet was er liebt. Liebes und Todesszenen in den Filmen Alfred Hitchcocks**, Marburg, Schüren Verlag, 2007, 108 pages.

Es war unmöglich, nicht zu sehen, daß alle Liebeszenen wie Mordszenen gefilmt waren und alle Mordszenen wie Liebeszenen. [] Auf der Leinwand nichts als Spritzer, Knallkörper,

Ejakulationen, Stöhnen, Keuchen, Schreie, Blutvergießen, Tränen, verdrehte Handgelenke, und mir ging auf, dass in Hitchcocks eher sexuellem als sensuellem Kino der Liebesakt und der Tod eins sind.

WEIBEL, Adrien, **Spannung bei Hitchcock : zur Funktionsweise des auktorialen Suspense**, Würzburg, Königshausen & Neumann, 2008, 251 pages.

Die dramatische Spannung ist ein Gütezeichen jeder medialen Unterhaltung schlechthin und ein entscheidendes Kriterium bei der vorgängigen und nachträglichen Beurteilung insbesondere des filmischen Unterhaltungsangebots. Alfred Hitchcock hat es als Regisseur eines prae-digitalen Filmzeitalters stets meisterhaft verstanden, seine Zuschauer allein mit den Mitteln eines raffinierten Erzähl-diskurses und namentlich einer geschickten Inszenierung von suspense nachhaltig in Atem zu halten. Seine Technik der Spannungserzeugung beruht auf einer subtilen Art der Informationsverteilung, die sich durch den Aufbau eines auktorialen Wissensvorsprungs gegenüber dem Protagonisten auszeichnet, und den Zuschauer angesichts der ahnungslos bedrohten Figur unmittelbar ins Geschehen hineinzieht. Hitchcock spielt in seinen Filmklassikern aber umgekehrt auch mit dem Unwissen und Zweifel des Publikums und nutzt dessen Informationsmangel gezielt zur Etablierung angstvoller Erwartungen und unvorhersehbarer Wendungen der Geschichte.

WEIS, Elisabeth, **The Silent Scream : Alfred Hitchcock's Soundtrack**, Rutherford (NJ), Fairleigh Dickinson University Press, 1982, 188 pages.

WEST, Ann Adele, **Comédie noire Thrillers of Alfred Hitchcock : Genres, Psychoanalysis, and Woman's Image**, thèse de doctorat/PhD, Berkeley, University of California, 1982, 172 pages

WOJTKO, Nikolai (dir.), **Alfred Hitchcock, der Filmverführer : Un-Schuld im Spannungsfeld von Ethik und Ästhetik**, Hamburg, Dr. Kovac, (Schriften zur Medienwissenschaft), 2005, 149 pages.

In diesem Band sind Artikel zu bekannten Hitchcockfilmen versammelt, die anhand ihrer Betrachtung des ästhetischen Musters, die diesem zu Grunde liegenden Kettfäden des Mentalen und Ethischen sichtbar werden lassen.

WOOD, Robin, **Hitchcock's Films**, London, Zwemmer & New York, Barnes, 1965, 193 pages. Réédition augmentée : 1969, 204 pages.

WOOD, Robin, **Hitchcock's Films Revisited**, South Brunswick (NJ), A. S. Barnes, 1977, 174 pages. Réédition : New York, Columbia University Press, 1989, x, 395 pages.

WULFF, Hans Jürgen & Paul HEISTERKAMP, **All About Alfred : Hitchcock Bibliographie**, Münster, MAKs-Publikationen., 1988, 295 pages.

YANAL, Robert J., **Hitchcock as Philosopher**, Jefferson (NC), McFarland, 2005, ix, 206 pages.

This book looks at 12 Hitchcock films and the positions they put forth on three problem areas of epistemology: deception, knowledge of mind, and problematic knowledge of the external world. These philosophical concepts are explained and woven into the author's thorough and thought-provoking discussion of each film. Descartes and Wittengenstein star; Plato, Locke, Hume, Kant and Kierkegaard also make appearances in this new "philosopher's cut" of the master's works.

YACOWAR, Maurice, **Hitchcock's British Films**, Hamden (Conn.), Archon Books, 1977, 314 pages.

ZBOROWSKI, James, **Between Sympathy and Detachment : Point of View and Distance in Movies Directed by Alfred Hitchcock, Otto Preminger and Max Ophuls**, thèse de doctorat, University of Warwick, 2008, 222 pages.

ZIZEK, Slavoj (ed.), **Tout ce que vous avez toujours voulu savoir sur Lacan sans jamais oser le demander à Hitchcock**, Paris, Navarin, 1988, 216 pages. Réédition : Capricci (Avignon), L'âge d'or 2010, 336 pages. Ed. or. : **Everything you Always Wanted to Know about Lacan : (but Were Afraid to Ask Hitchcock)**, London & New York, Verso, 1992, vii, 279 pages.

Tout ce que vous avez toujours voulu savoir sur Lacan sans jamais oser le demander à Hitchcock revisite les chefs-d'oeuvre d'Hitchcock à travers les concepts de la pensée de Jacques Lacan : *Vertigo*, *L'Homme qui en savait trop*, *Psychose*, *La Mort aux trousses*... Le titre, inspiré de Woody Allen, reflète également la méthode provocatrice de ce grand livre: comprendre le cinéma via la psychanalyse, mais aussi la psychanalyse via le cinéma ! Slavoj Zizek a dirigé cet ouvrage collectif réunissant de nombreux auteurs dont notamment le grand philosophe américain Fredric Jameson.

ZIZEK, Slavoj, **Lacrimae rerum : cinq essais sur Kieslowski, Hitchcock, Tarkovski et Lynch**, Paris, Éditions Amsterdam, 2005, 217 pages.



ÉTUDES SUR QUELQUES FILMS SPÉCIFIQUES STUDIES ON INDIVIDUAL FILMS

Les films sont présentés selon l'ordre
alphabétique des versions originales.

THE BIRDS (1963) Les oiseaux

LANGOSCH, Gunhild, **Morphologisch-psychologische Untersuchung des Filmerlebens von Hitchcocks Horrorfilm : Die Vögel**, München, Mikrokopie GmbH, 1970, 174 pages.

LEITMER, Petra, **Alfred Hitchcock : Die Vögel. Analyse der Spannungstheorie anhand einer Sequenz**, München, Grin Verlag, 2000, 10 pages.

PAGLIA, Camille, **The Birds**, London, BFI Publishing, (BFI Film Classics), 1998, 104 pages. Réédition, 2008. Camille Paglia draws together in this text the aesthetic, technical and mythical qualities of Alfred Hitchcock's *The Birds* (1963), and analyzes its depiction of gender and familial relations.

DIAL M FOR MURDER (1954)
Le Crime était presque parfait

LINSSER, Antje, **Konstruktion von Weiblichkeit im Amerikanischen Spielfilm : Das Frauenbild in soziologischen Kontext. Mit einer vergleichenden Analyse von Hitchcocks und Davis Remake *Ein perfekter Mord* (1998)**, München, Grin Verlag, 2003, 28 pages.

FOREIGN CORRESPONDANT (1947)
Correspondant 17

ANON. **Alfred Hitchcocks *Der Auslands-Korrespondent***, Stuttgart, Wiederroither, 1991, 26 pages.

FRENZY (1972)

FOERY, Raymond, **Alfred Hitchcock's *Frenzy* : The Last Masterpiece**, Lanham (MD), Scarecrow Press, 2010, 168 pages.
Like *The Lodger*, *The 39 Steps*, *Saboteur*, and *North by Northwest* before, *Frenzy* repeated the classic Hitchcock trope of a man on the run from the police while chasing down the real criminal. But unlike those previous works, *Frenzy* also featured some elements that were new to the master of suspense's films, including explicit nudity, depraved behavior, and a brutal act that would challenge *Psycho*'s shower scene for the most disturbing depiction of violence in a Hitchcock film. Raymond Foery recounts the history—writing, pre-production, casting, shooting, post-production, and promotion—of this great work. While there are other books on the production of an individual Hitchcock film, none go into as much detail nor combine a history of the production process with an ongoing account of how this particular film relates to Hitchcock's other works.

LIFEBOAT (1943)

ANON. **Alfred Hitchcock's *Lifeboat***, Stuttgart, Wiedlerroither, 1986, 12 pages.

MARNIE (1964)
Pas de printemps pour Manie

MORAL, Tony Lee, **Hitchcock and the Making of *Marnie***, Lanham (MD), Scarecrow Press, (Filmmakers Series, no 95), 2005, xviii, 213 pages.
Tony Lee Moral uses extensive research,



including personal interviews with Tippi Hedren, author Winston Graham, and *Psycho* screenwriter Joseph Stefano - as well as unpublished excerpts from interviews with Hitchcock himself - to delve into the issues surrounding the film's production and release. Moral gives readers an invaluable look behind the scenes at a film that is only now being recognized for its influence and vision.

VIERBACH, Fabian, **Familien Drama und Gender-Konflikt : Hitchcock's fimische « Fallgeschichte » *Marnie***, München, Grin Verlag, 64 pages.

NORTH BY NORTHWEST (1959)
La Mort aux troussees

ANON. **Alfred Hitchcock's *Der Unsichtbare Dritte***, Stuttgart, Wiedelroither, 1994, 46 pages.

CASANOVA, Basilo, **Leyendo a Hitchcock : analisis textual de *North bu Northwest***, Valladolid, Castilla, (Trama y fondo, 2), 2007, 207 pages.

KIROVA, Irina, **Der personalierte Mac-Guffin : Spannung, Suspense und unechten Agenten in *North by Northwest***, München, Grin Verlag, 25 pages.

LEHMAN, Ernest, **North by Northwest**, London, Faber, (Faber Classic Screenplays Series), 1999, xvii, 196 pages.

LEHMAN, Ernest, **La Mort aux trousses – North by Northwest : scénario bilingue**, Paris, Éditions de l'Étoile, 1999, 318 pages.

LINDEN, Alexander, **Zum Aufbau des suspense in Alfred Hitchcocks Der Unsichtbare Dritte**, München, Grin Verlag, 2005, 13 pages.

MARIMBERT, Jean-Jacques (dir.), **La Mort aux trousses (1959) : analyse d'une oeuvre**, Paris, J. Vrin, (Philosophie et cinéma), 2008, 125 pages. Avec la collaboration d'Éric Dufour, Laurent Jullier & Julien Servois].

L'ouvrage propose un éclairage philosophique du rapport entre la forme et le contenu de ce film, indissociables des caractéristiques clés du cinéma d'Hitchcock, cinéma d'action et cinéma abstrait.

Les différents "usages" que les spectateurs font du film conduisent à donner sens à une lecture "formaliste", mais pas seulement. De là, une double approche s'est imposée. Tout d'abord, l'analyse phénoménologique de la façon dont Hitchcock exploite les possibilités offertes par le cinéma : l'ellipse, la diversité des points de vue, la perception. Puis, le déploiement de l'identité problématique des personnages, en particulier de Robert O. Thornhill et d'Ève, et la dynamique de leurs rapports, notamment amoureux.

Ainsi s'enchaînent une "critique des usages" menée par Laurent Jullier et une "lecture critique et phénoménologique" d'Éric Dufour, Julien Servois et Jean-Jacques Marimbert.

MESNILDOT, Stéphane du, **La Mort aux trousses**, Paris, Cahiers du Cinéma, 2008, 95 pages.

Qui aurait parié à la sortie de *La Mort aux trousses* en 1959 que ce divertissement grand public serait un jour donné en modèle de l'art cinématographique, chef-d'oeuvre parmi les plus grands de son histoire ? Lorsqu'Hitchcock entreprend *La Mort aux trousses*, il est le "maître du suspense". La distribution est sous le signe du charme irrésistible de Cary Grant, au sommet de sa séduction et de ses performances d'homme d'action, et d'Eva Marie Saint, symbole même des héroïnes hitchcockiennes blondes glacées... mais les méchants ne sont pas en reste, particulièrement réussis dans la peau de James Mason ou Martin Landau.

MONZO, José Maria & Salvador Rubio MARCO, **Con la murte en los talones : Alfred**

Hitchcock, Valencia, NAU Llibres & Barcelona, Octaedro, (Guia para ver y analizar), 2000, 92 pages.

STEINACKER, Florian, **Was hat eigentlich des, O' zu bedeuten ? Das Motiv der Identität in Alfred Hitchcocks North by Northwest**, München, Grin verlag, 2008, 40 pages.

TESSÉ, Jean-Philippe, **La Mort aux trousses**, Paris, CNC, Cahiers du Cinéma, (Lycéens et apprentis au cinéma), 2008, 20 pages.

WENDLER, Simon, **Die visuelle Gestaltung im Film North by Northwest**, München, Grin Verlag, 2002, 19 pages.

WILLIAMS, Dan, **North by Northwest : Director, Alfred Hitchcock**, London, York, Press, (York Film notes), 2001, 81 pages.

Go behind the scenes with the ultimate film guide and get the bigger picture. Discover how Hitchcock used a combination of different genres to make *North by North West* into a comedy, romance, thriller and adventure story.

Consider the importance of film style and how Hitchcock leads the audience into a temporary state of nightmare. Understand how camera work is employed to give more impact to specific images and how colour plays a vivid role. What were the decisions behind casting Cary Grant as Thornhill and how did Bernard Herrmann capture the suspense the movie ?

WÖHLBIER, Marie-Elisabeth, **Analyse des Visuellen Erzählen der Maisfeld-Sequenz in North by Northwest**, München, Grin Verlag, 2010, 25 pages.

NOTORIOUS (1946) Les Enchaînés

UNGEREIT, Natascha, **Die Untersuchung zwischenmenschlicher Beziehungen in Hitchcockfilmen : ein Vergleich von Berüchtigt (Notorious) and Die Vögel (The Birds)** München, Grin Verlag, 2010, 135 pages.

PSYCHO (1960) Psychose

ANOBILE, Richard J. (ed.), **Alfred Hitchcock's Psycho**, London, Pan Books, (Film Classic Library), 1974, 256 pages.

BLASBERG, Sarah, **Die Umsetzung des Unheimlichen in Alfred Hitchcocks Psycho**, München, Grin Verlag, 2008, 28 pages.

BRÜCK, Sabine, **Analyse der Duschszene**

aus **Alfred Hitchcocks Film Psycho**, München, Grin Verlag, 2001, 8 pages.

COOKE, Lez, **Study Notes on a Sequence fom Psycho**, London, BFI Education, 1987 (?)

EL-NAWAB, Dina, **Alfred Hitchcocks Psycho : exemplarische Filmanalyse unter beson-derer Berücksichtigung des Suspense**, Alfred/Leine, Coppi verlag, (Aufsätze zu Film und Fernsehen im Coppi Verlag, Bd. 50), 1997, 223 pages.

FELDMAN, Andre, **Wie in Alfred Hitchcocks Psycho durch filmische Mittel Angst, Schrecken und Schockerlebnisse beim Zuschauer erzeugt werden**, München, Grin Verlag, 2002, 18 pages.

FRANCO-PEREIRA, José, **INNERVATION – Zur unbewussten Wahrnehmungsebene in Alfred Hitchcocks Psycho**, München, Gin Vrelag, 2001, 256 pages.

GRAYSMITH, Robert, **The Girl in Alfred Hitchcock's Shower : A Murder that Became a Real-Life Mystery, a Mystery that Became an Obsession**, London, Titan Books, & New York, Berkley Books, 2010, 307 pages.

Histoire de Marli Renfro, la doublure de Janet Leigh dans la fameuse scène de la douche, et qui aurait été tuée à coups de couteau par un meurtrier en série... adepte des films d'Hitchcock ! Comme quoi la réalité et la fiction...Ce bouquin a été descendu par la critique anglo-saxonne !

GROTH, Carina, **Alfred Hitchcocks Psycho in Bezug zur Robert Blochs gleichnamigen Roman als Vorlag für den Film**, München, Grin Verlag, 2011, 36 pages.

HERBST, Maren, **Alfred Hitchcocks Psycho : eine Betrachtung der einführenden Szene**, München, Grin Verlag, 2001, 21 pages.

JENSEN, Sören, **Das verhalten Norman Bates im Film Psycho von Alfred Hitchcock vor und nach beiden Mordszenen**, München, Grin Verlag, 2011, 15 pages.

KOLKER, Robert (ed.), **Alfred Hitchcock's Psycho : A Casebook**, New York, Oxford University Press, 2004, x, 261 pages.

"Good Evening...."

Hitchcock on Psycho and other aspects of filmmaking, from Hitchcock/Truffaut

Introduction

Robert Kolker

The Inception

Stephen Rebello, from Alfred Hitchcock and the Making of Psycho

Early Reception: Bosley Crowther, "Hitchcock's 'Psycho' Bows at 2 Houses" New York Times

Review

Crowther's Psycho entry for his "ten best films, December 24, 1960

The Building of A Reputation:

Jean Douchet, "Hitch and His Audience"

Robin Wood, "Psycho"

Raymond Durgnat, "Psycho"

Psycho's Music

Royal S. Brown, "Herrmann, Hitchcock, and the Music of the Irrational"

Psycho and the Gaze

George Toles, "'If Thine Eye Offend Thee. . . .'

Psycho and the Art of Infection"

Psychoanalytical Approaches

Robert Samuels, "Epilogue: Psycho"

Gender and the Postmodern

Linda Williams : 'Discipline and fun: Psycho and postmodern cinema"

The Man Who Knew More Than Too Much

Robert Kolker, "The Form, Structure, and Influence of Psycho"

LEFEBVRE, Martin, **Psycho : de la figure au musée imaginaire**, Montréal, L'Harmattan, (Champs visuels), 1997, 253 pages.

Que retient-on d'un film ? Que se produit-il lorsqu'un film laisse son empreinte sur la cire molle de notre mémoire ? Cet ouvrage étudie entre autres le rôle de l'imagination et de la memoria pour comprendre comment le spectateur s'approprie le film qu'il regarde. Le résultat de ce processus est appelé figure. C'est le fondement de la culture filmique et l'artefact principal de ce musée imaginaire du cinéma que chaque spectateur possède et où il conserve ce qu'il a retenu du cinéma. L'enquête est menée à partir d'un film unique et, plus particulièrement, à partir d'un épisode de ce film : *Psycho* d'Alfred Hitchcock et le célèbre meurtre sous la douche.

LEIGH, Janet, (avec Christopher NICKENS) **Psycho ; Behind the Scenes of the Classic Thriller**, London, Pavilion, & New York, Harmony, 1995, x, 197 pages.

The fascinating, behind-the-scenes saga of the making of Alfred Hitchcock's masterpiece. This is the richest and most revealing portrait of a movie classic in-the-making ever compiled, from casting decisions to personality clashes, from anecdotes about one of Hollywood's most celebrated--and feared--directors to the truth about why the FBI needed to protect Janet Leigh after the opening of the film.

MONAHAN, Jerome, **Psycho : Study Guide**, London, Film Education, (Ten Films that Shook The World), 1999, 16 pages. [Cinema 100 Education Program]



NOVATZKI, Markus, **Psycho, from Novel to Film. Construction of Emotions**, München, Grin, 2002, 21 pages.

REBELLO, Stephen, **Alfred Hitchcock and the Making of Psycho**, London, Boyards, New York Dembner Books, 1990, x, 224 pages. Réédition : Marion Boyars, 1999.

Thirty years after its creation, Psycho remains the yardstick by which all other thrillers are measured. Stephen Rebello gives readers an intimate glance at the making of this incredible movie from beginning (the true life crime on which Psycho is based) to end (Hitchcock's obsessive instructions to darken theaters and close the curtains for 30 seconds after the opening credits, in order to raise the suspense). 16 pages of photographs.

RÖNNECKE, Dominique, **Die Wende im amerikanischen Studiosystem am Beispiel von Psycho**, München, Grin Verlag, 2010, 19 pages.

SCHECHTER, Harold, **Deviant : The Shocking True Story of the Original Psycho**, London, New English Library, 1989, xi, 274 pages. Édition américaine : **Deviant : The True Shocking Story of Ed Gein, the Original Psycho**, New York, Gallery Books, 1998, 256 pages.

Harold Schechter is a historian: he takes old files and yellowed newspaper clippings, and brings their stories to life. *Deviant* is about everyone's favorite ghoul, Ed Gein--whose crimes inspired the writers of *Psycho*, *Texas Chainsaw Massacre*, and *The Silence of the Lambs*. Schechter deftly evokes the small-town 1950s Wisconsin setting--not pretty farms and cheese factories, but infertile soil and a bleak, hardscrabble existence. The details of Gein's "death house" are perhaps well known by now, but the murderer's quietly crazy, almost gentle personality comes forth in this book as never before.

SCHLESINGER, Martin, **Psycho-Analyse. Betrachtungen zur Entwicklung der kinematographischen Sprache in und um Alfred Hitchcocks Duschmordmontage**, München, Grin Verlag, 2004, 29 pages.

SCHNELLE, Frank & Frank ARNOLD (dir.), **Alfred Hitchcocks Psycho**, Stuttgart, Fischer und Wiederoither, 1993, 79 pages.

SMITH, Joseph W., **The Psycho File : A Comprehensive Guide to Hitchcock's Classic Shocker**, Jefferson (NC), McFarland, 2009, x, 216 pages.

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SCHNEIDER, Marco, **Bernard Hermann und seine Filmmusiken zu Citizen Kane, Psycho und Taxi Driver**, München, Grin Verlag, 2007, 14 pages.

STOPPE, Sebastian, **Original und Fälschung ? Hitchcocks Psycho und das Remake von Gus van Sant**, München, Grin Verlag, 2007, 60 pages.

THOMSON, David, **The Moment of *Psycho* : how Alfred Hitchcock Taught America to Love Murder**, New York, Basic books, 2009, 183 pages.

It was made like a television movie, and completed in less than three months. It killed off its star in forty minutes. There was no happy ending. And it offered the most violent scene to date in American film, punctuated by shrieking strings that seared the national consciousness. Nothing like *Psycho* had existed before; the movie industry—even America itself—would never be the same.

In *The Moment of Psycho*, film critic David Thomson situates *Psycho* in Alfred Hitchcock's career, recreating the mood and time when the seminal film erupted onto film screens worldwide. Thomson shows that *Psycho* was not just a sensation in film: it altered the very nature of our desires. Sex, violence, and horror took on new life. *Psycho*, all of a sudden, represented all America wanted from a film—and, as Thomson brilliantly demonstrates, still does.

WELLS, Amanda Sheahan, ***Psycho* : director, Alfred Hitchcock**, Harlow, Longman, (Ultimate Film Guides), 2001, 93 pages.

WILSER, Gerd, **Hitchcock Meets Aristoteles : Sein Werk unter aristotelischen Gesichtspunkten mit besonderer Berücksichtigung des Spielfilms *Psycho***, München, Grin Verlag, 38 pages.

REAR WINDOW (1954) Fenêtre sur cour

BELTON, John (ed.), **Albert Hitchcock's *Rear Window***, Cambridge, Cambridge University Press, (Cambridge Film Handbook Series), 2000, xiv, 177 pages.

Introduction John Belton

1. The making of *Rear Window* Scott Curtis
2. Voyeurism and the post-war crisis of masculinity in *Rear Window* Elise Lemire
3. 'The dresses had told me': fashion and femininity in *Rear Window* Sarah Street
4. Alfred Hitchcock's *Rear Window*: the fourth side Michael Chion
5. Eternal vigilance in *Rear Window* Armond White.

FISCHER, Thilo, **Mentales Bild : in der Eimgangssequenz von Hitchcocks *Rear Window***, München, Grin Verlag, 2010, 32 pages.

FAWELL, John Wesley, **Hitchcock's *Rear***

***Window* : The Well-Made Film**, Carbondale, Souther Illinois University Press, 2001 (rééd. 2004), 179 pages.

In the process of providing an extensive analysis of Alfred Hitchcock's "*Rear Window*", John Fawell also dismantles many myths and clichés about Hitchcock, particularly in regard to his attitude toward women. Although "*Rear Window*" masquerade's quite successfully as a piece of light entertainment, Fawell demonstrates just how complex the film really is. It is a film in which Hitchcock, the consummate virtuoso, was in full command of his technique. One of Hitchcock's favourite films, "*Rear Window*" offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking.

LESINSKI, Johannes-Paul, **Nachbarn sehen mehr : Alfred Hitchcocks *Rear Window* und seine Nachfolger**, München, Grin Verlag, 2010, 52 pages.

LENGDOBLER, Martin, **« Look, look ! » - Koppelungen des Blickes in Alfred Hitchcocks *Rear Window***, München, Grin Verlag, 2010, 88 pages.

LEUER, Eric A., **« To see you is to love you » : zur Rolle des Voyeurismus in Alfred Hitchcocks *Rear Window***, München, Grin Verlag, 2009, 36 pages.

MIGUEL BORRAS, Mercedes, **La representacion de la mirada : *La ventana indiscreta* (Alfred Hitchcock, 1954)**, Valencia, Ediciones de la Mirada, (Contraluz libros de cine, 2), 1997, 196 pages.

MONTCOFFE, Francis, ***Fenêtre sur cour : étude critique***, Paris, Nathan, (Synopsis, 6), 1995, 127 pages. Réédition : Armand Colin, (synopsis, 6), 2005.

Chaque étude de la collection Synopsis comporte une biographie du réalisateur, un résumé du film, la description de sa structure dramatique et narrative, l'analyse de ses thèmes principaux, de ses personnages, de ses particularités esthétiques et de séquences illustrées. Extraits critiques et bibliographie permettent de prolonger la réflexion.

PYC, Karin, **Expositionanalyse *Rear Window* von Alfred Hitchcock**, München, Grin Verlag, 2004, 23 pages.

SCHWARZ, Eva, **Visual Paranoia in *Rear Window*, *Blow Up* and *The Truman Show***, Stuttgart, ibidem Verlag, 2011, 144 pages.

SHARFF, Stefan, **The Art of Looking : in Hitchcock's *Rear Window***, New York, Lime-

light Editions, 1997, 196 pages. Rééd. : 2000. Readers who agree with Stefan Sharff that "the voyeuristic drive is an unavoidable part of watching a film," will find much food for thought in this book. Sharff contends that the hero of *Rear Window*, played by James Stewart, is himself a voyeur, and that through him Hitchcock replicates and satirizes the experience of movie watching itself. The author further argues that Hitchcock uses a cinematic "high vernacular" to convey his complex ideas. As he reveals the relationship between the film's visual style and meaning, its form and its content, Sharff walks through it no fewer than three times.

REBECCA (1940)

NEUMEYER, David & Nathan PLATTE, **Franz Waxman's Rebecca : A Film Score Guide**, Lanham (MD), Scarecrow Press, 2011, 236 pages.

In *Franz Waxman's Rebecca: A Film Score Guide*, David Neumeyer and Nathan Platte situate the score for this classic work within the context of the composer's life and career. Beginning with Waxman's early training and professional experience as a jazz musician and film-music arranger-orchestrator in Berlin, the authors also recount the composer's work in the music department at MGM between 1936 and 1942. During this period, Waxman was loaned out to Selznick International Pictures and wrote the music for *Rebecca*. Through manuscript and archival research, Neumeyer and Platte untangle the threads of the film's complicated music production process, which was strongly influenced by Selznick's habit of micromanaging music choices and placement. This volume concludes with a thematic analysis and reading of the score that incorporates commentary on scenes and cues.

The first book devoted to the music of a single film by this great composer from Hollywood's golden age, *Franz Waxman's Rebecca: A Film Score Guide* will be of interest to musicologists and film scholars, as well as fans of Alfred Hitchcock and Franz Waxman.

SCHWERTFEGGER, Melanie, **Alfred Hitchcocks Rebecca : die Suche nach der weiblichen Identität**, München, Grin Verlag, 2005, 23 pages.

ROPE (1948) La Corde

PEITZ, Daniel, **To Catch an Audience. Von der Kunst ein Publikum zu fesseln : Hitchcocks Suspense am Beispiel seines Films Rope**, München, Grin Verlag, 2009, 624 pages.

SHADOW OF A DOUBT (1943) L'Ombre d'un doute

MARCHESINI, Mauro, **La carta del cattivo : Alfred Hitchcock e L'ombra del dubbio**, Bergamo, Pierluigi Lubrina, 1993, ix, 82 pages.

MARCHESINI, Mauro, **L'ombra del dubbio : cinque trame per Alfred Hitchcock**, Recco, Le Mani, 1996, 102 pages. Introduction de Franco La Polla.

STAGE FRIGHT (1950) Le grand alibi

HIMPLER, Michael, **Die Unzuverlässigkeit der Erzählung in Alfred Hitchcocks Stage Fright**, München, Grin Verlag, 2002, 22 pages.

STRANGERS ON A TRAIN (1951) L'Inconnu du Nord-Express

DOSSIER : **L'Inconnu du Nord-Express**, in *L'Avant-Scène du cinéma*, Paris, no 297-298, 15 décembre 1982, 48 pages.

NARLOCH, Jessica, **Expositionanalyse : Alfred Hitchcocks Strangers on a Train**, München, Grin Verlag, 2007, 104 pages.

THE THIRTY-NINE STEPS (1935) Les 39 marches

DOSSIER : **Les 39 marches**, in *L'Avant-Scène du Cinéma*, Paris, , no 249, 1^{er} juin 1980, 48 pages.

FIGUEROLLA, Joan Antoni, **The 39 Steps, by Alfred Hitchcock : an Excuse for a Project Work**, Barcelona, Generalitat de Catalunya, Departament d'Ensenyament, (Cinema original a l'aula, 1), 1989, 85 pages.

TORN CURTAIN (1966) Le Rideau déchiré

DÜRINGER, Christian, **Alfred Hitchcocks subtiler umgang mit Propaganda-Klischees in Torn Curtain**, München, Grin Verlag, 2006, 9 pages.

VERTIGO (1958)
Sueurs froides



AUILER, Dan, **Vertigo : the Making of a Classic**, New York, St. Martin's Press, 1998, xviii, 220 pages. Préface de Martin Scorsese
 Alfred Hitchcock's 1958 film *Vertigo*--in which obsessive ex-cop James Stewart pursues troubled loner Kim Novak throughout San Francisco--is one of the most dissected, discussed, and revered movies of all time. Now, for the first time, the story of this remarkable film is revealed. Writing with the full cooperation of the director's family and many crew members, Dan Auiler offers up a remarkable in-depth re-creation of Hitchcock's signature thriller. The result is one of the most thorough and illuminating studies of a single film ever published, and a testament to the enduring power of Hitchcock's masterwork of suspense.

ANON., **Die Frau as Bild und Projektionsfläche. Eine Filmanalyse zu Alfred Hitchcocks Vertigo**, München, Grin Verlag, 24 pages.

BAGH, Peter von, **Hitchcock : merkintöjä Alfred Hitchcockin elokuvasta Vertigo**, Helsinki, Suomen elokuvsäätiö, 1979, 149 pages.

BARR, Charles, **Vertigo**, London, BFI, (BFI Film Classics), 2002, 87 pages.

The author documents the crucial role of screenwriters Alec Coppel and Samuel Taylor and, by a combination of textual and contextual analysis, explores the reasons why *Vertigo* has come to exert such a continuing fascination both on audiences and on a wide range of critics and theorists.

BRUCE, Ryan R., **Hitchcock's Vertigo : Context (Toward the definition of a critical position) and Text (A shot by shot analysis of the film)**, Mémoire de maîtrise, York

University (Canada), 1989, 179 pages.

Castro de Paz, José Luis, **Vertigo/De entre los muertos**, Barcelona, Paidós, (Paidós películas, 5), 1999, 127 pages.

COOPER, David, **Bernard Herrmann's Vertigo : A Film Score Handbook**, Westport (CT), Greenwood Press, (Filmscore Guides, no 2), 2001, xviii, 157 pages.

CUNNINGHAM, Douglas A. (ed.), **The San Francisco of Alfred Hitchcock's Vertigo : Place, Pilgrimage, and Commemoration**, Lanham (MD), The Scarecrow Press, 2011, 356 pages.

Introduction / Douglas A. Cunningham -- Vertigo and the weight of history. Whose grave?: Hitchcock's Vertigo and the sad specters of the Mission Dolores Cemetery / Joshua Kitching -- "Baroque Vertigo" / Roland Greene -- "Souvenirs of a killing": Vertigo, empire, and the California Mission Revival / Martin Kevorkian and Stanley Orr -- VistaVision and the cinematic landscape of Vertigo / Ana Salzberg -- Vertigo's wanderers: on seeking the cinematic sacred. Alfred Hitchcock's San Francisco / Lynda Myles and Michael Oliver-Goodwin -- It's all there, it's no dream: Vertigo and the redemptive pleasures of the cinephilic pilgrimage / Douglas A. Cunningham -- The frustration of reality/illusion: searching for Vertigo on the cinephilic pilgrimage / L. Lelaine Bonine -- Travelogue as traumalogue: space, place, and memory in Vertigo / Diane Borden -- Beyond location: Vertigo and the capacity for wonder / Henrik Gustafsson -- In the gallery of the gaze: the museum in Hitchcock's Vertigo / Steven Jacobs -- Marking Vertigo: validations in time and space. Proposed locations: on postmodern tributes to Vertigo and place / Cindy Bernard in conversation with Douglas A. Cunningham -- The vestiges of Vertigo in contemporary art: Cindy Bernard, David Reed and Douglas Gordon / Christine Sprengler -- Only one is a wanderer: guiding tours of Vertigo sites / Miguel Pendas -- Vertigo: the heart of San Francisco / Jeff Kraft and Aaron Leventhal -- Mapping/marking cinephilia: the case for a Vertigo heritage trail / Douglas A. Cunningham.

CZECH, Lucy, **Funktionen und Formen der Filmmusik unter Beachtung der Erzeugungen von Emotionen : eine auditive Analyse des Hitchcock-Film's Vertigo - Aus dem Reich der Toten**, München, Grin Verlag, 2011, 72 pages.

DÜRINGER, Christian, **Bernard Hermanns Filmmusik zu Alfred Hitchcocks Vertigo**, München, Grin Verlag, 2006, 9 pages.

ESQUENAZI, Jean-Pierre, **Hitchcock et l'aventure de Vertigo : l'invention à Hollywood**, Paris, CNRS Éditions, 2001, 239 pages.

Film culte, célébré par les cinéphiles et les cinéastes du monde entier, *Vertigo* (Sueurs froides), tiré d'un roman de Boileau et Narcejac, a été réalisé en 1958. Qui ne se souvient de la scène dans la tour Coit, et des deux acteurs, Kim Novak et James Stewart ? Un film étrange et inquiétant, personnel et paradoxal, dont Jean-Pierre Esquenazi souligne le génie anticipatoire, l'audace, la modernité. Que nous apprend *Vertigo* sur les sources de l'imaginaire hitchcockien ? Comment joue-t-il avec l'univers hollywoodien, ses exigences économiques et industrielles ? Modifie-t-il discrètement les genres à l'honneur dans le cinéma américain ? En quoi la « blonde » de *Vertigo* se distingue-t-elle de ses consœurs ? Voici les questions, parmi beaucoup d'autres, auxquelles répond cet essai de grand style. Jean Pierre Esquenazi montre en particulier comment, dans une troublante mise en abîme, les deux héros interprètent des personnages tout en incarnant des modèles de star.

GIORI, Mauro & Tomaso SUBINI, **Nel vortice della passione : Vertigo di Alfred Hitchcock**, Milano, CUEM, (Arte, comunicazione e spettacolo), 2006, 97 pages.

HARSH, Nicole, **Symbolik im Vergleich bei Georges Rodenbach Bruges-la-Morte und Alfred Hitchcocks Vertigo**, München, Grin Verlag, 2011, 28 pages.

LAGAZZI, Paolo, **Vertigo : l'ansia moderna del tempo**, Milano, R. Archinto, (Gli aquiloni), 2002, 118 pages.

Quello che ci è dato di attraversare è davvero il tempo dell'ansia e delle vertigini. Presi fra gli appelli incessanti della civiltà della fretta, le impasse del mondo e le voragini del nostro cuore, ci dibattiamo come funamboli su un filo sdruciolevole alla ricerca di qualcosa che ci liberi dal senso di precarietà dei giorni, che dia consistenza e respiro alle nostre vite. Molte fra le opere della letteratura, dell'arte e del cinema novecenteschi testimoniano la marea montante dell'ansia di fronte ai vortici del tempo. Muovendosi fra testi narrativi e poetici, tra film e quadri, riti mediatici e scenari epocali, Paolo Lagazzi focalizza la sua attenzione su alcuni dei capolavori di Joseph Conrad, di Alfred Hitchcock e di Bernard Malamud.

PERLINA, Anna, **Vertigo d'Alfred Hitchcock comme héritier du Film noir**, München, Grin Verlag, 2005, 29 pages.

SALOTTO, Eleanor, **Gothic Returns in Collins, Dickens, Zola and Hitchcock**, New York, Palgrave Macmillan, 2006, 198 pages.

Taking a fresh approach to the study of the gothic in Victorian fiction, the development of the cinema, and Alfred Hitchcock's *Vertigo*, *Gothic Returns* explores the contained or repressed desires of both characters and plots that defy direct representation, resulting in obsession, fetishism, and displacement engendering a novel account of the way in which the gothic becomes internalized.

SAULS, Allison Houston, **The Ineluctable Modality of the Visible : Alfred Hitchcock's Vertigo and the Theories of Space, Time and Dimensionality**, thèse de doctorat/PhD, Emory University, 1992, 472 pages.

STOICHITA, Victor I., **The Pygmalion Effect : from Ovid to Hitchcock**, Chicago, The University of Chicago Press, (The Louise Smith Bross Lecture Series), 2008, viii, 252 pages.

Stoichita argues, that the modern age found a fitting embodiment of the Pygmalion story's influence. Concluding with an analysis of Alfred Hitchcock films that focuses on Kim Novak's double persona in *Vertigo*, *The Pygmalion Effect* illuminates the fluctuating connections that link aesthetics, magic, and technical skill. In the process, it sheds new light on a mysterious world of living artifacts that, until now, has occupied a dark and little-understood realm in the history of Western image making.

TRIAS, Eugenio, **Vertigo y pasión : un ensayo sobre la película Vertigo de Alfred Hitchcock**, Madrid, Taurus, (Pensamiento), 1997, 236 pages.

