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## Nota di contenuto

Cover; Half-title; Title; Copyright; Dedication; Contents; Foreword to the Second Edition; Preface to the First Edition; Acknowledgments; Notes on the Essays; CHAPTER 1 Hollywood Reconsidered: Reflections on the Classical American Cinema; CHAPTER 2 D. W. Griffith and the Birth of the Movies; CHAPTER 3 Judith of Bethulia; CHAPTER 4 True Heart Griffith; CHAPTER 5 The Ending of *City Lights*; CHAPTER 6 The Goddess: Reflections on Melodrama East and West; CHAPTER 7 Red Dust: The Erotic Screen Image; CHAPTER 8 Virtue and Villainy in the Face of the Camera

CHAPTER 9 Pathos and Transfiguration in the Face of the Camera: A Reading of *Stella Dallas* CHAPTER 10 Viewing the World in Black and White: Race and the Melodrama of the Unknown Woman; CHAPTER 11 Howard Hawks and *Bringing Up Baby*; CHAPTER 12 The Film maker in the Film: Octave and the Rules of Renoir's Game; CHAPTER 13 *Stagecoach* and the Quest for Self hood; CHAPTER 14 To Have and Have Not Adapted a Film from a Novel; CHAPTER 15 Hollywood and the Rise of Suburbia; CHAPTER 16 Nobody's Perfect: Billy Wilder and the Postwar American Cinema; CHAPTER 17 *The River*

CHAPTER 18 *Vertigo*: The Unknown Woman in Hitchcock CHAPTER 19 *North by Northwest*: Hitchcock's Monument to the Hitchcock Film; CHAPTER 20 The Villain in Hitchcock: "Does He Look Like a 'Wrong One' to You?"; CHAPTER 21 Thoughts on Hitchcock's Authorship; CHAPTER 22 Eternal Verites: Cinema-Verite and Classical Cinema; CHAPTER 23 Visconti's Death in Venice; CHAPTER 24 Alfred Guzzetti's Family Portrait Sittings; CHAPTER 25 A Taste for Beauty: Eric Rohmer's Writings on Film; CHAPTER 26 Tale of Winter: Philosophical Thought in the Films of Eric Rohmer; CHAPTER 27 The "New Latin American Cinema"

CHAPTER 28 Violence and Film CHAPTER 29 What Is American about American Film Study?; Index

## Sommario/riassunto

The 'I' of the Camera has become a classic in the literature of film. Offering alternatives to the viewing and criticism of film, William Rothman challenges readers to think about film in adventurous ways that are more open to movies and our experience of them. In a series of eloquent essays examining particular films, filmmakers, genres and movements, and the 'Americanness' of American film, Rothman argues compellingly that movies have inherited the philosophical perspective of American transcendentalism. This second edition contains all of the essays that made the book a benchmark of film criticism. It also includes fourteen essays, written subsequent to the book's original publication, as well as a new foreword. The new chapters further broaden the scope of the volume, fleshing out its vision of film history and illuminating the author's critical method and the philosophical perspective that informs it.

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