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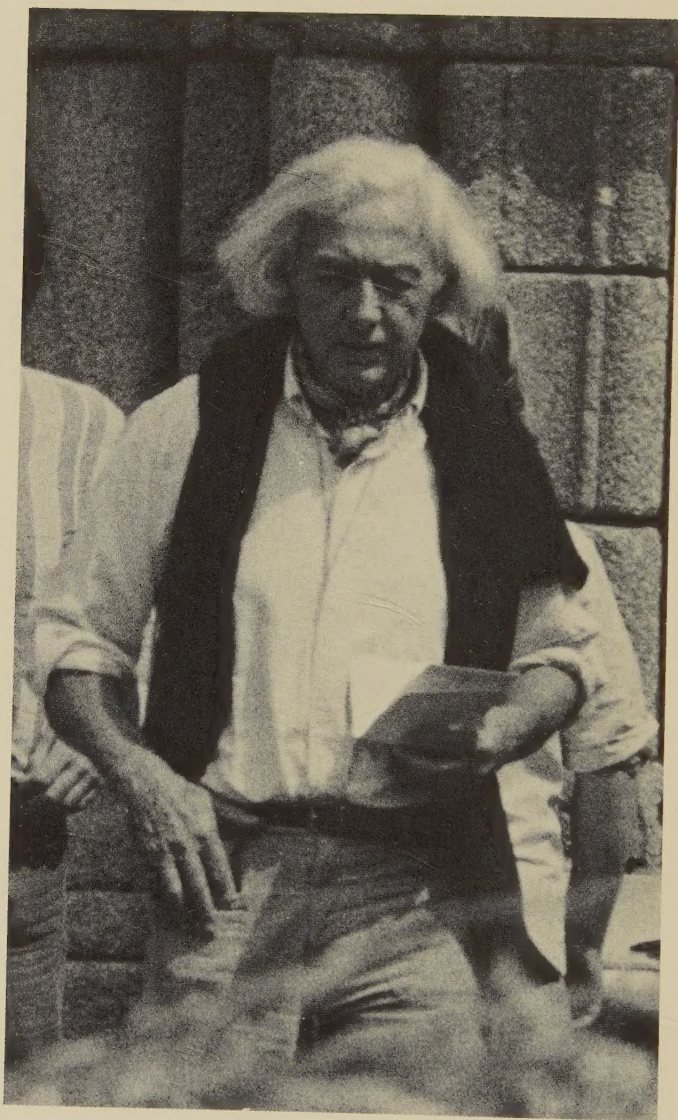
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*Robert Bresson*

Robert BRESSON

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*a guide to references  
and resources*

*A  
Reference  
Publication  
in  
Film*

Ronald Gottesman  
*Editor*

Robert BRESSON

---

*a guide to references  
and resources*

JANE SLOAN



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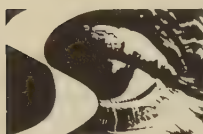
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*To Jan, Dosier, and John*



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## The Author

Jane Sloan was educated at Loyola University of Chicago, the University of Wisconsin, and, in film, at San Francisco State University. She is a librarian by occupation and presently resides in Los Angeles.

## Preface

In this book I have tried to provide useful information as well as express the feelings I have about Robert Bresson's work. To keep the two sorted out, I have tried to be comprehensive rather than selective. Though the bibliography is thorough, my preference for the formal and philosophical over the historical-biographical and technical is evident throughout the volume, particularly in the critical essay. To some extent, such a stance reflects the similar focus of the films themselves and Bresson's own attitude toward his work; it is also the focus of nine-tenths of the critical literature.

Nonetheless, Bresson's films are approachable from many other angles. The independent nature of these productions is itself of historical interest, as is the peculiarly meticulous and anachronistic treatment of specific historical incidents and milieus some of them present. Also, the matter of influences--both Bresson's on other filmmakers and vice versa--has been only sketchily treated, but will undoubtedly grow in importance. As one critic has written, "Time is on Bresson's side." He is a filmmaker's filmmaker, and more than a few have bowed to his craftsmanship--not only "art" directors like R. W. Fassbinder, Jean-Luc Godard, and Chantal Akerman, but also people like Walter Hill, Paul Schrader, Kenneth Anger, and Don Siegel (in Escape From Alcatraz). "Writings about Bresson" provides more names and suggestions for possible exploration in this area. In regard to technique, Bresson is a perfectionist and an innovator whose status as such is assumed, but barely detailed in the critical literature.

"Biographical Background" was read and approved by Bresson, who also most graciously answered the few questions I was able to pose by letter.

Except for Le Diable probablement, the synopses have all been taken from either printed scripts or from shot descriptions and dialogue transcribed by me at the Pacific Film Archive in Berkeley, California, and at the University of California at Los Angeles. All the films have been viewed (all but one during the two-year period of research for this volume). The synopsis for Le Diable

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probablement was made from notes taken during screenings and has whatever failings go along with such a method. All the rest are accurate according to the New Yorker 35mm prints for Un Condamné à mort s'est échappé, Pickpocket, Une Femme douce, Quatre nuits d'un rêveur, and Lancelot du Lac, and the 16mm American distribution prints for the others. Since it was impossible because of space limitations to convey the whole experience of the films, I have limited the synopses to purely factual, story information. Nothing is surmised or taken from outside the films. I have tried to relate the plots in their original chronology, including everything that happens and recording every change of place. The dialogue is unfortunately a different matter. Though I have quoted specific lines to illuminate many sequences, the choices are inevitably arbitrary. All the dialogue is poetic and, like the images, does not function solely as a plot explicator. The plot synopses, then, describe only one small aspect of the films; it is hoped that the critical essay to some extent makes up for their limitations.

"Writings about Bresson" is exhaustive in English, French, and German, and includes book-length works in Italian and Spanish as well. Nothing has been excluded as long as the entire article or specific section is about Bresson or his films. Encyclopedia or reference work entries are for the most part omitted, as are mentions or short notices, of which there are hundreds. Some entries refer to study guides that in France are called fiches or fiches filmographiques. These are sometimes reprinted as numbered series before or after being published in a journal and are often cited by the fiche number; such identifications have therefore been included in brackets after the citations. Many reviews have been annotated, but some newspaper reviews (mostly those I was unable to locate and had scant bibliographic information for), and film journal reviews in other than English, French, or German have been included in "The Films: Synopses, Credits, and Notes" at the end of the entry for each film. In general, all reviews from Paris newspapers, the New York Times, the Village Voice, the Times (London), and all film journals in English, French, and German have been included. An asterisk before an entry means that I was unable to obtain and annotate the work.

I conducted the research primarily at the Special Collections Department of the University of Southern California and the Theater Arts Library of the University of California at Los Angeles. I also used libraries at the University of California at Berkeley, Northwestern University, the University of Chicago, and the University of Wisconsin at Madison, and received copies of material through friends from the British Film Institute and the Institut des Hautes Études Cinématographiques in Paris. Tassilo Bauer read and summarized the material in German, Mirella Fonda-Bonardi did the books in Italian, and Pat King Hanson translated the quotation in entry 36.

Included in "Archival Sources" are only those archives that have available prints of the films. Since virtually every film archive I

## *Preface*

contacted has some material on Bresson--clipping or stills files or published scripts--it did not seem necessary to indicate such collections individually. The Library of the Academy of Motion Picture Arts and Sciences, for instance, has material (especially older clippings from *Variety* and similar publications) that I did not find anywhere else, but is not listed in this section. The listing headed "Scripts" includes unpublished scripts only; all the published ones are generally available.

All references in the index and elsewhere are to entry numbers, not page numbers.

I would like to thank the Professional Development Committee of the Library Faculty of the University of Southern California for a grant to fund part of this project. Thanks also to the generous people who lent or helped me obtain materials: Ray Price of the Four-Star Theater in San Francisco, David Bordwell, Paul Schrader, Richard Peña of the Film Center of the Art Institute of Chicago, and Linda Edgington of the Interlibrary Loan Section and Janet Lorenz, Bob Knutson, and the staff of the Special Collections Department of the University of Southern California Library. Special thanks to friends (and parents) who searched, Xeroxed, translated, proofread, and in general, indulged: Harold Sloan, Maxine Sloan, Tim Johnson, Michel Toran, Patrick Duroux, Sian Murray, Sandy Pfaler, and especially Lydia De Col. Very special thanks to Linda Provinzano and Howard Besser of the Pacific Film Archive, without whose warm reassurance this project would never have been begun; and to Dosier Hammond and Julia Johnson, without whose hundreds of favors it would never have been completed. I would also like to thank Ron Gottesman, Nick Browne, and especially, John Fell for reading and commenting on parts of the manuscript. Dr. Fell, my advisor, has the best quality a teacher can have: broad taste and an even wider appreciation. He unhesitatingly encouraged my interest in these films at a time when I was inclined to flee from it, and I am grateful to him for his good judgment. Last, I would like to thank Robert Bresson, who by his inspired example taught me to make all of this project that I could.



# I. Biographical Background

Robert Bresson was born to Léon and Marie Elizabeth (Clausels) Bresson on 25 September 1907 at Bromont Lamothe (Puy-de-Dôme) in Auvergne. Between the ages of thirteen and seventeen, he studied classics and philosophy at the Lycée Lakanal in Sceaux. He then went to Paris to pursue a life as a painter, and married Leidia Van der Zee on 21 December 1926. During these years he played the piano "a little" and occasionally took photographs. By 1930 he had abandoned painting because, as he says, he was "too nervous," and become interested in filmmaking: "I came to the cinema with a need to relax, and at the same time, to fill a void. I saw in it quickly enough a passionate means of expression."<sup>1</sup>

In 1933 Bresson worked as a script consultant on C'était un musicien (directed by Zelnick and Cleize), and in 1934 he made his first film, Affaires publiques, with Pierre Charbonnier, his friend and a well-known painter who has served as the art director for all but three of Bresson's subsequent films. Charbonnier reinforces the view of Bresson's personal life as beyond public perusal and has remarked when interviewed only on Bresson's reserve, which he described as "very English."<sup>2</sup> Affaires publiques was lost during the war, though Bresson did everything he could upon his return to locate the negative and the lone existing copy. It was a comic, surrealist film, which Bresson says he knew "by heart" before he made it.<sup>3</sup> He regrets losing it because it contained something of his self that is absent from all the rest of the films.

In 1936 and 1937 he worked as a script consultant on a comedy, Jumeaux de Brighton (directed by Claude Heymann), and an airplane story by Antoine de Saint-Exupéry, Courrier sud (directed by Pierre Billon). He did not work with René Clair on Air pur, as is commonly reported, but only for "two afternoons" on the script. When the war broke out at the end of 1939, he joined the French army, and from June 1940 until March 1941 he was a prisoner of war.

On returning to Paris, he met at a friend's house the Rev. Raymond Brückberger, who thought a film on the sisters of Béthanie would be interesting, and recommended to Bresson a book on them

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called Les Dominicains des prisons. Bresson visited their convent near Paris several times, wrote a script, and then asked Jean Giraudoux to write the dialogue. Giraudoux consented the same day, and Bresson spent most of 1942 trying to interest producers in making the film. Pathé picked it up, but dropped it because of administrative problems due to the German occupation and because the script was not commercial enough. Finally, Roland Tual obtained the rights, and thanks to him, Les Anges du péché "was not only made, but made exactly as Bresson intended it."<sup>4</sup>

After the film's successful reception in the summer of 1943, Bresson wrote the script for Les Dames du Bois de Boulogne from a Diderot story. He enlisted his friend Jean Cocteau to help with the dialogue (Bresson had already written most of it) and lend his famous name to the project. The film was begun in April 1944, the most difficult time of the occupation, interrupted by the bombing of Paris, and finished after the liberation in September of that year. Its release proved a critical and commercial failure that marked Bresson as a maverick director.

In 1947 he went to Rome to work for an Italian producer named D'Angelo and wrote a script on the life of Ignatius Loyola, which was never filmed. Julien Green writes in his Journal<sup>5</sup> about working with Bresson on the script in Paris during this time. But Bresson disputes this account, saying that if Green did so, it was without his knowledge. He returned to Paris and wrote the script for Journal d'un curé de campagne from the novel by George Bernanos. Abbé Pezeril approved the project in the name of the Bernanos estate, just a year after Bernanos himself had refused to approve a script by Jean Aurenche and Pierre Bost. In 1949 Bresson, Jean Cocteau, and Roger Leenhardt founded a film journal called Objectif 49, from which the staff of Cahiers du Cinéma was recruited two years later (Bresson himself was never associated with the latter journal).

Journal d'un curé de campagne was shot and completed the next year, taking longer than expected because of unsuitably good weather, which would not allow for the muted tones Bresson wanted. It received eight awards and brought Bresson international fame (all Bresson's feature films except Les Dames du Bois de Boulogne have received prizes; Journal d'un curé de campagne and Au hasard, Balthazar are the most decorated).

In 1951-1952 he wrote Le Graal and began casting, the first of several false starts that would result, twenty-two years later, in the filming of Lancelot du Lac (1974). In 1953 he wrote a script based on La Princesse de Clèves, the seventeenth-century novel by Madame de La Fayette. There followed an argument with Jean Delannoy over the rights to the project, which according to Dudley Andrew, Bresson made "semi-public" in an attempt to call attention to the hackneyed treatment that literary classics usually receive when adapted for the screen.<sup>6</sup> Delannoy eventually made the film in 1960.

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This long period of aborted projects ended in late 1954 when Bresson read André Devigny's account of his escape from a German prison and determined to make a film of it. He wrote the script in 1955 and shooting began the next year at the original site (Fort Montluc) using a replica of the actual cell, with Devigny in attendance. Un Condamné à mort s'est échappé was a considerable success and remains today the most widely known of Bresson's films.

Pickpocket was scripted after Bresson's idea, with a structure loosely similar to Dostoevsky's Crime and Punishment. He made it quickly the next year (twelve and a half months from idea to film) in the streets of Paris, where Godard that same summer was shooting À bout de souffle. Procès de Jeanne d'Arc, based on the original trial records, was financed and begun in 1961, shot partly in Rouen and in a studio-replica of the original castle, with a meticulous attention to historical detail. Neither it nor Pickpocket was received as well as Un Condamné à mort s'est échappé. Though both films are often described as the height of Bresson's work, they encouraged a narrow view of him as an art director with small audience appeal. Variety's Paris reviewer (among others) has insisted since 1951 that Bresson is a victim of bad marketing, left to flounder near the verge of the wider success he deserves. Yet the reputation of his films as lacking in commercial appeal, along with his refusal to use established actors and screen stars, has been a lifelong hindrance to his work.

In 1963 Bresson returned to Rome and began work for Dino de Laurentiis on a script based on the Book of Genesis. But this project also aborted, apparently because of clashing sensibilities. In 1964-1965 he made Au hasard, Balthazar, his first film to be based entirely on his own idea, and one he says is "bathed" in the countryside atmosphere of his childhood.<sup>7</sup> The success of that film marks the zenith of critical attention to his work.

Mouchette, based on another Bernanos story, followed quickly in 1967, though Bresson took pains at that point to separate himself from the novelist: "I cannot imagine anyone farther away from me than Bernanos, in his taste, his ideas, and his means of expression."<sup>8</sup> Une Femme douce was made in 1969, his first film in color, and his first adaptation from Dostoevsky. Bresson is a great admirer of Dostoevsky and has said that he would never attempt to adapt the novels because they are "perfect," but that even in the minor works, there is always something "real." So for his next film he again chose a Dostoevsky story, "White Nights," which became Quatre nuits d'un rêveur in 1971. Like Pickpocket, this film was made quickly and smoothly because Bresson was offered backing for a project to be done immediately. Though none of Bresson's films is obscure, these three later works are his most accessible. Inexplicably, they accompanied the (slight) decline in his critical reputation and as a result are not well known--an ironic counterpoint to their increased commercial viability.

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In 1973-1974 Bresson was finally able to complete Lancelot du Lac with financing from a young producer, Jean-Pierre Rassam, who had made a great deal of money with La Grande Bouffe. It was Bresson's first (by his standards) "big-budget" film, and another international success.

After delaying for several years, he published his Notes sur le cinématographe in 1975, the same year that he wrote the script for Le Diable probablement. That film was finished in 1977 and although critically respected and exceptionally vital, was seen as an incitement to suicide and banned to teenagers in Paris; it is still unreleased outside of Europe. The film's widespread lack of acceptance has once again left Bresson for several years without funds. He says now that he has given up trying to finance L'Argent, written in 1977, and last year he rewrote the script of Genèse, incorporating the first eleven chapters of the Bible.

### NOTES

1. "Les rythmes d'un film doivent être battements de coeur," L'Express (23 December 1959):38-39.
2. "Par le biais d'un ami," Le Monde (11 November 1971):13.
3. Osvaldo Campassi, 10 Anni di Cinema Francese, 2 vols. (Milan: Poligono Società Editrice, 1949), 2:136.
4. Gavin Lambert, "Notes on Robert Bresson," Sight and Sound 23, no. 1 (July-September 1953):36.
5. Julien Green, "En travaillant avec Robert Bresson," Cahiers du Cinéma, no. 50 (August-September 1955):18-23. Excerpts from his Journal.
6. Dudley Andrew, "Desperation and Meditation," in Modern European Filmmakers and the Art of Adaptation, ed. Andrew Horton and Joan Magretta (New York: Ungar, 1981), p. 24.
7. Yvonne Baby, "Entretien avec Robert Bresson, sur son film Au hasard, Balthazar: pas de parabole, pas de symbole," Le Monde (26 May 1966):14.
8. Napoléon Murat, "Bresson s'explique sur son nouveau film," Le Figaro Littéraire (16 March 1967):3.

## II. Critical Survey

Two types of film: those that employ the resources of the theater (actors, direction, etc.) and use the camera in order to reproduce; those that employ the resources of cinematography and use the camera to create.

Cinematography: a new way of writing, therefore of feeling.

--Bresson (Notes on Cinematography)

The starting point of Robert Bresson's aesthetic conception is a distinction between cinema and cinematography, between photographed theater and an écriture. For him, the distinction is intimately tied to the mechanism of the movie camera, which is denied its capacity to discover when used merely to reproduce, that is, to create "cinema." In "cinematography," the gestures and words of an acted role remain, but only "in an obscure way."<sup>1</sup> The linearity of the narrative is strengthened and could even be described as a hypernarrative in its opposition to the modern tendency toward a subjective liberation from chronological storytelling. Added to this is a documentary respect for processes and an elliptical view of events. Not only occasions for provoking dramatic response, these events and processes acquire a fascination of their own through Bresson's very particular way of photographing and editing them. Sometimes we are not shown an event, but only told about it, shown it in pieces, or shown only the coming and going that accompanies it. In the case of a process, we are treated to a detailed explication of the how-to-do-it variety. While this particular aspect of Bresson's films has since been abandoned, in the films that it dominates, Un Condamné à mort s'est échappé and Pickpocket, it remains one of the most pleasurable aspects of Bresson's work.

Though only Bresson uses precisely these terms to describe it, the exalting of "cinematography" over "cinema" is a project of long-standing theoretical concern. Bresson's elaboration of it is

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idealistic in the tradition of Eisenstein's "intellectual cinema," a similarly visionary concept of film based on a concept of overriding rhythm, and a concern above all with "the problem of portraying an attitude towards the thing portrayed."<sup>2</sup>

Much critical literature on Bresson touches on the application of this concept through discussions of the expansion of film language and spectator freedom. Marie-Claire Ropars-Wuilleumier discusses it throughout her writings, as does Jean-Pierre Oudart, particularly in his "Discours en défaut."<sup>3</sup> But it is Noël Burch, in his Theory of Film Practice, who most fully outlines the distinction between the limited possibilities of classically edited cinema and the fuller possibilities of cinematography unbound by rules created in service to the required "illusion of reality." For Burch, and for Bresson, traditional rules of continuity are meant to deny the "essentially discontinuous nature of a shot transition . . . and . . . the ambiguous nature of cinematic space," whereas a structural affirmation of these qualities is the "essential cinematic task."<sup>4</sup> While hanging his films on a continuous narrative, Bresson demands that the shot transition function as more than a smooth conveyor: "An image must be transformed by contact with other images. . . . No art without transformation."<sup>5</sup> These transitions are rarely of a discontinuous nature; they are rather a more imaginative and poetic variation on the possible filmic articulations that Burch lists. They create a more interesting space and a more volatile narrative by energetically using off-screen space and by forcing the spectator to reconsider and reevaluate not only the concrete space, but an increasingly large amount of imaginary space. Burch lists the means of creating off-screen space: (1) character entrances and exits, (2) glances, (3) a partial, or metonymic shot, (4) sound, and (5) camera movement. With the exception of camera movement, each of these is a major Bressonian stylistic trait that I will explore in this essay, for most criticism on Bresson is based on an interpretation of the meaning of one or more of these characteristics.

Bresson's oeuvre, a product of the application of these and other characteristics is an exemplary one, described variously as "the cinema of contemplation," "the reflective mode," and "a vision of the invisible." It is a cinema resolutely educative, as opposed to entertaining, though as many have pointed out, this opposition is misleading insofar as it assumes that learning cannot be enjoyable. Much of the negative criticism that Bresson's films have engendered rests on the assumption of this opposition and so will not be considered here; some of the more solid objections will not be discussed because they are objections to the core and hence constitute as personal a dislike as the films are a statement. Otherwise, few fail to recognize the perfection of craft and the depth of feeling that Bresson's films reveal, for there is evident in them a certain fascination with the world that many of the great filmmakers have. They also reflect the careful, measured step of a man who does not

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like to be left behind and is at the same time incapable of doing anything in which he does not believe.

This fearless, consuming pursuit of the truth is Bresson's true legacy from Pascal, and not, as is often suggested, his Jansenism. As Bresson has said, "Morality is not a matter of following rules." Though a similar aesthetic asceticism connects Bresson to Pascal, centuries and very different means of expression make the connection more subtle than the usually handy formulation of Bresson as a Jansenist is able to indicate.

These persistent references to Bresson's Jansenism have allowed many to mistake his narrow formal concerns (no narrower really than a musician who plays only the piano, or a painter who paints only portraits) for a narrow sense of life, but such is not the case. Bresson has an evident interest in art, music, literature, physical dexterity, psychology, religion, mysticism, language, and mechanics, and it is rarely of the pedantic variety. These are not esoteric films that require course work in order to be appreciated; the above subjects are only occasionally presented in their theoretical aspect. They always grow from the characters and it is through their stories these films sustain their power. By dominating the actors, Bresson attempts to reveal himself, and it is the drama between them, the battle of wills, that appears on the screen. As often as not, hostility animates the relationship; Bresson inspires them to fight, to aggress, to reveal a will (all they have left), while submitting to him totally. Theirs is the physical reality, his the perceiving reality, and if all goes well the battle is a stand-off. Having insisted on autocratically controlling the shooting, Bresson submits himself during the editing to the needs--the truth--of the film as outlined by the actor, and an other is revealed in the only way we are allowed to glimpse an other: in a relation.

### THE CONCEPTION

Bresson is first interested in "neutralizing" (to use Eisenstein's word) the image--controlling its excessively coded quality so as to make it inexpressive in itself, and therefore more useful in combination. This concern rests firmly on a belief in the communicative power of mechanically reproduced reality, but denies a notion of cinema as an objective presentation of reality outside itself. By refusing, as much as possible, the haphazard coding of a relaxed camera that attempts to recreate realistically the narrative, Bresson destroys illusion, though not in a self-referential way. The realistic atmosphere of the films, though confounded, is never betrayed.

To this end, Bresson uses a 50mm lens, places the camera at a middle distance from the subject, avoids long shots and close-ups, and prefers short takes with only the gentlest camera movement. The 50mm lens provides a constant physical perspective, and its principle

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of a neutral lens that flattens the image has been present since Les Anges du péché. The Bressonian medium shot, defined as waist up and infinitely varied within that general area, has a different history. Up through Journal d'un curé de campagne, long shots are common, and only with Procès de Jeanne d'Arc do they become rare as an expressive tool, along with the use of any angle other than straight on. The angle of the shot, too, is infinitely varied within this restricted area; rarely are two camera setups the same, as the angle and framing are subtly and constantly modulated.

The short takes have also grown over the years as a principle, along with the resultant ellipses and an avoidance of scenes. As Jean-Pierre Oudart points out, the short takes "trap" the actors to obtain true looks and movements and to avoid the opportunity for interpretation that an extended shot might present. The actors play an important part in neutralizing the images, for an immediate reason, as Bresson explains:

It is necessary for the images to have something in common, to participate in a sort of union. For this reason, I seek to give my characters a relationship and ask my actors to speak in a certain manner and behave in a certain way, which furthermore, is always the same.<sup>6</sup>

The sameness comes from imitating him; as one critic wrote, in a Bresson film, Bresson plays all the parts.

The matter of the Bressonian actor (or model, as he prefers) is a complex one and the heart of the films. It is on this prominent paradox that much of the critical literature depends for a description of the films as a whole. The actor is the "automaton" who becomes a "soul," the formally prescribed being who, if the film is successful, leaves an impression, if not of triumph, at least of holding her or his own in Bresson's world of confinement. To this end, Bresson chooses his actors carefully, though this can be time-consuming. Over the years, he has chosen increasingly by instinct rather than long consideration. People are so complex, he explains, and there are still so many qualities that one does not discover until later. Clearly, however, Bresson prefers those who are intelligent enough to divine his tricks and will not easily give up: people who, like himself, have a quality of "not letting anything get out . . . a certain inward configuration."<sup>7</sup> They must not have had any formal training in acting, or have acted, because dramatic art requires actors to supply motivation for studied sentiments. According to Bresson, acting is an element of stylization and abstraction in drama, and as such cannot be anything more on film than an archival document of itself. Because cinematography works with bits of nature --and acting is not nature, but art--acting has no place in cinematography.

## Critical Survey

Once chosen, the actors are rehearsed repeatedly with instructions not to think, not to inflect, and not to invest the words with any intent or motivation. As Bresson prescribes, everything is "weighed, measured, timed, repeated ten, twenty times" until it is automatic, until it can be done or said unthinkingly. To help achieve this effect, none of the shots are allowed to "play out," but are usually foreshortened, and the written dialogue is of a deliberately cryptic nature.

Bresson takes an extreme posture throughout the shooting because, as to be expected, he encounters a great deal of resistance. Actors see themselves as being gratuitously used, and the literature abounds with tales of a model being made to dress in heavy clothes on a hot day for a shot of the eye, or a full suit of armor for a shot of the feet. Some are indignant that Bresson has no interest in their own intelligent viewpoint of the story or character, or are simply affronted at not being treated as equals. Others get tired of the work and the wait and of Bresson's brusque denial of their right to object to either. Those who are writers document the experience in shocked, personal terms. Jean Vimenet, a painter, built a show around his angry portraits of Bresson done on the set. Some cooperate willingly, while others become irritated and upset; still others become obsessed with Bresson and reveal this tension, which animates them on the screen. One gets the impression that working with Bresson is a little like mountain climbing, with all the reports of fatigue and hospital stays; the fact that someone else gets the credit serves further to cast the models into the role of sherpas, a role to which many of these doctors, writers, and artists are probably not very accustomed.

The crew is not exempt from this dynamic either. L. H. Burel refused to work with Bresson after Procès de Jeanne d'Arc, saying that Bresson refused to admit error, and as a consequence, made a dreadful film. Clearly, Burel misunderstood Bresson's aesthetic requirements, but this quarrel reveals a problem often alluded to in reports from the set. Positif and the early Image et Son repeatedly pointed to Bresson's "inhuman" treatment of actors as a major objection to his films. On the other hand, though some actors have threatened to leave a project midway, to my knowledge none has, and many of the crew have worked with Bresson more than once. Bresson himself has disarmingly commented on objections to his manner on the set: "Things are always difficult. And I lock myself into myself because often it seems that some of the others are against me. I find that when I don't concentrate, I make mistakes."<sup>8</sup>

Model, he paints his self-portrait with what you dictate to him (gestures, words) and the likeness, rather as if it were indeed a painting, has in it as much of you as of him.

--Bresson (Notes on Cinematography)

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The relationship between Bresson and his models is the first level of meaning in the films: the literal exploration of relations between people that are characterized by dominance and exploitation. It can be seen in all the films, in a hundred determined, but indistinctly directed glances. It is mirrored, countered, and confused by the plight of the characters, who add to it states of submission and love. This theme has been incredibly rich for Bresson, not only psychologically and socially, but also politically, far beyond his inclinations, though probably all to his pleasure.

A second quality of the composition of the image which he rigidly maintains is realism. Though Bresson does not believe in realistic recreation (for example, he accepts anachronisms), he insists on the essential realism of the shot. In this, he is joined by many filmmakers and theorists who have expounded the glories of the mechanically formed image. In the wake of idealistic theories of the novel as the presentation of the "complete human personality," the moving photograph was immediately recognized as an art form that offered an unparalleled opportunity to present the self, to communicate in Joyce's "inner speech," Eisenstein's "imagist thinking," Freud's "primary process," and Pasolini's "im-signs." This concept remains a visionary notion of a film composed of images that duplicate pre-intellectual thought processes by framing pieces of the same "real" world that fills our heads with dreams and memories.

Susanne Langer says that "images are read in a flash and preserved in a disposition or an attitude" that is as distorted an understanding as the image is an utterance.<sup>9</sup> To give up such a powerful instrument of belief (as Susan Sontag says, "You can't say no to a photograph"<sup>10</sup>), would be totally foolish to a man who wants, above all, to be believed. Bresson calls the camera and the tape recorder "divine" and repeatedly refers to their ability to carry him "far away from the intelligence that complicates everything."<sup>11</sup> For Bresson, the "crude real" as recorded by the camera is not the way he sees things, but rather a miraculous gift that allows him the possibility of making a film that is the way he sees things.

These principles of neutralization and realism serve another purpose for Bresson by providing strictures that he imposes on himself in order to limit his resources. To Bresson, limited resources mean more complete knowledge of the available resources, and like sparseness and the "appropriate," preclude truth.

Dig deep where you are. Don't slip off elsewhere. Double, triple bottom to things.

--Bresson (Notes on Cinematography)

By allowing into the image only what he can control, but also as much as he can control, Bresson succeeds in fascinating, because his control is not narrow or anxious, but practical and forceful,

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fearless of the depths of absorption. Such self-consciously executed shots are not always successful. But as André Bazin pointed out regarding the "weak spots" in Journal d'un curé de campagne:

They are simply that kind of awkwardness to which a high degree of sensibility may lead, and if Bresson has any reason here for self-congratulation, it is for having had the good sense to see in that awkwardness the price he must pay for something more important.<sup>12</sup>

The image is neutralized, then, to allow greater flexibility in the editing, for "if an image, looked at by itself, expresses something sharply, if it involves an interpretation, it will not be transformed on contact with the other images."<sup>13</sup>

In Bresson's handling of the montage, as in the composing of the images, there is an interlocking emphasis on the real and the necessary on the one hand, and the unrepresentative and the arbitrary on the other. For purposes of exposition, I will schematize the elements that make up these emphases, but it must be stressed that in a Bresson film, no rule is absolute; he is likely to do anything, sometimes, it seems, just for fun, or to allay any sense of predictability.

His theory of montage is classical in application, resulting in a calm and precise unfolding of events, but it is romantic in its hearkening back to Eisenstein with a professed desire to "transform" the images into an entirely individual expression. I will attempt to clarify these two very different and paradoxical strains of the narrative by defining one as the story, which is composed of the real and the necessary and characterized by ellipsis and an emphasis on sound; and the other as the narrative, which is composed of the unrepresentative and the arbitrary, and is characterized by metonymy and an indifference to well-defined time and space.

The story is dense and eventful and tends at every point to become immersed in the narrative. Bresson carefully constructs and accumulates details, virtually all of which eventually acquire a function in one or both strains. Maureen Turim has pointed out that the material is also thematically so carefully considered and positioned that, not very far into the film, "minimal imagery explodes."<sup>14</sup> The events themselves tend to be of an exciting and often melodramatic nature and the ellipses through which we understand them are of several types and have a variety of purposes.

All of Bresson's films are built around the foreshortened event. This is not really so different from the way most films are structured, but acquires distinction from the part of the event that is chosen to be shown. To suffice for the marriage in Une Femme douce, we see the woman sign a register, then accept a ring over a restaurant table. In Pickpocket, Michel goes to Rome and London, but we see only the train station.

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Another common use of the ellipsis is to imply an event. In Pickpocket, Michel spies a gold watch on a man sitting next to him in a café; while his friends go for a carnival ride, Michel leaves and is still gone when they return. Later our suspicion that he has gone after the watch is confirmed, but the event itself is never seen.

Another, broader use of the ellipsis is to imply a missing dimension, which in the closed world of a Bresson film creates quite a startling effect. In Une Femme douce, the man suspects his wife of being unfaithful and runs to her old home to find out where she is. When he gets an address, it comes as a shock to us to realize that this woman, who has been presented to us as a loner, has actually kept up contact with old friends or relatives to the point that they know either exactly where she is that day or the address of a place where she might be. In Journal d'un curé de campagne, Chantal tells the priest that the whole town knows he's a drunkard. Coming from Chantal, this could be a lie; nonetheless, the very notion that the priest is the subject of such extensive gossip comes as a surprise to us because we have been attuned to him alone and apart, even though such gossip has been alluded to before. In Pickpocket, Michel visits his mother, whom he rarely sees. She tells him that a friend of his has visited her and that they talked about him. This could be Jacques, but we are not told; again the very idea of such a relationship, perhaps with someone who is a stranger to us, creates havoc with the closed world of the film. A paranoiac rush of questions strikes us much the way as it does Michel, who quickly asks, "What did he say about me, anything bad?" In each case, the reference serves to suggest the larger part of the world that has been entirely omitted from the film. The emphasis in the film on the inward and solemn moments of the character, which has inclined us to feel safe in knowing and judging her or him, is suddenly revealed as selective and insufficient. We are forced back to thinking of the film itself and its closed world, which is not a closed view of the world, but a closed world created for a purpose.

Another important use of ellipsis is to imply a process or routine that is peculiar to the film. Bresson exhibits a different part of the routine each time that it is shown; sometimes we are able to piece it together, sometimes not. When Fontaine in Un Condamné à mort s'est échappé pencils over an area on his door, we know that he has already stuffed pieces of wet paper around the loose boards, put in another broken piece with splinters, and is now darkening the cracks to match the door because we have seen him do it before. When the knights in Lancelot du Lac get ready for battle, we are shown various repetitions and elliptical renderings of the horses being saddled and mounted. But it is in the hundreds of entrances and exits that Bresson uses this type of ellipsis most strikingly. He never fails to set us guessing as to the exact physical relationship of the spaces that we see and never quite manages to satisfy us with answers to these questions. These entrances and exits rarely

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function to establish place, and quite often tend to confuse it; in terms of the story, they could just as well be assumed, and as such are a major part of the narrative.

The purposes of these ellipses are more varied and difficult to classify. As in most films, they move the story along; but in a Bresson film they move it along in an unconventional way that allows unexplained and unmotivated actions to flow "naturally," because everything is equally, and oddly, elliptical. Though ordinarily we are encouraged to take things for granted by their omission, or to supply some clichéd rationale, in a Bresson film ellipses force us to accept events that are contradictory. Thus we never really develop a secure feeling about any of them. In Au hasard, Balthazar, the father refuses to buy the donkey, but in the next scene we see him and the children taking Balthazar home. This kind of contradictory transition is common. Such ellipses are denied their normal function of omitting material that can be surmised, and instead leave out precisely the incidents we are curious to know about. Since our expectations are continually denied, we eventually get the feeling that we probably shouldn't have any--in itself, a somewhat off-putting denial of the need to be involved and in-the-know that we take to the movies.

The ellipses serve most severely to avoid the pleasantries of everyday life. When Thérèse in Les Anges du péché buys a gun, we merely see her accepting it over the counter and leaving; when the man in Une Femme douce buys a bed, he walks into a store and points to one. Background, anecdotal material is studiously avoided, usually for purposes of economy, but also to give a certain concentrated tone.

The ellipses also serve to avoid paroxysms ("which one is obligated to simulate, and in which everyone is alike"<sup>15</sup>), which accompany death and violence and sometimes verbal encounters. We see Jeanne d'Arc on the rack, but it might as well be a bed for the calmness of her and the group that surrounds her, and we are certainly not privy to any use of the instrument. Not until Lancelot du Lac is there any kind of explicit violence, and there it is still stylized and distant. Raymond Durnat, in referring to the scene in Journal d'un curé de campagne where the priest rises from the floor after making "the gesture of total acceptance," calls this kind of "extraordinary omission . . . the clue to Bresson's whole method."<sup>16</sup> Bresson, he says, prefers the fact of the gesture to the rhetorical appeal of the gesture itself, which might attract for the wrong reason. Jean-Pierre Oudart similarly argues (in an otherwise negative analysis of Lancelot du Lac) that the film avoids the routinely rhetorical appeal of depicting facism as perversion.<sup>17</sup> In other words, while Bresson's films call up the most violent and powerful actions and events, they deny us the titillation of watching them.

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The other major element of the story is the sound, which Bresson has always felt to be equal to the image, and so uses very inventively. It often expands a scene spatially, into areas that we never see. In the first scene of Un Condamné à mort s'est échappé, Fontaine leaps from the car, and as we watch his impassive fellow prisoner, we listen to a flurry of running steps and whistles until he is thrust back into the seat.<sup>18</sup> In Procès de Jeanne d'Arc, there is a vocal crowd that we never see; in Fickpocket, we only hear the races that the crowd watches. Bresson says that, if possible, he will always substitute a sound for an image; hence his persistent use of off-screen space, as far as the ear can hear.

There is a parallel to the elliptical entrances and exits in the sounds that accompany the approaches and retreats of the characters: steps, squeaking doors, and latching and unlatching handles and knobs. The doors are as important as the stairwells and elevators (in terms of screen time) and combine with them to build a grand phenomenology of shelter, the second body. The steps intrude and retreat, usually quite respectfully and with a significance far beyond their function as a warning of approach or reassurance of leaving.

Sound also sometimes serves as a dissolve, as when the cabaret music begins over Maria Casarès's vengeful stare in Les Dames du Bois de Boulogne, or when the tinkling glassware and hum of the restaurant begin over the wedding in Une Femme douce. Such instances diverge from the realistic function that sound normally serves for Bresson. Yet, an aspect of hyperrealism also results from the numerous scratching pens, electronic whirrs (of which Bresson is particularly fond, beginning with the electric prison gates of Les Anges du péché), as well as the more usually audible clicks, clashes, knocks, and flutters.

Sound also serves, most insidiously to the demands of the story, as ironic counterpoint. The sound of the gardener raking outside during the priest's climatic conversion of the countess (in Journal d'un curé de campagne) is an oft-mentioned instance. Serge Daney, in an analysis of Le Diable probablement, develops an elaborate symbolism for the sound effects of a scene in that film that well describes similar instances in other Bresson films.<sup>19</sup> The scene involves a religion class being held in a church while the organ is being tuned, and the carpet is being vacuumed. The organ's random noises humorously punctuate the contrived discussion, while the vacuum buzzes constantly. It is a typical Bressonian heterology, Daney says: the high (organ), the low (conversation), and the trivial (vacuum) that destroys the simple opposition between high and low. Characteristically, Bresson manages to force out of the realistic an interest in something very unrealistic, in value and implication.

In discussing the story, I have already veered at certain points into the more subjective territory of the narrative. The movement of

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the narrative away from representation is characterized by an insistent use of metonymy, as well as some elements already mentioned, such as the avoidance of small talk and greetings. Though in a strict sense Bresson's constant focusing on hands and feet is a literal use of the part for the whole, it functions differently from metonymy in literature. Instead, these shots put pressure on the spectator to step back from a consciousness of the whole. Bresson calls them "fragments" and emphasizes their function as a prod to increase awareness of the independent nature of all things:

To see beings and things in their separate parts.  
Render them independent in order to give them a new  
dependence.<sup>20</sup>

Jacques Lacan has developed an idea of metonymy as a "form that lends itself to the truth under oppression," and Oudart has applied Lacan's ideas in an interesting way to Bresson's films. This approach plays on the metonymic grounding of film, which, as a chain of signifiers, is denied the capacity to function metaphorically, a capacity that requires an imaginary relationship that the "real" image cannot sustain. To Lacan, our being in the world, our meaning, is predicated on metaphor, a poetic leap that connects how we appear with what we are. Metonymy, on the other hand, is the truth of our solitude, a "lack" of being as well as the presence of its opposite, the spirit.<sup>21</sup>

As a form of displacement with the "power to bypass social censure," these fragmented images are also seen by some critics as fetishized and erotic. The sensitivity that Bresson displays toward erotic content is definitely a forceful part of the frequent use of these images. Beginning with *Les Anges du péché*, when, at the very end, Thérèse lovingly kisses Anne-Marie's feet and caresses them with her hands, there is a recognition in all Bresson's films of the carnal that puts in question his reputation as a Catholic director interested only in matters of the spirit. On the other hand, these fragmented images imply a "laying hands on," both sexually and violently, with intent to harm as well as connect. Bresson speaks of the hands in a more innocent way, preferring to quote Pascal and Montaigne concerning their relationship to the soul. Their ethereal nature is evident, for these hands are always graceful and do very clever things, but as an extension of the body, they are also clearly a potential threat. And though that threat is sometimes realized, it is often thwarted and confirmed in its potential by chains, handcuffs, and so on.

Bresson's interest in these fragmented body parts as expressive of the soul is connected to his emphasis on automatic gestures. The direct and ordinary movements of the hands and feet are the antithesis of posturing (there are few cigarette smokers in these films, except in *Les Dames du Bois de Boulogne*, where the smoke develops a theme of its own). Instead, they work to make us guess what is

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inside. One of the few nervous gestures is Gérard's in Au hasard, Balthazar, when he twitches his fingers while waiting for a car to pass so he can light Balthazar's tail on fire. This transparency of meaning is very un-Bressonian, but marks the film as a whole, and hence gives it added meaning. In general, the meaning in the hands and (in particular) the feet is rarely so forthcoming, and the images are to a large extent meant to throw us off into the unknown.

The Bressonian glance, open and direct, or else fallen to the ground, is the most forceful of these metonymic structuring elements. It is not often in close-up; the recurring close-ups of Balthazar's eye are an exception in this respect. But all the glances function metonymically, as the most vivid point in images that are often static. Their alertness cannot be overemphasized; as often as not they are aggressive in tone. Jacques in Quatre nuits d'un rêveur is the major exception, and even he straightforwardly eyes the lovers in the park. The downward glances themselves are commonly interpreted as indications of the characters' passivity, but they are an expression of containment and strength as much as acceptance. Chantal in Journal d'un curé de campagne is first seen with her eyes downcast, even though she is an active troublemaker. Always there is present in the downward glance the possible confusion of acquiescence with recouping, or meditation.

The glances also provide a major way of structuring point of view. In the later films, they become more and more imprecisely directed in terms of a character, though already in Journal d'un curé de campagne there is considerable play in this area. In the first sequence, the priest stops his bicycle, looks off, and wipes his brow. The count and his mistress see him from a distance and turn away in embarrassment. The priest looks to the ground in the next shot, and we assume that he has also seen them and is himself embarrassed. Only later do we learn that the shot reverse shot connection was unrealized, and the priest is still naively unaware of the relationship.

Variation in point of view has become an increasingly important key to Bresson's work. With all the talk of "imprisonment," these characters resist being pinned down visually. They may, in fact, be imprisoned, but their confinement is not one that the spectator can easily locate. André Bazin, in an analysis of Un condamné à mort s'est échappé, illustrates at length the "arbitrary lacunae" in the spectator's knowledge of the outlay of the prison. This disregard for perfectly delineated space is most clear, he says, with the last sequence of the escape, which is long and detailed, but "impossible to reconstruct."<sup>22</sup> Such construction often takes an extremely curious form, as in the scene in Au hasard, Balthazar where Marie sits on the merchant's lap, but the cutting and angle of alternating shots make it seem for a time that each is in a separate part of the room. Bresson has a similarly curious way of photographing mechanical objects from odd angles, especially cars, which has led

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critics to write that he makes them look as if they were "huge bugs" or "spaceships."

Bresson's denial of traditional point of view is often commented on and is the subject of two interesting studies. Oudart expounded his theory of the euture around *Process de Jeanne d'Arc*, and the fact that the triangle created by Jeanne, Vaubart, and Cauchon never settles into a fully explained spatial relationship.<sup>23</sup> Oudart says Bresson creates there a reserved space for the "other" subject; in opposing theoretical terms, it is one of the more disquieting ways that he "paints" a film, marking it as uniquely his.

Along with the refusal of traditional point of view, Bresson rejects the absolute spectator identification that accompanies it. Nick Browne, in a study of *Au Hasard, Balthazar*, suggests that through such "disjunct views" Bresson recognizes and makes known the limits of his observation, and so, too, the limits of the spectator's.<sup>24</sup> In the strict sense, his point of view is omniscient, but the power of omniscience (to tell us all that we want to know) is denied. It does not appear as guiding, but arbitrary, and so everything we want to know and feel superior to remains ambiguous, a threat, a "clearly known unknown."

### THE FILMS

Respect means: put your self out. That may look pointless but it is quite right, because it amounts to saying: I should put myself out if you needed it because I do so when you do not; besides, respect serves to distinguish the great. If respect meant sitting in an armchair we should be showing everyone respect and then there would be no way of making the distinction, but we make the distinction quite clear by putting ourselves out.

--Pascal (*Pensées*)

In 1940 *Les Anges du péché* revealed Bresson's thorough knowledge of the conventions and history of film. This psychological drama, though simple in style, employs masterful camera movement, editing, and black-and-white composition. It is well acted, carefully scripted, and foreshadows much of Bresson's later style, with a narrative consisting of many short sequences, mostly medium shots, and elliptical editing that at the time was seen as remarkable. Also, it exhibits Bresson's wit, notably in the sequence of correction fraternelle where Anne-Marie knocks in turn on four doors, drops to her knees as each one opens, and asks the resident what she thinks of

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her. She is comic not only in her determination to find out the truth, but also in the spunk that inspires her to spring to her feet at the last door and angrily criticize the occupant for spreading gossip and lies. We smile at such an assertive character, but also at Bresson's playing of the scene as a classic comic serial bit.

Anne-Marie is the first in a long line of purposive characters who move from pride to humility during the course of the film, but who are able to do so because the pride forces them, as Pascal said, to put themselves out. This major theme for Bresson reveals an interest not only in learning to love, but also in the initial inclination to love that expresses itself through a confident posture of action. Anne-Marie begins by addressing God personally and ends by humbly praying to the head of the order, who is "not even a saint." But her real substance, her goodness, is throughout the same and it is a quality that leaves her uncompromising before the truth and eventually out in the cold. And so, she leaves the convent rather than fulfill a penance she considers wrong, but then willfully remains secretly nearby during the day and in the convent's cemetery at night. Her spiritual insistence does not preclude a sense of adventure in the world; rather, the two can be seen ideally to coincide, meeting at the juncture of love, which is not a symbol for God, but God itself.

This film also features the first of many admirable and active women who populate Bresson's works. There is no "Bressonian woman," however, only the Bressonian character, male or female. The females are feminist characterizations because they are absolutely equal to the male characters, and because their parts are projected regardless of sex, though always with a definite recognition of sexual roles and the politics that arise from them. In Les Anges du péché, there are no men to speak of; in the first sequence, the women are seen plotting a middle of the night rescue of one of their charges, complete with diagrams and signals. They wash clothes and sew, but also chop wood, and in general take care of themselves without any of the coyness that a film populated completely by women ordinarily displays. Bresson's treatment of women arises not so much from a feminist prejudice, though that might be demonstrable, but from a refusal to stereotype anyone in any situation, as well as a democratic sense of curiosity.

The final major aspect of Les Anges du péché, which is present in most of the films, is the documentary quality of the detail. Anne-Marie's dressing in her new habit to take first vows as a novice is lingered over and graced with a final camera swing over the old clothes in her luggage that even Max Ophuls would approve. Bresson shows the nun's life of work and ritual in its complexity, and not simply as a placid existence. And others besides Anne-Marie are allowed their show of strength and individuality in what is clearly a world of regimentation.

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After the success of Les Anges du péché, which won the Grand Prix du Cinéma Français, Les Dames du Bois de Boulogne (1945) was a commercial and critical failure. It was regarded as particularly artificial in the emotional aftermath of the war (a criticism that Les Anges du péché had not entirely escaped either). As a study of asocial behavior and an exercise in style, it has few competitors (most notably other Cocteau projects, all of which miss on the point of style). All Cocteau's films, however, share Cocteau's idea of the cinema as expressing "the frontier incidents between one world and another," the two worlds in this case being that of literature (Diderot) and the cinema. The "worlds" of the characters in the film have very little import, as we are unable to fill them in, or to have any feelings or ideas about them, something that André Bazin said Bresson himself would have been "hard put to do." The reasons are delineated repeatedly in the critical literature: the preposterous motivation, the inexplicable end of Agnès's faint (death?), and the crucial role of Jean belittled by the slight acting presence of Paul Bernard. Michel Estève attempts to explain the revenge scheme logically, arguing that the love Héléne nurtures will be based on a lie (the hiding of Agnès's past), and therefore will not be true love; so that Héléne, in fact, might triumphantly harm them more than she harms herself. But the film hardly needs such strained attempts to make sense of it, since it already seems to be a series of strained attempts to make sense of itself. It is as though Bresson, after the conventional psychology of Les Anges du péché, wanted to move away emphatically from the limits and temptations of such realism, over which he had already demonstrated such a fine command.

André Bazin discusses Les Dames du Bois de Boulogne entirely as an adaptation, a cinematic rendering of an old story, a "structured presentation of the abstract and the concrete." In this respect, Bazin emphasizes the sound and concludes:

The murmur of a waterfall, the sound of earth pouring from a broken pot, the hooves of a horse on the cobblestones, are not there just as contrast to the simplification of the sets or the convention of the costumes. . . . They are not needed either for dramatic antithesis or for contrast in decor. They are there deliberately as neutrals, as foreign bodies, like a grain of sand that gets into and seizes up a piece of machinery.<sup>25</sup>

One of the most striking of these "foreign bodies" is the cascade of laughter that follows a rude slap Agnès takes in the face. In a similar manner, Jacques Becker at the time emphasized the style of the film--the coming and going, the stairs and elevators--which he described as a complete break from cinematic styles of the past.<sup>26</sup>

In a sense, then, these two films mark the territory that Bresson would explore throughout the rest of his career, though most of the

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later films take him far away from any possible straight line between the poles that characterize them: real-abstract, Christian-secular, human-objective, traditional-new, romantic-modern, classical-modern, life-art. Though this may seem a pretentious amount of subject matter, Bresson has taken that into account; the line between pretense and commitment is another that interests him. A quotation from an essay by Maurice Merleau-Ponty may serve to chart further this territory:

Beneath the gaze of this . . . [human] being who is no being at all, who has no fixed instincts, no still point of equilibrium and repose, objects lose their self-sufficiency and self-evidence and, in a sudden reversal, appear arbitrary and superfluous; but he too is superfluous in the world of objects. Ugliness is the collision of man as nothingness or freedom with nature as plenitude and fate.<sup>27</sup>

The collision is Bresson's chosen area of exploration; it is in fact ugly, but the recognition of it is a beautiful and powerful force in itself.

Journal d'un curé de campagne (1950) was Bresson's critical triumph and remains today a totally affecting experience. The priest, the curé of Ambricourt (who remains nameless) is the center around which all else revolves, as in a dream. There are many close-ups of him and he is in every scene. There is the journal in which we follow the words as he writes, and the narration from it that he himself provides. The three ceaselessly overlap and sometimes repeat each other, a trope that has inspired a great deal of critical comment. The circular nature of this mode of narration moves us into a scene, first with a shot of the page in the journal with a voice-over, then with a dissolve into the scene itself with the voice-over, until finally the dialogue begins, only to fade into a voice-over concerned with something other than the conversation, usually the priest's weakened condition. In this way, the priest becomes very clear, in contrast with the dreamlike quality of his encounters. The only time he is alert and absorbed in the outside world is in his second conversation with the countess, when he turns her soul into "submission"; even while on the motorcycle, he manages to look down frowning and brooding, missing half the ride. His desire to dictate right action and his social awkwardness are alarming and apparently habitual, as Louis in the end describes him as "narrow-minded in the old days."

Because of Bresson's care in centering the priest, and because the character is naturally introspective and dying, his solitude quickly becomes the focus of the film. And because he peels potatoes through it, and eats stale bread soaked in wine and sugar, and beams at the mention of his "ideas," his solitude becomes real. Little he does makes any sense, and yet he is there, mainly because of the

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performance of Claude Laydu, provoking and demanding his human right to be himself. At one point, another priest comes to counsel him and says: "People don't hate your simplicity, they defend themselves against it. It burns them." No one can stand the fact that the curé presumes to care about them; actually they don't believe that he does, and so deny fearfully whatever they might have in common with him. On the other hand, he is so self-conscious that he is unaware of all that people can hide, except in moments when he miraculously transcends his naïveté, as when he corners Chantal with her secret letter.

This firm psychological grounding, a main attribute of the film, is due to Bernanos's novel, which some characterize as romantic next to Bresson's modern rendition. This is not a matter of good and better, but a matter of Bresson's selective emphasis on the priest's spirit, which is never broken. Clearly, Bresson felt that the priest, because of his absolute faith, demanded such attention. The blank screen at the end then becomes a sign of Bresson's own faith that the film has succeeded, his own commitment and pride in the priest's "being" there on the screen. Other scenes were shot, but removed, that reflected more of the social character of the novel and Bernanos's concern with the changing church. But Bresson has never really been interested in the church as an institution. Even in Les Anges du péché, the prioress clearly runs a spiritual community, in which the subprioress occasionally intervenes to protect the group as a group. It is not institutions or politics that interest Bresson, except peripherally, as they oppress.

Bernard Chardère, in a series of articles on Bresson written in 1952, emphasizes his work as classical tragedy that is above all interior drama.<sup>28</sup> To Chardère the achievement and profoundness of tragedy rests on the kind of ambiguities that are evident in Journal d'un curé de campagne and Les Dames du Bois de Boulogne: distancing devices coexisting with spectator identification, and serious themes played out as formal games. It is a critical structure still relevant to Bresson's work as a whole, along with Bazin's ideas on the adaptation of Journal d'un curé de campagne written the year before.<sup>29</sup>

Un Condamné à mort s'est échappé (1956) is a leap to the secular after the mainly religious concerns of Journal d'un curé de campagne. While Fontaine's immediate circumstances leave him little time for the kind of agonizing self-reflection the priest experiences, the film surrounds him in a similar way. He is in every sequence and practically every shot, with close-ups that show his mind always alert to the outside, just as the close-ups of the priest show him similarly attuned to the inside. André Bazin has described the whole of this film as a dual metaphor--first, for the way Bresson works, and second, for the larger theme of redemption through love.<sup>30</sup>

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Both meanings of the metaphor are concerned with the relationship between chance and reasonable choice, grace and liberty, destiny and free will. Bresson is sometimes accused of not knowing what he wants on the set, of being particular, but unable to give clear instructions; he himself says that he wants to discover, not merely to uncover something he already knows is there. Fontaine, having taken apart his door and gone to visit a friend in the night, is afterward asked, "But how will you escape?" To which he replies, "I've no idea." Each step, to be successful, requires the combination of good luck in things that are out of one's control, and right choice in things that are within it, but no amount of planning will properly account for both. Always, there is the need for improvisation. One must, as Susan Sontag says, "stay light," surpass self-consciousness to be always in the moment, always ready to receive grace.<sup>31</sup> The importance and all-encompassing nature of this theme cannot be overstated. Critics find many different words for it, but the matter of love, whose capability extends itself through things-lovingly-done, and the matter of being loved, which extends itself only miraculously, is the most oft-commented-upon theme of Bresson's work.

Its application, which derives in large part from the themes of the stories themselves, can be seen aesthetically in the very way the films are made and appear. Fontaine's first break, his contact with Terry, which appears to be by chance, is actually predicated by his choice to stand at his window and hang out the bars. The many shots from the outside of him behind his window, and later of him and his neighbor, usually begin and end simply with Fontaine's hands grasping the bars. His hands take him to this "look-out post," as well as braid the ropes and bend the hooks he needs for the escape. The music that accompanies his escape previously occurs in the film when he is in line to empty his slop bucket, the same place where one day, quite by chance, he discovers a much-needed spoon.

The suspenseful nature of the film is due in large part to the soundtrack, which keeps us informed of the activity outside exactly as Fontaine experiences it; that, along with the documented detail of the methods employed and the break for freedom into the night, make Un Condamné à mort s'est échappé Bresson's most objectively fascinating film.

Pickpocket (1959) lacks the exhilarating ending of the previous film, but it is often described as a prime example of Bresson's style. The virtuosity of camerawork and editing are matched by the virtuosity of Michel in action, culminating in the Gare de Lyon sequence. All the pickpocketing sequences are choreographed and acquire a weight of meaning in themselves; they have an erotic overtone that, in respect to the rest of the story, adds to the larger theme of maturing into love an aspect of sexual maturation. Michel is the first character to have an erotic outlet for the passion that the characters in the other films have so clearly displayed. This film is also the first to show explicitly the dual nature of the

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fragmented hands as an extension of both good and evil in the soul. Henri Agel, in discussing Pickpocket, describes this kind of evil as an attitude of refusal that results in solitude; Michel, because of his paranoiac fear of being possessed by love, substitutes for that giving an absolute taking, a desire to possess without restriction.<sup>31</sup> He is, as Amedée Ayfre suggests in the same article, freedom without grace, unconsciously looking for grace.

The investigation of this dialectic becomes very complex, but it is clear that Michel, in defining himself in opposition, actually lacks the freedom he has so carefully defined to be a result of his superiority. Here Bresson's debt to Dostoevsky's Crime and Punishment, which otherwise accounts for some specifically imitative passages, comes to the foreground. Raskolnikov murders (and Michel pickpockets) in the spirit of his final dream, where "each thought the truth was in him alone." "Everything is permitted" in the name of leaping out of the prison of bourgeois conformity. But Raskolnikov discovers he is incapable of building on the power of his deed, and is unsettled by remorse, just as Michel, by some inexplicable force, "allows" himself to be taken. The force of Pickpocket, however, which comes from avoiding the psychology of the novel and instead documenting Michel's skill and coolness (in contrast to Raskolnikov's bumbling) differs from the force of Crime and Punishment. This may account for the many complaints about the incongruity of the film's end, which echoes that of the novel, but has a puzzling instead of a moving effect.

Most critics see Pickpocket as the failure of Martin LaSalle to project the required wholeness, but some complain as well of other inconsistencies in the character. Though Bresson means to reveal the contradictions of human behavior, there is a general consensus that in this case the leap over motivation leaves too large a gap.

In this somewhat convoluted sense of revealing the contradictions, the theme of communication and art as an indirect communication (of things contemplated through detachment) first enters Bresson's work, though it has always been present in the style itself. Like Fontaine, Michel is an artist in what he does, though Fontaine is temporarily framed out of his activist position, while Michel wills his stance as a detached observer. The moral sense of each becomes confused (Fontaine considers killing the innocent Jost), and it is their talent and skill that separates them from others and makes them subject to this confusion. Like Charles in Le Diable probablement, Michel places himself at a distance and so "sees things clearly." But unlike Charles, he is prey to some mysterious anxiety that shows him such presumption is empty and isolating. This dilemma is also Bresson's, the classic dilemma of the artist: to contemplate reality, but not be involved in reality; to assume or be granted a position of superiority and influence, but have no attendant responsibilities.

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Each film poses new problems, entirely different from those posed by the preceding ones. My first problem . . . [in making Procès de Jeanne d'Arc] . . . was making a film entirely of questions and answers.

--Bresson  
(Yves Kovacs, "Entretien avec Robert Bresson")

Procès de Jeanne d'Arc (1962) culminates Bresson's move toward the pared image and an antirhetoric. Oudart calls it "the only film perfectly naïve . . . the accomplishment and death of a certain kind of cinema."<sup>33</sup> There are digressions from the medium shots that describe the interrogation: in the stairway and halls between the courtroom and Jeanne's dungeon, in the dungeon itself when she is alone or being peered at through a crack in the wall, and in the end when she walks, half-running to the stake, the camera on her feet. There is the dog, and a pair of birds, and her mother at the beginning, but that is all. Based primarily on her words, the film kneels, in a sense, at the reality of Jeanne's historical presence.

Bresson says it is one of the miracles of film to bring the past into the present, and so we have Jeanne's words and a young girl who says them with as much directness and confidence as Jeanne probably did. Florence Carrez, in her containment and defiance, is one of Bresson's perfectly chosen models. She is not a sufferer, though she is treated horribly, tortured, and ridiculed. Only once when she closes her eyes and falls back at the news of her death sentence, is she clearly fearful; and her poignant action is as much an expression of disbelief as of fear.

That she bore arms in the name of God to save France is not commented upon; the trial relates only the subsequent events and the indignities that accompany the age-old relationship of accused and judge, the powerless and the powerful. In this relationship, justice has little relevance; as long as Jeanne hears things no one else hears, and sees things no one else sees, she is doomed. Bresson says that he sees her as "a young girl who makes herself all alone, little by little."<sup>34</sup>

Jeanne is tried unjustly, as she will be burned at the will of the English, no matter what her replies. But she does not see herself as a victim, nor do we. She defies knowingly, in the faith that her truth will triumph, and her faith informs a conflict the nature of that of Antigone and Creon, not of the crude machinations of this trial. For though Jeanne is there to be persecuted as a woman, she is also there because she bore arms in a nationalistic struggle. She is not burned as a political prisoner, however, but as a witch, and it is the hypocrisy of the French church in the person of Cauchon

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that allows her to represent good in relation to his evil. That is why she can fling a look of disdain at him behind the crack in the wall. He is only a voyeur in the real struggles of self and society; his is not a self, but a sieve for the wishes of the English.

After the relentless directness of Procès de Jeanne d'Arc, Au hasard, Balthazar (1966) is a shift into several new areas: an admittedly allegorical scheme, a nonhuman main character, and an extended social milieu with all its attendant ills. The allegory and the long time span (Balthazar's life) make the film exceptionally episodic, as well as occasionally anecdotal. The randomness of action that the title alludes to allows Bresson for the first time the casual insertion of extraneous material, such as the comments by the artists and philosophers who pay Arnold to tour the countryside riding Balthazar.

The action also amounts to a great deal of bad luck for the donkey, which is aggravated by his position as a beast of burden who is purchased to be used. He is no better treated by the spineless Marie, who watches from a window as Gérard beats him. Their position as victims links Balthazar and Marie, whose fortunes in the film are parallel, but Balthazar is a far more attractive character. At one point in the circus, where he is hailed as "a genius," he even displays enough spirit to rise up in alarm at the sight of the wicked Arnold, who has happened in by chance. It is Balthazar's eye that watches over the film, not Marie's, for she is without even the power of recognition and is cynical and accepting almost from the outset. She carries with her cynicism, however, the banner of feminism as antiromance and confidently tells the straight-arrow Jacques that marriage is "old-fashioned"; she prefers her more clearly sexual and masochistic relationship with Gérard to the boring Jacques, even though that preference confirms her view of herself (and ours, too) as a female victim.

The theme of dominance and exploitation that characterizes the sexual arena surrounds as well the rest of the film, which lays out a network of various bourgeois enterprises and all the distrustful transactions that sustain them. Money is often present, not in the special context of Pickpocket, but in its everyday use as payment proudly gained and jealously guarded. Balthazar is used to gain money by everyone except Marie, who has no money and no influence.

The sense of inexorable destiny that runs through Au hasard, Balthazar and the absence of any purposeful character mark it as dark. Balthazar and Marie are solitary not by choice, but by societal decree. As Tom Milne has written, this film and the subsequent Mouchette mark for Bresson a "process of exteriorization shifting the emphasis from the malleability of the Christian soul to the implacable indifference of the Christian world."<sup>35</sup> Bresson, however, does not allow Balthazar to die ignominiously, but in a beautiful meadow surrounded by sheep and softly clanging bells.

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Mouchette (1967) takes the small town and countryside realism of Au hasard, Balthazar, but moves away from the narrative complexity of that film into a realism that at times verges on naturalism. A great deal of it, like the previous film, takes place outdoors, so that there are no stairwells and corridors, and the few doors are not dwelt upon; Mouchette, like Marie and Balthazar, has no private shelter, but only a one-room shack shared with an abusive drunken father and a dying mother.

This fairly complete rendering of a very short Bernanos novel, is wholly affecting because of Mouchette's fully realized rebellious nature and Nadine Nortier's performance. The condition of the film's many trapped animals is illuminated by Mouchette's; we feel that they might be equally furious at being so deprived, and the futility of their condition in turn illuminates hers. Mouchette does not say much, but her gestures are often insistent of her feelings, an unusual relationship for a Bresson film, which probably accounts for the occasional lapses into naturalism that many critics have noticed. The dirt balls thrown at her classmates and the insolent look over her shoulder at her father become something else when one of the dirt balls hits a perfume bottle, and the look is followed by an insert of her stomping her foot in a mud puddle. Still, it is these gestures and others, like the rag thrown with a flick of the wrist into her employer's sink, and the flair with which Mouchette pours coffee and milk, that make the film what it is. There is no contemplation of some larger meaning; there is only Mouchette, an enormously appealing and sad child, to whom we give our heart the first time we see her scuffing along in her galoshes.

Bresson's style in general is restrained in this uncharacteristically explicit film with, for instance, few ellipses, and even a rape sequence. The rape has posed a problem for critics who have noted that it concludes in a cliché--Mouchette's struggling hands suddenly grasping Arsène's back in agreement. The cliché has its application, for Mouchette's need for even the semblance of affection has been amply demonstrated. But as Bresson himself says, "A too expected image [cliché] will never seem right, even if it is."<sup>36</sup>

Mouchette's vulnerability, just under the surface of her defiant image, finally assures her real presence. Her conflict with middle-class ideas of right conduct (in the person of her teacher), which ends in intimidated tears, and her ride on the bumper cars reveal her innocence and charm. The bumper-car sequence is worth noting as one of the longer action/accident sequences of fine-tuned montage that come to the fore in Pickpocket and punctuate almost all, but especially the later films.

Une Femme douce (1969) is, like each of Bresson's other films, another startling departure from what has gone before and at the same time a more intense investigation of something that has always been there. Critics have long pointed out in Bresson's films an

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intellectual strain that need not be understood in order to understand the other, emotional, strain. The feeling of these films can be appreciated without any prior knowledge of the references made, though the references produce a tension that contributes to the feeling. In Une Femme douce this particular opposition becomes all-encompassing; it structures the film and defines the expectations and failures of the couple's relationship.

The story is from Dostoevsky, and so his ideas are there--in the lack of understanding that marks the couple's communication and in the narrator's preoccupation with truth (the theme of the story, as Dostoevsky explains in his introduction). These themes provide the emotional strain of the story: the woman's desire for truth in intimacy conflicting with the man's failure to recognize that intimacy demands truth. It is well explicated by Oudart's article on the film.<sup>37</sup>

But there is also a quote from Goethe's Faust, a scene from Michel Deville's Benjamin, several museum visits, clips from many different books and records, a long sequence (almost the whole last scene) from a French production of Hamlet, and persistent unacknowledged references to Germain Dulac's La Souriante Madame Beudet (1922). This last influence is similar to that of Crime and Punishment on Pickpocket. Several crucial images from this early feminist film about a similarly estranged middle-class couple are repeated and rearranged to strengthen the feminist elements of the story. Aside from several images that are used in a different context, there is in the Dulac film a gun in a drawer that the husband uses to tease the wife; she fills it with bullets only to become anxious with remorse. Also, the woman spends long listless moments staring in the mirror in between abuse from her husband about spending money. Finally, there is a climactic sequence of near-murder played under mocking puppets and a sign that says "theater," where the husband assures his wife she mustn't kill herself (she had intended to kill him) because he couldn't possibly live without her. All this is in Dulac's extremely rhythmic and highly edited style that is a precursor to Bresson's own. Both works focus on money as a dominating force and the imprisonment of a wife who has only her husband's home and nowhere else to go.

The other major "quotation" is the final scene from Hamlet, followed by a sequence back in the couple's home in which the woman declares, "They left something out in order to shout their lines." It is Hamlet's advice to the players to speak naturally, of which she reads a few lines over a close-up of the page. So after contemplating her obvious absorption in the mysteries of Hamlet (in contrast with her husband's comparatively inattentive view from the shadows), we have also a comment from Bresson on his methods.

But Une Femme douce is not only a film built around quotations; it is also a very successful depiction of a modern relationship. A description of the suicide that frames the film--a tipped over

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balcony table, a floating scarf, and a series of shadows and feet that flutter toward the body--will perhaps hint at the feeling for the material that Bresson displays and Dominique Sanda, as the woman, confirms in her performance.

After the seriousness of Une Femme douce came Quatre nuits d'un rêveur (1971), Bresson's only film that could possibly be described as lighthearted. Like the previous one, it is in color and set in contemporary Paris, which is silvery modern and materialistic, but not emphasized as such. There are no themes of exalted relevance, only a tale of youthful romance, which Bresson revels in describing with some very dry wit and a relaxed lyrical sense. Jacques is a carefree and relatively extroverted artist (he unhesitatingly approaches the stranger Marthe on the bridge) whom we most often observe lying on his back talking banal fantasies into a taperecorder. This position is a striking change from the Bressonian character's normal seating position, leaning forward on the edge of a bed.

Jacques, who is eventually rejected, is nonetheless a good-looking, sincere fellow who is doing well enough in the world, painting and taperecording, and who probably will not be lonely for long. His story is a stroll through Bresson's world with no stopping. Many of Bresson's repeated images appear here deliberately shorn of any meaning except the vaguest notions of beauty and life; the film is a true "romance," without any of the sobering intrusions of doubt or time, except at the end. We linger over the traffic lights, even as they change color, and the bateau mouche gliding down the Seine. Several sets of musicians fade in for a few seconds, then fade away; and the traffic and crowds are always there, though we rarely see them.

Jacques stares down women in the street and blankly receives a fellow student who lectures him on "presence and absence" in modern art. The erotic center of all this is Marthe, who is somewhat transparently looking for security, hedging her bets with Jacques while she waits for her "true love." She quickly becomes the center of Jacques's fantasies as he replaces the tired tale on his recorder with just her name, "Marthe! Marthe!" sticking the machine under his coat and playing it wherever he goes. The film ends in the same charming way that it tells its story with Jacques speaking another fantasy into the recorder, then moving over to the floor to paint while he plays it back . . . again.

Lancelot du Lac (1974) moves back full force into the pessimism that accompanies what for Bresson is clearly a dying culture. It is a film about the end of things and the illusory heights of idealism, a film that stresses abstract form in a way that suggests hard-edge constructivism more than the cubist and abstract expressionist forms that offer a parallel to Bresson's work as a whole. The reliance on individual series of repeated images as set-pieces also presents the clearest instance of the approximation of musical form in Bresson's

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work. The riderless horses galloping through the dark woods are a particularly haunting melody in this respect, but there are many other instances: the opening and closing of the visors that punctuate a conversation between the knights; Gawain's repeated utterance of "Lancelot!" during the tournament; and the several series of multicolored horse mountings. The elegance and coldness of this aesthetic search for the "purely abstract" has its parallel in the search for the Grail, the impossible search for the spiritual in the living world.

This search is shown to be patently prideful and stultifying; Lancelot is a fool and a dreamer who has "killed and plundered" to find the Grail. But, as Guinevere tells him, "God is not something you bring home." Guinevere is not only "carnal love," as she is often designated in a wrongly negative way; she is the only one who is grounded, willing to take life for what it is. And if she is also, as is commonly suggested, a "spiritual ideal," then she is so because of the knowledge that she pointedly shares with Lancelot throughout the film. She tells him that both the devil he fears and the God he searches for are only his "imagination." "You are alone in your pride," she says, "and pride in what is not yours is a lie." Guinevere is entirely circumscribed by the male culture that surrounds her. She is idealized by them all, who peer up at her window yearningly. Yet she has no effect; sorrowful at the desolation that surrounds her, she lacks the power to change it. At the end, surrounded by wounded and dead, she poignantly responds to Lancelot's accusation that she chooses to suffer: "Ah! I've chosen nothing."

Lancelot du Lac ends on a scrapheap of dead armor. Lancelot cries "Guinevere!" and falls; there is a last wry clink of metal as his leg shifts. The knights never do transcend the limitations of their body metal and Lancelot du Lac is indeed an "icy" film, as it is often described; but then it has something icy to say: There is only the love that is near you, and when that is denied, there is nothing.

I think in the whole world things are going very badly. People are becoming more and more materialistic and cruel, in another way, than in the Middle Ages. Cruel by laziness, by indifference, egotism, because they think only of themselves and not at all about what is happening around them, so they let everything grow ugly and stupid.

--Bresson

(David Robinson, "Bresson and the Battle against Evil")

Le Diable probablement (1977) is the explication of the feeling that Bresson expresses in this quotation, a sometimes witty, but

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generally serious chronicle of the breakdown of institutions and the attendant breakdown of faith. Oudart calls the film the "deep questioning of a person from a particular class" and a "merry-go-round of death and desire."<sup>38</sup>

Charles, like Lancelot and Joan of Arc, is one of the few Bressonian characters to be "popular"; he is surrounded by friends who obviously care for him and apparently love him. But his monied, leisurely life is a "merry-go-round" of evil, both in the larger world we view through the newsreels of organized destruction and pollution and in his small circle of friends who unwittingly compromise and betray. Charles waits in the street and looks up morbidly at the room where his friend Edwige plays sexual games with the Le Monde-reading, hypocritical bookseller. He throws a teasing, furrowed brow at his fiend Michel, who assures Charles that the trees they have seen being felled will be "replaced." Charles is so sensitive to the most subtle forms of hypocrisy and compromise that he has become arrogant; he is so busy observing the merry-go-round that he hasn't time for the "interior demons" that have preoccupied other Bresson characters. He is sought after because he is bright and clever and fun to be with, and consequently leads an active sexual life, but the jaded quality of his middle-class existence allows him the choice of "doing nothing." He says, "If I wanted money and profit, all would respect me," and he is right. Once you begin to do anything, compromise and hypocrisy are quick to appear. From that knowledge, it is an easy step to remaining "pure" by refusing all.

Many critics have commented on the presence of "unopposed evil" in this film because the events appear to develop a rationale for Charles's suicide. But Charles is a born poseur and Antoine Monnier's portrayal of him is hip and knowing. The few humorous sequences save the film from being as unrelievedly pessimistic as it is described, and mark Charles's death as an arbitrary, fictional one. Much has been made of him being gunned down in mid-sentence, with a thought that is not as "sublime" as the one he thought would come to him at such a time. It's probably something very silly, for Charles, unlike virtually every other Bresson character, is not inclined toward the sublime, except in its most haughty, intellectual sense. By his frequent snickers (Bresson's characters are often the butt of snickers, but Charles is the first one to openly indulge in the practice himself), he reveals his contempt for other people, and so is denied the role of exemplar. When his latest pickup scoots him out the door naked carrying a pile of folded clothes, with his gym shoes and a box of candy set on top, he looks more like a sap than the elegant Hugo-quoting know-it-all who diagnoses his sickness as a case of clear-sightedness. Unlike Mouchette, Charles is not a victim. His death is no more an understandable response to the decadent world around him than his life is. And though we feel acutely his and Bresson's clear sight and the truth that informs both, that truth also allows us to see them as artists, viewing from

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a distance, seeing clearly, but also relieved of the skirmish at the bottom.

Appropriately, this state of relief is not without its paradoxical counterpart. As John Berger says, the artist has "wrestled with the knowledge that life is always freer than the observation of it."<sup>39</sup> Bresson, being attuned, as we have seen, to even the minutest discrepancy between belief and action, would naturally feel acutely this last confining awareness. Sensitive to the sophisticated cries of "blind and bourgeois" that became particularly loud with the appearance of Lancelot du Lac, Bresson responded with Le Diable probablement by looking more carefully, squinting, trying to arrest the ease of his privileged position as a famous artist, trying to better the world through a painfully accurate clear-sight, but seeing only that we compete with "things" that overwhelm us; that the force to be combatted is not only vague, but "probably" the devil; and that the devil, like God, is really only the result of the way we view ourselves and others.

With all Charles's brilliant mind and comfortable position, he has no respect for other people, the primary trait that, according to Pascal, distinguishes the great. He is a long way from Anne-Marie in Les Anges du péché, who, though equally sensitive to hypocrisy, was able to maintain her faith in the future. Virtually all of Bresson's characters are an illustration of potential failed or seized in this area. We all have the potential to be great, no matter what our talent or intelligence; we all have the potential to be generous or not, loving or not, respectful or not, and the millions of variations in between.

As a thoughtful observer of human potential, Bresson has a problem. Because he judges others, he must be more careful in judging himself; and because he judges himself in a harsher and more subtle light than others do, he is likely to remain impotent and nonacting. In Quatre nuits d'un rêveur and Lancelot du Lac, Bresson courted this edge of impotence, but he returned triumphantly, proving that he is as fine a critic as he is a filmmaker. He knows intimately the "problem of portraying an attitude towards the thing portrayed," and the power of the judgment expressed through that attitude. And so he scrupulously inspects that attitude and the means by which it is expressed, tirelessly reevaluating and readjusting his aesthetics, revealing at every turn the exemplary fulfillment of his own potential and a profound respect for his audience.

### NOTES

1. Robert Bresson, Notes on Cinematography (New York: Urizen Books, 1977), p. 32. "Gestures and words cannot form the substance of a film as they form the substance of a stage play. But the substance of a film can be that . . . thing or things which provoke the gestures and words and which are produced in some obscure way by your models."

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2. Sergei Eisenstein, Film Form (New York: Harcourt Brace Jovanovich, 1949), p. 150. "Let us say that grief is to be represented on the screen. There is no such thing as grief 'in general.' Grief is concrete; it is always attached to something; it has conveyors, when your film's characters grieve; it has consumers, when your portrayal of grief makes the spectators' sorrow too. . . . The latter result is not always obligatory. . . . The grief of an enemy arouses joy in the spectator, who identifies . . . with . . . the conqueror on the screen. . . . Beneath [such considerations] . . . lies one of the most difficult problems in constructing works of art, touching the most exciting part of our work: the problem of portraying an attitude towards the thing portrayed."
3. Ropars-Wuilleumier's writings are indexed and annotated in this volume. Oudart's "Discours en défaut" appears in Cahiers du Cinéma, no. 232 (October 1971).
4. Noël Burch, Theory of Film Practice (New York: Praeger, 1973), p. 11.
5. Bresson, Notes on Cinematography, p. 5.
6. Roy Armes, "Robert Bresson," in The French Cinema Since 1946, vol. 1, The Great Tradition (New York: Barnes, 1970), p. 143.
7. Bresson, Notes on Cinematography, pp. 40, 60. "The TRICK is what is hidden in them, not let out, not revealed. . . . Your film is beginning when your secret wishes pass into your models."
8. Charles Thomas Samuels, "Robert Bresson," in Encountering Directors (New York: G. P. Putnam, 1972), p. 59.
9. Susanne Langer, Philosophy in a New Key (New York: Mentor, 1951), p. 91.
10. Susan Sontag, On Photography (New York: Farrar, Strauss & Giroux, 1977). One of the principal arguments of the book.
11. Bresson, Notes on Cinematography, p. 72.
12. André Bazin, "Le Journal d'un Curé de Campagne and the Stylistics of Robert Bresson," in What Is Cinema? (Berkeley: University of California Press, 1967), p. 132.
13. Bresson, Notes on Cinematography, p. 5.
14. Maureen Turim, "The Textual System of Au Hasard, Balthazar," M.A. thesis, University of Wisconsin, 1975.

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15. Bresson, Notes on Cinematography, p. 31.
16. Raymond Durnat, "Le Journal d'un Curé de Campagne," in The Films of Robert Bresson, ed. Ian Cameron (London: Studio Vista, 1969), p. 47.
17. Jean-Pierre Oudart, "Un pouvoir qui ne pense, ne calcule, ni ne juge?" Cahiers du Cinéma, nos. 258-259 (July-August 1975).
18. Actually, Fontaine's capture can be seen obscurely through the corner of the rear window of the car; nonetheless, it is the sound that fully conveys what is taking place.
19. Serge Daney, "L'Orgue et l'aspirateur," Cahiers du Cinéma, nos. 279-280 (August-September 1977).
20. Bresson, Notes on Cinematography, p. 46.
21. Jacques Lacan, "The Insistence of the Letter in the Unconscious," in Structuralism, ed. Jacques Ehrmann (New York: Anchor Books, 1970), pp. 101-36. Oudart's writings are indexed and annotated in this volume.
22. André Bazin, "Un Condamné à mort s'est échappé," France Observateur, no. 340 (15 November 1956):22-23.
23. Jean-Pierre Oudart, "La Suture," Cahiers du Cinéma, no. 211 (April 1969), no. 212 (May 1969).
24. Nick Browne, "Narrative Point of View: The Rhetoric of Au Hasard Balthazar," Film Quarterly 31, no. 1 (Fall 1977).
25. Bazin, "Le Journal d'un Curé de Campagne," p. 131.
26. Jacques Becker, "Hommage à Robert Bresson," L'Écran Français, no. 16 (17 October 1945).
27. Maurice Merleau-Ponty, "A Scandalous Author," in Sense and Non-Sense (Evanston, Ill.: Northwestern University Press, 1964), p. 45.
28. Bernard Chardère, "À-propos de Bresson . . . ," Positif, nos. 2, 3, 4, 5 (1952).
29. Bazin, "Le Journal d'un Curé de Campagne."
30. Bazin, "Un Condamné à mort s'est échappé."
31. Susan Sontag, "Spiritual Style in the Films of Robert Bresson," in Against Interpretation (New York: Delta, 1966).

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32. Henri Agel and Amed e Ayfre, "Pickpocket: d bat sur le film de Robert Bresson," Recherches et D bats, no. 32 (September 1960).
33. Jean-Pierre Oudart, "Bresson et la v rit ," Cahiers du Cin ma, no. 216 (October 1969):54.
34. Yvonne Baby, "Entretien avec Robert Bresson," Le Monde (16 March 1963):14.
35. Tom Milne, "Mouchette," Sight and Sound 37, no. 3 (Summer 1968):153.
36. Bresson, Notes on Cinematography, p. 13.
37. Oudart, "Bresson et la v rit ."
38. Jean-Pierre Oudart, "Modernit  de Robert Bresson," Cahiers du Cin ma, nos. 279-280 (August-September 1977):29.
39. John Berger, Toward Reality: Essays in Seeing (New York: Knopf, 1962), p. 105.

### III.

## The Films: Synopses, Credits, and Notes

#### 1 LES AFFAIRES PUBLIQUES (1934)

##### Credits:

Production company:	Arc Films
Director and screenplay:	Robert Bresson
Music:	Jean Wiener
Sound:	Petiot
Editors:	Pierre Charbonnier, Robert Bresson
Cast:	Beby (clown), Marcel Dalio, Gilles Margaritis, Andrée Servilanges

Note: This film was lost or destroyed; no prints are known to exist. For a description of it, see the annotation for entry 36.

#### 2 LES ANGES DU PÉCHÉ (1943)

##### Synopsis:

The film opens as the 3 a.m. bells ring in the large central courtyard of Béthanie, a convent for the rehabilitation of young women. Another bell sounds as one of the sisters walks down a hallway knocking on the doors and waking the others. In her office, the prioress confirms that a "devoted" driver has been obtained, then picks up her umbrella and coat and leaves. She confers with four other nuns in a meeting room about a plan involving a waiting taxi and signals with a lamp. In the chapel, she requests prayers from the community for the success of their venture.

At a street corner near the prison, the prioress and Mother Dominique emerge from the taxi onto the dark sidewalk, walk to the prison door, and enter. Inside, the guard recognizes the prioress and points to Madeleine, who has just been released that day. Madeleine thanks the sisters for coming. On the way out she worries about someone who has been threatening her. They walk furtively down the street and, seeing someone

## *The Films: Synopses, Credits, and Notes*

approach whom Madeleine recognizes, quickly run by him, then duck into a doorway to avoid his cohorts. They make it to the taxi and drive off. Back in the chapel at the convent, the nuns are still praying when Madeleine and her saviors enter.

On the road near the convent, a young woman carrying a suitcase walks and enters, introducing herself as Anne-Marie. The prioress interviews Anne-Marie in her office and questions her about her vocation; Mother Saint-John afterward expresses suspicion of Anne-Marie's eagerness and grand ideas.

Anne-Marie and Madeleine dress in their new habits and go to the chapel, where they are entered as novices into the order. Later Anne-Marie discovers some of her things missing, and Agnès, another novice, confesses prostrate to the prioress, who accepts only the mirror from her. Agnès tries to return the other things to Anne-Marie as they walk in the garden, but Anne-Marie is more interested in passionately explaining to Agnès her desire to rehabilitate a "great criminal."

Anne-Marie's mother visits, trying to persuade her daughter to return home; she explains to the prioress that Anne-Marie loves luxury too much to tend to criminals. But Anne-Marie refuses to leave and returns to her room, where she burns her old family photographs and cries.

The prioress and Anne-Marie go to the prison, where an inmate named Thérèse makes a scene by pushing a soup truck down the stairs. Anne-Marie is struck by the woman's fierceness, and the prioress learns that she will be released in two weeks.

At the convent, the sisters draw from a box their "yearly maxims"; Anne-Marie's says, "If you have heard the word tying you to another, don't listen to others."

On Thérèse's release day at the prison, the prioress talks with her; Thérèse is polite, but resistant. Anne-Marie follows her outside into the rain and pleads with her to join the order, but is firmly rejected.

Thérèse buys a gun in a shop.

Anne-Marie is criticized by the other sisters for her conceit, but she continues to ardently pray for Thérèse to join the community.

Thérèse enters an apartment building, knocks on a door, and shoots the man who opens it, a former lover who is responsible for her having been sent to prison.

## *The Films: Synopses, Credits, and Notes*

In the sewing room, Anne-Marie reads aloud to the group and is interrupted by the doorbell; she vexes Mother Saint-John by insisting that it is Thérèse. The prioress and then Anne-Marie, who has run from upstairs, meet Thérèse in the receiving room, and Anne-Marie gushes over her.

At the police station the murder is discussed as one of revenge, but there are as yet no clues.

Thérèse, Anne-Marie, and Madeleine leave the chapel together, and Anne-Marie reveals that she requested that Thérèse's name not be changed; Thérèse is angered at her presumptuousness. In the workroom, she complains to Sister Yvonne about Anne-Marie's attention: "I feel like I'm being exhibited." Mother Saint-John's black cat is rudely kicked out of the room, and Anne-Marie decides to take Thérèse and Yvonne to the chapel to arrange the flowers for the altar. Mother Saint-John meets them on the way out and argues with Anne-Marie about leaving the other work. Anne-Marie persists and is sent to her room.

At the police station the authorities have a photo of Thérèse, who is now a suspect.

In the laundry room, the nuns gossip about Anne-Marie's "blissful," but prideful nature. Thérèse meets Anne-Marie on the stairs later and tells her there is a "plot" against her because Mother Saint-John is jealous that Anne-Marie is the prioress's favorite. Anne-Marie is singing in her room when the prioress and Mother Saint-John enter and object to the presence of flowers there; she counters that Mother Saint-John should not be allowed to have a cat.

In the courtyard, the nuns exchange riddles, and Anne-Marie uses the occasion to tease Mother Saint-John. Another nun reproves her for spoiling the game hour. Anne-Marie then seeks public correction and confronts several of the sisters in their rooms. After humbly accepting four increasingly negative replies, she becomes angered and accuses the last one of feeling jealousy and acting on gossip.

In the sewing room, Anne-Marie stops the chanting to reprimand one of the sisters for petting the cat; Thérèse defies her by taking the cat on her lap, and Anne-Marie grabs it from her and throws it out the door. During public confession in the chapel, Anne-Marie is accused of bullying an animal. Undaunted, she accuses the others, in turn, of petting an animal, until the prioress loses patience. Anne-Marie is called before the council and denounces the cat as the devil because the nuns don't like it, but hypocritically pet it when Mother Saint-John is nearby. She is sent away with a penance. In

## *The Films: Synopses, Credits, and Notes*

the dining room, the council enters and announces that Anne-Marie must kiss the feet of each sister to atone for her sins. She refuses and is expelled from the convent.

Anne-Marie's mother calls to tell the prioress that Anne-Marie has not yet returned home.

At the prison, the director tells the prioress that they are looking for Thérèse, but the prioress does not divulge her whereabouts. She returns to the convent and calls a meeting of the council; they decide to protect Thérèse for the moment.

Later Sister Dominique takes the prioress into the cemetery to show her a break in the bushes where someone has been entering.

On a rainy night, Anne-Marie enters the cemetery and goes to the founder's grave to pray; she faints. She is discovered the next morning and put to bed. In the courtyard the nuns discuss her condition; she is near death, but refuses to believe it. Thérèse is put to nursing her, and Anne-Marie takes the opportunity to apologize to her.

At the police station, the gunsmith confirms that Thérèse is the murderer.

Back in the sick-room, Thérèse becomes impatient and then angry when Anne-Marie innocently suggests that she (Thérèse) might have had something to hide in coming to the convent. Thérèse runs out, saying that Anne-Marie will never see her again. Anne-Marie chases after her into the cemetery, then falls in a faint to the ground. Thérèse turns back to help her, and Anne-Marie assures her that no one will betray her.

At the convent the police arrive while everyone is praying around Anne-Marie's bed; she sits up to say her vows, but cannot speak and Thérèse says them for her. Thérèse then kisses Anne-Marie's feet and exits through the crowd of kneeling sisters down the stairs to hold out her wrists for the handcuffs.

### Credits:

Production company:	Synops-Roland Tual
Producer:	Roger Richébé
Director:	Robert Bresson
Screenplay:	Robert Bresson, after an idea by R. P. Brückberger
Dialogue:	Jean Giraudoux
Photography:	Philippe Agostini
Camera assistant:	Maurice Pecqueux
Art director:	René Renoux

## The Films: Synopses, Credits, and Notes

Assistant art director:	Roger Claude
Music:	Jean-Jacques Grünenwald; "Salve Regina," sung by Irene Joachim
Sound:	René Louge
Editor:	Yvonne Martin
Assistant director:	Frédéric Liotier
Production manager:	Dominique Drouin
Continuity:	Madeleine Lefevre
Cast:	Renée Faure (Anne-Marie), Jany Holt (Thérèse), Sylvie (prioress), Mila Parély (Madeleine), Marie-Hélène Dasté (Mother Saint-John, subprioress), Yolande Laffon (Anne-Marie's mother), Paula Dehelly (Mother Dominique), Sylvia Monfort (Agnès), Gilberte Terbois (Sister Marie-Joseph), Louis Seigner (prison director), Georges Colin (prospector), Genviève Morel (a sister), Christine Barry (Sister Blaise), Jean Morel (inspector), Elizabeth Hardy, Andrée Clément, Madeleine Rousset, Claire Oliver, Jacques Marbaux
Filmed:	Paris, Studio Radio-Cinéma
Shooting dates:	February-April 1943
Distribution:	Télédis
Running time:	96 minutes, 3 seconds (original version)
Format:	35mm, black and white
Premiere:	23 June 1943 (Paris)
Original titles:	<u>Béthanie</u> ; <u>L'Échange</u>
English titles:	<u>Angels of Sin</u> (rarely used); <u>Angels of the Streets</u> (rarely used)
Prize:	Grand Prix du Cinéma Français, 1943
Note:	The script has been published. See entry 718.

### 3 LES DAMES DU BOIS DE BOULOGNE (1945)

#### Synopsis:

Paris: Hélène and her friend Jacques ride home at the end of an evening in a car. Jacques laments not having succeeded in distracting Hélène and informs her that she has "sacrificed" all for a lover who no longer loves her." She bids Jacques good night at the door and goes upstairs to her apartment, where she unexpectedly meets Jean, her lover. He has forgotten their dinner date and their anniversary, and she quietly tells him that she has fallen out of love with him, an announcement

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that he greets with joy, instead of the hoped-for disappointment. After he leaves, she rests on her bed and vows "re-venge."

Hélène visits a nightclub where Agnès is dancing and follows her and her mother to their apartment, where Agnès continues to entertain some gentlemen into the night. The women are Hélène's former neighbors from the country. Agnès has yearned to be a dancer, but the family's financial troubles brought her to prostitution. Hélène offers the pair a new apartment and support on the condition they cut themselves off from their present habits and life.

Another day, Agnès and her mother inspect their new home; Agnès is suspicious and calls it "a prison."

Later, after making a date with Jean, Hélène makes a date with Agnès and her mother to meet in the Bois de Boulogne the same afternoon. She lunches with Jean, who counsels her about spending so much time alone and, unprompted, suggests they go for a walk together. The four meet, as expected, in the park.

Hélène rings up Agnès's mother to tell her that she is happy; Agnès asks, "Happy about what?"

Another day, Jean and Hélène talk in her apartment about the mysterious "dames du Bois de Boulogne"; Jean wants to see Agnès again. Hélène suggests that he'd be wiser to avoid it, but mentions that the women live in the Square du Port-Royal.

One night in the rain, Jean waits at Port-Royal until Agnès appears; she points to his indiscretion in pursuing her, but lends him her mother's umbrella.

Jean goes to a flower shop.

In their apartment, Agnès and her mother discuss the flowers that have arrived and the borrowed umbrella; Agnès is disgusted and feels their life drifting back into what it was: "Behind every flower I see a man." She leaves her puzzled mother, saying she is going to make everything "clear."

Agnès visits Hélène and tells her what has happened. Hélène tells her not to receive Jean, and Agnès is very grateful for her support. After winning her over, Hélène asks Agnès to write a letter to her (Hélène).

Jean visits Hélène and pleads with her to intervene. She shows him Agnès's written appeal that she be left alone, but Jean is undaunted and rhapsodizes about Agnès, insisting that Hélène help him. Hélène ignores him and turns back to her

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piano playing. He leaves in a huff, and H  l  ne runs after him, agreeing to arrange a meeting after he petulantly threatens to "disappear."

At their apartment, Agn  s dances in and out of the room while her mother happily watches. Agn  s announces she is going to quit dancing. The concierge interrupts to inform them of a telephone call. Agn  s's mother walks downstairs to answer the call from H  l  ne, and Agn  s arrives in time to accept an invitation to dinner that evening. She and H  l  ne assure each other that no one else will be present.

At H  l  ne's apartment that night, they finish dinner, and Agn  s invites H  l  ne to visit them sometime when she is alone. Suddenly Jean enters, exuberant, but with an effect of having surprised H  l  ne. Agn  s's mother thanks Jean for the flowers, and Agn  s drops her glass in annoyance. Jean and H  l  ne direct the same words at the same time to the broken glass and Agn  s's mother good-naturedly insists they make a wish over the coincidence. H  l  ne wonders aloud if the wish might be the same for both of them. Jean remains in the apartment after the women leave and expresses to H  l  ne his frustration at Agn  s's coldness and his determination to "have" her.

Back at the apartment, Agn  s's mother demands to know why Agn  s does not like this man who is so "charming." Agn  s has guessed that something is strange, that H  l  ne "amuses herself with us." But she says she prefers a destiny of her own to one that's imposed, and cautions her mother not to think too much of her happiness, because she would rather "struggle alone."

Jean visits the apartment one day when Agn  s is out; her mother hesitantly shows him around even while she says that she cannot receive him and he cannot see Agn  s. She refuses to mediate with a letter or gifts, but he surreptitiously hides a letter on Agn  s's bed under one of her costumes. The mother becomes increasingly embarrassed until he leaves, and quickly grabs a book when Agn  s comes in and announces that they are "saved" from H  l  ne because she has found a job. Agn  s notices that her mother is acting strangely, but finds the letter and realizes why. She reads Jean's invitation to rendezvous at the Bois de Boulogne as her mother cautions her from the other room not to be imprudent, because she might be recognized if she works outside. Agn  s calmly reassures her and retires to the bathroom. Her mother goes to her room to search for the letter, but finds nothing.

At the end of a day, Agn  s hesitantly leaves her new job as the guard teases her about some men outside who "want her autograph."

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At home, Agnès complains to her mother that she is being made to pay all her life for an error in her past. Her mother offers some earrings to soothe her, but does not tell her from where they came. "You think it's lack of luxuries that makes me unhappy," says Agnès; a few moments later, Héléne appears at the door. She has seen Jean buy the earrings and comments that she was sure she would find them on Agnès. Agnès accuses her of lying, and Héléne becomes angered and tells her she is too young to be wearing such expensive earrings and should take them off immediately. Agnès goes off to her room after giving them up. Héléne instructs Agnès's mother to send them back with a curt note of refusal. The mother reassures Héléne that they will be good and that she is right to try to protect them.

Later Agnès writes a letter in her room; she slips out the door, trying not to disturb her mother, and does not respond when her mother asks where she is going.

Agnès's mother goes to Héléne for advice; Héléne says not to leave Agnès alone for a minute because she is on the way to "losing everything."

In the Bois de Boulogne, Agnès offers Jean the letter, which he starts to tear up until she grabs it back. He talks her into going away with him, as the conversation fades away under the sound of the waterfall. It continues to rain while they sit in his car and he pleads with her. She tells him to read the letter. He says they will read it together someday in the future, "under the sun." He drops her off at home, reminding her of the seven o'clock train.

At home, Agnès prepares to leave. On the way out, she meets her mother, who is just returning home. "Where are you going?" asks her mother. "Where are you coming from?" she counters. "You've told him everything." "I said nothing." "You love him." Agnès kisses her mother's hand and leaves.

At her apartment, Héléne advises Jean he is courting failure; he confesses he is feeling lost, can't work or read or write. She tells him not to make this trip.

Agnès and her mother visit Héléne to request "freedom" for Agnès; Héléne says Agnès will be married; after all, what else can happen when "you drive a man wild." Agnès refuses such a "horrible solution" and becomes anxious to leave.

Later Jean and Héléne discuss his resolve to marry Agnès, though "neither of us is the marrying kind." Héléne offers that she would marry, but only him. He asks her to intercede for him and tell Agnès and her mother of his intentions. She

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reiterates that these women are "perfect." He expresses a desire for a small, private wedding; she insists that it be a grand affair and offers to arrange everything.

Outside a church, Jean and Agnès appear and enter. Inside, Hêlène cryptically tells Jean that she "fears for him," then moves on to Agnès.

At the reception in his home, Jean looks for Agnès. He finds her standing alone in a room. "I cannot see them" she says, "Kill me. . . . You know everything." "I know nothing and I don't want to know anything," he says. She faints.

Agitated, Jean goes outside and gets into his car. He sees Hêlène among the many guests that are arriving, and calls after her. He asks her what is going on, and she tells him it's simple: he has married a prostitute and she (Hêlène) has proudly engineered the affair. "You aren't the only one to console her. All her lovers are inside and it's a crowd." Jean takes off.

That night Jean returns home to the news that Agnès is very ill. Lying down, Agnès begs forgiveness and Jean tells her he loves her. "You can't leave me. Struggle," he says. "I struggle," she responds. "You are my wife, Agnès, I love you. Stay with me, stay. . . ." "I stay."

### Credits:

Production company:	Les Films Raoul Ploquin
Producer:	Raoul Ploquin
Director:	Robert Bresson
Screenplay:	Robert Bresson, from an episode in Diderot's <u>Jacques le Fataliste</u>
Dialogue:	Jean Cocteau
Photography:	Philippe Agostini
Camera assistants:	Jean Bourgoin, Maurice Pecqueux, Marcel Weiss
Art director:	Max Douy
Assistant art directors:	James Allan, Robert Clavel
Music:	Jean-Jacques Grünenwald, Roger Roger (nightclub music)
Sound:	René Louge, Robert Ivonnet
Sound assistant:	Lucien Legrand
Make-up:	Boris Karabanoff
Costumes:	Robert Turlure, Grès
Editor:	Jeane Feyte
Stage manager:	Raymond Pillion
Assistant directors:	Roger Mercanton, Raymond Bailly, Paul Barbellioni
Production manager:	Robert Lavallée

## The Films: Synopses, Credits, and Notes

Continuity:	Suzanne Bon
Photographer:	Rebilly
Equipment assistant:	Marie-Thérèse Cléris
Cast:	Maria Casarès (Hélène), Elina Labourdette (Agnès), Lucienne Bogaert (Agnès's mother), Paul Bernard (Jean), Jean Marchat (Jacques), Yvette Etievant (maid), Emma Lyonel, Lucy Lancy, Marguerite de Morlaye, Bernard Lajarrige, Nicole Regnault, Marcel Rouzè, Katsou the dog
Filmed:	Paris
Shooting dates:	2 May 1944-February 1945
Distribution:	Consortium du Film
Running time:	96 minutes, 34 seconds (original version)
Format:	35mm, black and white
Premiere:	21 September 1945 (Paris)
Original titles:	<u>L'Opinion Publique; Les Dames du Port Royal</u>
English title:	<u>Ladies of the Park</u> (rarely used)

### Notes:

According to both Cocteau and Bresson, Bresson wrote the dialogue and Cocteau made only corrections, offering his famous name in support of the project. See entry 19. The episode that the script is based on concerns Madame de la Pommeraye, Marquis des Arcis, and Madame and Mademoiselle d'Aisnon: Denis Diderot, Jacques le Fataliste et son Maître (Paris: Garnier Frères, 1916), pp. 155-222; in English: Jacques the Fatalist and his Master, translated by J. Robert Loy (New York: New York University Press, 1959), pp. 100-46. The script has been published (see entries 723, 737).

Reviews not listed in the annotated bibliography: Neue Zürcher Zeitung (5 July 1945); Temps Présent (26 September 1945); Carréfour (28 September 1945); Action (17 October 1945); La Liberté (9 November 1945)

### 4 JOURNAL D'UN CURÉ DE CAMPAGNE (1951)

#### Synopsis:

A hand moves onto the screen, then a close-up of a journal: "I do not think I will be doing any harm if I note down day by day, quite frankly, the humble, indeed insignificant, secrets of a life which in any case contains no mystery."

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The Priest rides his bicycle down a road in Ambricourt, his new parish. He notices, but does not recognize a couple, the count and Louise the governess, embracing off in the distance; and then he continues on home. Inside, he writes in his journal of his ill health and diet of "bread soaked in wine." A parishioner named Fabrigars visits him to complain about the charge for his wife's funeral. The priest is apologetic, but can do nothing to calm the man. Shaken, he goes to visit his superior, the Vicar Torcy, who tells him he is too soft and wants too much to be loved. "Be respected, obeyed . . . create order."

At home the priest is peeling potatoes when the mayor's clerk visits to tell him that the council has consented to install electricity; the priest worries all the while about a tavern the man runs that he feels corrupts the young. One night, he is awakened by sounds from a dance being held at this tavern, which is near his home. He is miserable; later he writes of the hopes he has for his catechism class.

In the classroom, his prize student, S raphita, recites what the others are unable to remember. He questions her after class about her exceptional understanding, but she says it is only because he has "such fine eyes." Her friends giggle outside, and the priest later records his humiliation in his journal.

Another day, he notes that if it were not for Louise attending Mass every day, the church would be empty. One day he notices she has been crying and talks to her afterward in the sacristy; she complains of Chantal, her charge, and the priest says he will call on the count at the manor where she lives. He values the contact with a wealthy man who might support his projects.

At the manor, he tells the count of his desire to establish a club for young people in an old barn the count owns, but the count is not enthusiastic.

Later, the count visits the priest offering a fresh hare and advice not to "be in too much of a hurry." The priest hesitates, but feels moved to mention his concern about the count's daughter Chantal, who seems to him cold and "sad." The count responds, "You're crazy."

On another day, the priest goes to the manor expecting to see the count, but instead meets the countess. He knows that "she lived a very retired life given up to the memory of her dead child." After some talk about the parish, he falls sick to his stomach and leaves.

## *The Films: Synopses, Credits, and Notes*

At home, he writes, "I am seriously ill . . . six months since I first felt this pain." He visits Dr. Delbende, who tells him that he's not had enough to eat, but in any case, it's "too late."

At home, he writes in his journal of Séraphita's "cleverness in tormenting" him; one day on the road, she deliberately drops her satchel and runs away. He returns it that afternoon, but gets a "poor welcome" from her and her mother.

Writing in his journal, the priest reproaches himself for not praying enough. He tells of the Vicar Torcy's giving him a ride home one day. They talk in the priest's kitchen, and Torcy tells him he's too fussy and doesn't know anything about people: "The bishop must be hard up for priests to put a parish in your hands."

One night he wakes again in pain and walks into the church to try to pray; it is a "desperate effort."

He receives a threatening letter that advises him to change his parish. In church, he picks up Louise's missal from the floor and discovers that the handwriting in it is the same as that in the anonymous letter.

Another rainy night and he can't sleep or pray and is despondent over it: "God has gone out of me."

One day he is riding his bicycle down the road and hears a gunshot; in church he finds out that Dr. Delbende has been shot with his own gun. There is a rumor it is suicide, and the priest questions Torcy about it at the funeral. Torcy says the truth is Delbende had lost his faith; but the priest cannot bear the thought of such an idea. At home that night, he sits on the edge of his bed: "My faith remains. I feel it." The next morning, he rises with "the certainty" someone is calling him, but leans out the window to find no one.

One day in the sacristy, Chantal visits and requests a favor of him. He is "overwhelmed," but promises. He rushes to Torcy's home for advice, but the vicar is away and won't be back for days. Chantal meets the curé back in the church, impatiently demanding that what he "promised to do must be done today." She mentions murder and suicide, and he directs her into the confessional. She talks of her hatred for her father, for Louise, and for her mother, who willfully ignores their affair. She vows revenge and the priest surprises her by demanding to see a letter she has hidden from him in her pocket. She runs off after wondering if he is the devil. Back inside his home, he burns the letter without reading it and worries that she may commit suicide.

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The next day, he visits the manor and tells the countess of his fears for her daughter. She thinks he's being silly, and they begin talking about death. She is angered by him and condescends by being frank and cold. He suggests that her "hard heart" might part her forever from her dead son. She begins to be defensive and then to listen to him. He is faint as they talk of love and the kingdom of God, and finally she gives in to his appeals. She throws a locket with a picture of her son into the fire as a gesture of resignation, but the priest quickly retrieves it, saying that God wishes that we be merciful to ourselves. That night, when he returns home, there is a package with the locket in it and a letter from the countess, a letter of gratitude for the "peace I have received from you." Later, there is a knock and another note: "The countess died during the night."

The priest goes to the manor and blesses the countess's body. He returns that night when the house is full of mourners, but is discouraged from spending the night in prayer at her side. On the way out he feels some of the people are talking about him.

Another priest, Chantal's great uncle, visits him one day at home; Chantal has spread a story, "a lie" about the interview between the priest and her mother. The man wishes to protect the priest and offers to help if he can just discover the truth of the conversation, but the priest insists that only the countess could approve such a request and then wonders what "they" have against him. The older priest responds: "That you are what you are. . . . People don't hate simplicity; they defend themselves against it. It burns them."

The priest returns to the manor and Chantal smugly tells him Louise is leaving; the count arrives to discuss the funeral and warns the priest about meddling.

At home the priest destroys some pages from his journal and worries about himself . . . and temptation.

Torcy and he walk through the countryside one day while Torcy admonishes him about his health and "absurd" diet. Torcy goes on about prayer and the gospels, and suddenly the priest starts to cry, overwhelmed by the realization of his destiny as a "prisoner of the Holy Agony." Torcy fusses for a moment, but pushes on, "and the way you dealt with the countess--pure melodrama! . . . Straight out of the Old Testament!" He tells the priest that Chantal overheard the conversation, and the priest can only admit that the essence of what he's heard is true. Torcy persists, but gets only the calm assurance that the countess died in peace.

## *The Films: Synopses, Credits, and Notes*

At home the priest feels "relieved of a great weight," glad to know that Chantal did not lie so much as misunderstand. Later Torcy visits and lectures him about drinking wine; the priest feels a gulf between them, but Torcy insists that the priest bless him as he leaves.

The priest leaves his home one day with a list of names. Later he stumbles to the ground in the woods near S raphita's house. Seraphita finds and nurses him. He goes home and realizes that he's lost a great deal of blood.

Chantal visits, having heard he's going away. She helps him pack and asks what he thinks of her. While taunting him, she reveals she knows that he transformed her mother, and so deliberately colored her tale.

On the road to the station, the priest meets Chantal's cousin Oliver, who offers him a ride on his motorcycle. They talk about the foreign legion while waiting at the station, and Oliver suggests that without the habit, the priest might look just like anyone else.

The priest visits a doctor in Lisle and finds out that he has stomach cancer. After stopping in a caf  to think and write, he visits an old friend from the seminary, Louis Dufre ty. Louis talks aggressively about leaving the priesthood and condescendingly about the woman he lives with. The priest faints and wakes exclaiming that he does not want to die there! But he cannot be moved, and Louis leaves to get help. The priest talks to the woman with concern about her position. Later he sits wrapped in a blanket, writing on some paper. The paper and pencil fall, but he cannot pick them up and so walks to the window and sits near it, staring out. There appears on the screen a close-up of a letter to Torcy being read aloud that describes the priest's death. Finally, a plain black cross replaces the image: "He asked me for absolution. His face was calm, he even smiled. Humanity and friendship forbade me to refuse, but while I performed the duty, I tried to express the scruples that I felt about doing so. . . . His eyes signaled to me clearly to put my ear close to his mouth. He then pronounced distinctly, with extreme slowness, these words, which I know I am reporting truly, 'Does that matter? All is grace.' I believe he died almost at once."

### Credits:

Production company:	Union G�n�rale Cin�matographique
Producer:	Pierre G�rin
Director:	Robert Bresson
Screenplay:	Robert Bresson, from the novel by Georges Bernanos

## *The Films: Synopses, Credits, and Notes*

Photography:	Léonce-Henry Burel
Camera assistants:	Henri Raichi, Claude Bauge, Robert Juillard
Art director:	Pierre Charbonnier
Music:	Jean-Jacques Grünenwald
Sound:	Jean Rieul
Sound assistants:	Julien, Marcel Corvaisier
Make-up:	René Daudin
Costumes:	Elise Servet
Editor:	Paulette Robert
Production secretary:	Andrée Bizot
Stage manager:	Michel Choquet
Assistant stage manager:	Yvonne Chagnoux
Assistant director:	Guy Lefranc
Production managers:	Robert Sussfield, Léon Carré
Continuity:	Odette Lemarchand
Photographer:	Robert Corbeau
Accessories:	René Albouze
Props and costumes:	Robert Tulare
Publicity:	Jean Laurence
Catholic advisor:	M. l'Abbé Rioussé
Cast:	Claude Laydu (priest), Nicole Maurey (Louise), Armand Guibert (Torcy), Nicole Ladmiral (Chantal), Jean Riveyre (count), Antoine Balpêtré (Dr. Delbende), Yvette Étievant (young girl), Bernard Hubrenne (Dufréty), Germaine Stainval (café waitress), Marie-Monique Arkell (countess), Martine Lemaire (Séraphita), Serge Bento (Mitonnet), Jean Danet (Oliver), Léon Arvel (Fabrigard), Gilberte Terbois (Mlle. Dumouchal), Gaston Séverin, François Valorbe, Morange
Filmed:	Exteriors at a rented chateau, vicarage, and church in the Pas-de-Calais region, in and around Équilles; interiors at Hesdin, in same area
Shooting dates:	6 March-19 June 1950
Distribution:	A.G.D.C. (C.F.D.C.)
Running time:	119 minutes, 9 seconds (original version)
Format:	35mm, black and white
Premiere:	7 February 1951 (Paris)
English title:	<u>Diary of a Country Priest</u>

## The Films: Synopses, Credits, and Notes

Prizes: Grand Prix du Cinéma Français, 1951; Prix de l'Office Catholique Internationale du Cinéma; Prix Louis Delluc, 1950; Grand Prize of Venice Film Festival, 1951; Prix du Referendum de la F.C.C.; Grand Prix International, 1951; Prix de la Critiques Italienne, 1951; Prix du Meilleur Film Français des Critiques du Cinéma

### Notes:

The novel that the film is based on is Georges Bernanos's Journal d'un curé de campagne (Paris: Plon, 1936); in English, Diary of a Country Priest, translated by Pamela Griffin (New York: Macmillan, 1954). The script has been published in Italian (entry 720).

Reviews not listed in the annotated bibliography: Information ADIC (1 February 1951); L'Aube (2, 9 February 1951); Combat (8, 10 February; 24 March 1951); La Croix (10 February 1951); Témoignage Chrétien (16 February 1951); Réforme (17, 24 February 1951); Süddeutsche Zeitung (22 February 1951; 8 October 1952); L'Homme Nouveau (25 February 1951); La Dépêche du Maroc (27 February 1951); Variety (12 August 1951); Neue Zürcher Zeitung (9 November 1951); Film-Dienst (7 April 1952); Frankfurter Allgemeine Zeitung (3 June 1952); Die Neue Zeitung (Berlin) (6 June 1952); Der Tagesspiegel (6 June 1952); Die Gegenwart (19 July 1952); Die Neue Zeitung (Frankfurt) (9 October 1952); Bianco e Nero 13, no. 4 (1952); Catholic World (June 1954).

### 5 UN CONDAMNÉ À MORT S'EST ÉCHAPPÉ (1956)

#### Synopsis:

A street in Lyon, 1943: Fontaine rides in the back seat of a car with two other prisoners. After eyeing the street and the driver for a time, he makes a break for it and is quickly picked up and returned to the car. At the prison in Lyon, he is beaten and thrown in a cell. He's bloody and in the mood for a "quick death," but manages to sleep. That night, some guards try to wake him up, but he is slow to move, and they kick him to the floor and leave.

The next day he appraises his cell: a straw mattress on a wood frame, a slop bucket, and a shelf that allows him to step up and look out the window onto the courtyard. On the outside, three men approach his upper story window and speak to him;

## *The Films: Synopses, Credits, and Notes*

they leave and return. One introduces himself as Terry, consents to smuggle out a letter, and throws some string up to him.

Fontaine washes in the prison washroom despite his handcuffs.

In his cell, he "talks" to his neighbor by knocking on the wall, and writes letters to his family giving "false hope." With the string that Terry had thrown up to him and his handkerchief, he makes a bag and lowers it down out the window when Terry again returns. Terry takes the letters and gets Fontaine a pin and a razor. Following his neighbor's instructions, Fontaine undoes his handcuffs with the pin.

Fontaine visits the warden, who extracts a promise that he will not try to escape again.

He stands at his window studying the walls and the yards, quickly setting on the handcuffs to look "real" if someone arrives. One day he is moved to the top floor, room 107, and his handcuffs are removed permanently.

He tries to make contact with his new neighbors, but one cell is empty, and the occupant of the other doesn't answer.

The men daily line up and file downstairs into the courtyard to empty their slop buckets.

In the communal washroom he meets another prisoner, Hebrard.

Another day and a different view of the slop bucket routine.

While not staring out of his window, Fontaine stares at his door, noticing that the joints are soft wood. He waits for an iron spoon to turn up with one of his meals, makes a chisel out of it, and sets to work dismantling the door. Terry, whom he hasn't seen for a while, comes to his door one night with the news that they are taking him away. Fontaine keeps working, slowly, so as not to make noise.

In the prison washroom, he makes another friend, Leyris, and hints to another prisoner, "I'm busy."

He continues to work on the door; his silent neighbor bothers him to the point that he stops for a while.

Another tour of the yard to empty the slop bucket; his silent neighbor falls at the turn and Fontaine helps him up.

## *The Films: Synopses, Credits, and Notes*

That night the two talk, each standing at his window. Blanchet tells him his story and asks him to stop scraping: "We'll all be punished."

On the daily tour of the yard, Hebrard is excited to find a Bible, and Fontaine finds an extra spoon that he needs.

Back in his cell, he succeeds in splitting the frame of his door, but breaks a large splinter from it in the process. He carefully manicures it with wet paper and pencil so that it appears to be intact.

In the prison washroom, Hebrard tells of another prisoner, Orsini, who was betrayed by his wife and is "courageous."

Fontaine succeeds after "one month of patient work" in removing the boards from his door. They are replaced and disguised at the slightest sound.

That night he visits Orsini in cell 108 across the way: "His surprise pleased me."

This time, on the daily walk out the door and into the yard, he begins to notice things and make plans.

In the washroom, Hebrard recommends the Bible and God; Fontaine says, "We must help ourselves also. . . . God can't do everything for you." Orsini asks Fontaine to take him with him.

In his cell, Fontaine confides in Blanchet about the impending reconnaissance to the roof. That night he reaches a skylight and jumps to pull himself up through it.

Another day, in the washroom, Fontaine passes to Orsini instructions on "the way out and how to break the door."

Back in his cell, he ponders the need for twelve yards of rope and where to get it; he begins undoing the wire that crisscrosses his bed frame, then strings a short length of it back to hold up the mattress. He slits his pillow cover in strips and wraps the wire around it, twisting and tucking.

In the washroom, he encourages Orsini, who now says he has "another way."

Back in his cell, Fontaine tells Blanchet that Orsini is going to try it with hooks . . . but "the plan's no good."

While filing down into the yard, Orsini is tapped on the shoulder and taken for questioning.

## *The Films: Synopses, Credits, and Notes*

The men discuss it in the washroom; it was a routine interrogation.

In the night, Fontaine hears a shot and whispers, "Orsini!"

Another day, while walking in the yard with the rest of the men, Orsini breaks for it and runs.

Fontaine tells Hebrard about Orsini in the washroom.

Through the peephole in his cell, Fontaine watches as Orsini is returned to his cell and beaten.

That night, Fontaine visits him and learns that his rope broke; Orsini tells Fontaine he should make hooks out of his window frame.

Fontaine watches as they take the bloodied Orsini away.

In the washroom, Hebrard asks about Orsini, and gives Fontaine a piece of paper with a Biblical verse written on it: Christ's advice to Nicodemus.

Fontaine reads it to Blanchet in his cell: "the wind bloweth, but thou can'st not tell from whence it came." They hear a gunshot and guess that it's Orsini. Fontaine lifts the inside vent window off its hinges and begins to take it apart.

Later, he empties his slop bucket, which is full of the crushed glass from the window.

He diagrams the roof ledge on the wall of his cell and bends the window frame into hooks that match it in size, making a third hook out of two short sides. He tests his weight on the hooks and talks to Blanchet about the escape.

The prisoners are lined up in the yard and told to give up their pencils or be shot.

The guard comes to Fontaine's cell and Fontaine says, no, "no pencil." He fears a search, but the guards who arrive later deliver a package for him full of clothes. He rips the clothes into strips and makes more ropes. On the way out to empty the slop buckets one day, Blanchet surreptitiously throws him his blanket and Fontaine finishes making the last rope with it.

They tour the prison yard again; Fontaine says the prisoners come and go "like ghosts."

## *The Films: Synopses, Credits, and Notes*

The prisoners discuss Fontaine's case in the washroom; it looks bad. He must escape soon.

As they talk through the windows of their cells, Blanchet tells Fontaine that he has "waited too long." Fontaine wants someone else to go with him, but as they exit for the walk downstairs, the expected prisoner nods his head no: "you're just daydreaming."

In the washroom, Fontaine tells Hebrard that he's ready.

Fontaine tells Blanchet through his window that they will meet again and then is suddenly handcuffed and taken away by a guard who has come to his door.

In the prison office, he is told that his investigation is finished, and he has been found guilty and sentenced to death. He wonders anxiously if they will return him to his room, and flops down laughing "hysterically" on his bed when they do.

Just as unexpectedly, he gets a cellmate, a young boy named Jost, who says he has deserted. Fontaine hesitates to trust him, questions him and puts off telling him of his plans until the next day.

They go to the washroom and Hebrard tells him not to wait. "Go!"

Back in the cell, Fontaine is still silent, then lectures Jost on being a coward. They talk about different things, Jost's lice, his family, and the war. Fontaine shows Jost his pencil hidden in the wall, but still can't speak what is on his mind.

In the washroom, Fontaine asks Hebrard to promise that he will try to escape if Fontaine fails, and to remember what he has done in preparation.

Back in the cell, Fontaine finally decides to tell Jost, who is only tempted until Fontaine tells him that he has no choice but to say yes. They use his mattress and blanket to make another rope.

One night, they scurry to the roof with four packages of shoes, coats, and ropes. The gravel on the roof is noisy, but they continue to the edge of the roof. In the yard below, a soldier stands guard and the two observe his routine, a short tour around the yard which leaves a corner unguarded. Fontaine jumps over the ledge, down the rope and ambushes the guard, killing him. Jost comes down and they walk away. They arrive at the next wall, and Fontaine boosts Jost up over it,

## *The Films: Synopses, Credits, and Notes*

realizing that he could not have made it alone. Up on the next ledge, they peer down into a moat that is patrolled by a guard on a squeaky bicycle. Fontaine throws the hook and rope across the moat to the ledge opposite. He attaches a hook to the other end of the rope and the ledge on their side, to make a tightrope. They wait. It is 4 o'clock in the morning and suddenly Fontaine leaps over the ledge and moves across the rope hanging from all fours. He turns from the other side and waves, then jumps down to the ground. Jost follows and they embrace. "If my mother could see me," Jost says, and they turn and walk off into the night.

### Credits:

Production company:	Gaumont/Nouvelles Éditions des Films
Producers:	Alan Poiré, Jean Thuillier
Director:	Robert Bresson
Screenplay:	Robert Bresson, from an account by André Devigny
Photography:	Léonce-Henry Burel
Camera assistants:	Henri Raichi, Jean Charvein, Jean Chabaut
Art director:	Pierre Charbonnier
Assistant art director:	Sydney Betex
Music:	Mozart's Mass in C Minor (K. 427)
Sound:	Pierre-André Bertrand
Sound assistants:	Joseph Abjean, Guy Rophe
Editor:	Raymond Lamy
Assistant editor:	Annie Kespars
Assistant directors:	Jean-Paul Clément, Louis Malle
Continuity:	Annie Dubouillon
Photographer:	Jean-Louis Castelli
Production assistants:	Michel Clément, Jacques Ballanche
Cast:	François Leterrier (Fontaine), Roland Monod (Rev. de Leyris), Charles LeClainche (Jost), Maurice Beerblock (Blanchet), Jacques Ertaud (Orsini), Jean-Paul Delhumeau (Hebrard), Roger Tréherne (Terry), Jean-Philippe Delamare (prisoner 110), Jacques Oerlemans (chief warden), Klaus Detlaf Grevenhorst (German intelligence officer), Leonhard Schmidt (German escort), César Gattegno, Max Schoendorff, André Colombet
Filmed:	Interiors at Studio Saint-Maurice; exteriors at Montluc Prison, Lyon
Shooting dates:	15 May-2 August 1956

## The Films: Synopses, Credits, and Notes

Distribution:	Gaumont Distribution
Running time:	100 minutes, 59 seconds (original version)
Format:	35mm, black and white
Premiere:	10 November 1956 (Paris)
Original titles:	<u>Le Vent souffle ou il veut</u> (appears on the film as the subtitle); <u>Aide-toi . . .</u>
English titles:	<u>A Man Escaped</u> ; <u>A Condemned Man Escaped</u> ; <u>The Wind Blows Where it Will</u> (rarely used); <u>A Condemned Man Escapes</u>
Prizes:	Best Director Award, Cannes, 1957; French Film Academy Best Picture, 1957; Prix de l'Office Catholique Internationale du Cinéma; Prix Victoire du Cinéma Français from <u>Le Figaro/Cinéma</u> poll; <u>Prix de la Critiques Italiennes</u>

### Notes:

The account that the film is based on is André Devigny's "Les Leçons de l'énergie: un condamné à mort s'est échappé," Figaro Littéraire (20 November 1954):1, 7, 8; published in book form: Un Condamné à mort s'est échappé (Paris: Gallimard, 1956).

Reviews not listed in the annotated bibliography: Les Lettres Françaises (15 November 1956); L'Education Nationale (22 November 1956; no. 115-[1957]); Variety (12 December 1956); La Lanterne (22 February 1957); La Métropole (Anvers) (17 January 1958); Los Angeles Times (16 August 1958); Los Angeles Examiner (16 August 1958); Film-Dienst (9 August 1961); Frankfurter Randschau (22 September 1961); Deutsche Zeitung (29 September 1961); Die Welt (30 September 1961); Die Zeit (13 October 1961); Stuttgarter Zeitung (17 November 1961); Frankfurter Allgemeine Zeitung (8 January 1962); Süddeutsche Zeitung (26 January 1962); Der Tagesspiegel (8 April 1962)

### 6 PICKPOCKET (1959)

#### Synopsis:

Paris: Close-up of a man's hand writing in a notebook: "Those who do it don't talk . . . those who talk don't do it . . . yet I have done it."

Cut to a close-up of a woman's gloved hand clutching her purse. The camera eventually moves out to reveal a crowd hovering around the betting window of a racetrack. Michel

## *The Films: Synopses, Credits, and Notes*

(the Pickpocket) mingles and then follows the woman into the track, wondering if he "has the nerve." We don't see, but hear a race as Michel stands behind the woman, opens her purse, and pockets some bills. Michel is walking quickly away from the racetrack when suddenly two plainclothesmen come up behind him and seat him between them in the back seat of a police car. The inspector interviews him at the station and lets him go for lack of proof. Michel leaves the station at night and goes home to his one-room walkup in Paris: "I had to organize my thoughts. I was dead tired."

On another day, Michel takes the streetcar to visit his mother, whom he hasn't seen in a month. A young neighbor, Jeanne, who has been taking care of her, tells Michel that his mother needs him. He gives Jeanne some money, but refuses to go in and hurriedly leaves.

In a crowded café, Michel appears and meets his friend Jacques, who is trying to help him get a job. Jacques wants to know where he got the new suit and tie when suddenly Michel sees the inspector walking toward them. He feels "dizzy, lightheaded," but they sit down at a table and discuss thieves: the different types, and finally Michel's theory. "Isn't it possible to admit that some men are more capable, more intelligent, and stronger . . . and should be free to break the law?" The inspector suggests that "that's the world upside down." Michel responds "that it already is. This might straighten it out." The inspector leaves, and Michel abruptly parts from Jacques in the middle of the street after demanding the job information.

Michel rides the metro and notices a man working the trains with a newspaper routine. He then goes home and tries to figure out how it's done; eventually the scene dissolves back to the metro, where Michel has his "first success." In a café he meets Jacques, who has just previously been talking with the inspector. He tells him he doesn't need a job and again leaves abruptly after Jacques tells him he's crazy.

On the metro, where Michel says he has "been working for a week," he is suddenly confronted by a man who demands his wallet back. Michel hands it over to him and runs off.

He stays home until Jacques brings Jeanne, who has been looking for him, to tell him that his mother is very sick. He sends them off, insisting that he "cares more for her than for himself."

On his way out that night, Michel accosts a man who has been following him. They become friends in a café, and the

## *The Films: Synopses, Credits, and Notes*

man teaches him pickpocketing techniques and exercises for his hands. He plays a lot of pinball ("the perfect exercise") and only goes home to sleep.

One night on returning, he finds a note from Jeanne: "come quickly." He goes to visit his mother who is bedridden and apologetic for "boring him." A funeral follows and Michel cries in the church. Back at his apartment, he and Jeanne go over his mother's things; he asks her if she believes in heaven. "How are we judged?" he asks. "You don't believe?" she says, and he responds that he "believed in God for three minutes."

In a bank, Michel waits for a mark who eludes him; his accomplices (the pro and another) get the man at the curb. In a café, they divide the money "playing cards as a cover." Michel arrives home to find Jacques sitting in his room reading one of his books about Barrington, a pickpocket. Michel defends Barrington as a scholar, but Jacques objects. Michel tells him to get out, but lends him the book after telling him that he knows "nothing at all."

While playing pinball in a café, Michel runs into the inspector, who asks if he still has the same ideas. Jacques appears with the book, and the inspector asks Michel to come see him and bring the book along. Michel waits on a bench in the police station. Finally, he is summoned, and he and the inspector discuss Barrington; Michel becomes suspicious when he discovers that the inspector does not wish to read the book and on his way out suddenly realizes that it was a trap. He rushes home, but finds "nothing disturbed," including the loose baseboard where he keeps his stash.

Out on the street, Michel bumps into a mark and gets a watch; it's a new trick for which he "needs practice." He goes home and works on removing a watch from a table leg in his apartment. It is Sunday, and Jacques and Jeanne arrive to take him to a café across from a carnival. While there, Jeanne tells Michel that he lives in a "strange world." She and Jacques leave to go on a ride, and Michel disappears during their absence, having spied a gold watch at the next table.

Michel is at home dabbing some fresh wounds with his handkerchief when Jacques arrives. Michel dismisses his concern and changes the subject: he tells Jacques that Jacques loves Jeanne and he should give her a present. Jacques leaves under this assault, and Michel remains fondling his newly acquired watch.

## *The Films: Synopses, Credits, and Notes*

At the Gare de Lyon, the three pickpockets have a field day, at one point even replacing an empty wallet back into its pocket.

Back at Michel's apartment, Jacques shows Michel a summons that the police have sent to Jeanne. Michel again abruptly leaves Jacques, who has indicated that he is there only to warn Michel. In the Gare de Lyon, Michel watches the police escort one of his accomplices out the door. He is then visited at home by the inspector, who tells him that over a year ago, before Michel was picked up the first time, Jeanne had filed a complaint over some money stolen from Michel's mother. The complaint was subsequently dropped. Michel accuses the inspector of using psychology on him, but the inspector insists that he only wants to "open his eyes." Michel visits Jeanne and they discuss the complaint, though Jeanne claims that his name was never brought up in connection with it. She refuses to guess that he's a thief but he bullies her until she admits it.

He goes home, packs a suitcase, and takes a train to Milan. He travels for two years, according to his journal, and then returns to Paris.

He visits Jeanne, who now has a child, but did not want to marry Jacques (who's now disappeared) because she did not love him. Michel gets a job and takes his wages to Jeanne. At a café, he meets a man who invites him to the racetrack. At the track, he becomes suspicious of the man, who proudly shows him a pocket full of money, but steals it despite his misgivings. The handcuffs fall immediately, and Michel is next seen in a prison cell. Jeanne visits and Michel is hostile, but Jeanne tells him she "has no one" but him. He regrets his petulance, especially when she does not return for several weeks. He receives a note (her child has been sick), and finally she visits again. Her face is "glowing" and he kisses her. "Oh, Jeanne, to finally reach you; what a strange road I've taken."

### Credits:

Production company:	Lux Film
Producer:	Agnès Delahaie
Director:	Robert Bresson
Screenplay:	Robert Bresson
Photography:	Léonce-Henry Burel
Art director:	Pierre Charbonnier
Music:	Jean-Baptiste Lully
Orchestrations:	F. Oubradous
Sound:	Antoine Archimbaut
Pickpocket advisor:	Kassagi
Editor:	Raymond Lamy

## The Films: Synopses, Credits, and Notes

Stage managers: Michel Choquet, Jean-Jacques Lecot  
Assistant directors: Michel Clément, Claude Clément  
Production manager: Annie Dorfman  
Continuity: Odette Lemarchand  
Cast: Martin Lasalle (Michel), Pierre  
Leymarie (Jacques), Jean Pélégri  
(inspector), Marika Green  
(Jeanne), Kassagi (first accom-  
plice), Dolly Scal (Michel's  
mother), Pierre Etaix (second  
accomplice), Sophie Saint-Just  
Filmed: Interiors at Studio Saint-Maurice;  
exteriors in Paris  
Shooting dates: 22 June-10 September 1959  
Distribution: Lux Films  
Running time: 75 minutes, 44 seconds (original  
version)  
Format: 35mm, black and white  
Premiere: 10 December 1959 (Paris)  
Original title: Incertitude  
Prize: French Film Academy Best Picture,  
1960

Reviews not listed in the annotated bibliography: Le Figaro  
(17 December 1959); Paris-Press (18 December 1959); Neue  
Zürcher Zeitung (13 April 1960); Süddeutsche Zeitung  
(13, 14 November 1965); Film Dienst (8 July 1967)

### 7 PROCÈS DE JEANNE D'ARC (1962)

#### Synopsis:

1456. At Notre Dame in Paris, Jeanne's mother kneels at the altar and reads a denial of her daughter's guilt, which blames Jeanne's deeds on her madness and her death on envious people.

Titles roll describing Jeanne's capture and the anglophile tribunal that tried her.

1431. In a room at the castle at Rouen (hereafter known as the courtroom), Jeanne swears to tell the truth, then moves back to stand and face Cauchon, the bishop who conducts the inquest, and Lemaître, D'Estivet, and Beaupère, all of whom sit behind a table. The first questions concern her youthful occupations and faith. Cauchon points out that she has attempted many times to escape from her room at the castle, and she responds that "that is every prisoner's right." The trial proceedings throughout the film are punctuated by hostile cries from the English crowd.

## *The Films: Synopses, Credits, and Notes*

Jeanne is returned to her room in the depths of the tower; left alone, she breaks out in sobs.

\* She is taken back to the courtroom for a second interrogation. After warning Cauchon about the great responsibility that he has taken on in calling himself her judge, she is made again to take an oath. She then tells about the voices that she hears and the things they told her to say to the king, which she cannot divulge. She explains her luck in hearing the voices as the grace of God, and is then asked if she believes herself to be in the grace of God, to which she responds: "If I am not then may God put me there, and if I am, then may I stay there!" During the interrogation Br. Isambart coaches her in her answers from the side of the room.

That night in her room Jeanne wakes up at the sound of steps and notices a light shining through a hole in the wall. She sees that they peer at her through it.

In the hall outside the courtroom Warwick tells Cauchon in English that Jeanne must be burned. De Houpeville defends her before D'Estivet, saying she has been wrongly judged and has no counsel. In the courtroom, Beaupère, Cauchon, and Lemaître question Jeanne about the voices that she hears, and then about her conduct on the battlefield. At the end she states that she heard the voices of Saints Catherine and Margaret near a certain fountain, a fact she had denied on a previous session at the prompting of Isambart's signal. Cauchon dismisses her, pleased at catching a discrepancy.

In her cell, Jeanne begs the saints to tell her how to respond to the questioning. Outside, de Houpeville, accompanied by some others, knocks at the door; they are unexpectedly joined by Cauchon and then Warwick, who tells them all to go away and reminds the Bishop that anyone who tries to counsel Jeanne shall go to the stake with her.

In the courtroom, Chatillon reads a letter that Jeanne had sent to the English saying that they must leave or she will have them all killed, for she has been sent by God to get them out of France. She admits to the letter and predicts a great victory for the French before seven years have passed. Cauchon brings up the subject of her missing rings, and she accuses him of having taken one of them. Beaupère queries her about the saints' promise to free her from prison and Cauchon then asks her about a mandragora, at which point Isambart signals her to be prudent.

A stone thrown from outside shatters a window in Jeanne's room. Next door, at the peephole, Warwick says the crowd is

## *The Films: Synopses, Credits, and Notes*

clamoring for her death, and Cauchon replies that he must move according to his conscience.

Back in the courtroom Cauchon questions her about whether or not she left personal belongings in the church at Saint-Denis for others to adore; other incidents come up that suggest she posited herself as a saint, and Beaupère finally accuses her of blasphemy. She insists that she did nothing wrong and cannot be responsible for what others do or believe.

Outside the courtroom, Cauchon complains that the crowd is too noisy and orders them gone, but is told he doesn't have the right to keep them out.

The interrogation is carried on in secret in Jeanne's cell. Cauchon leaves shortly to join Warwick in the next room at the peephole. Warwick is anxious for a confession and becomes excited as Lemaître and Beaupère question her about her virginity. Another day, D'Estivet accuses her of lying about her virginity. On the way out, Warwick is sure that deceit will be revealed. Three women are sent in to examine Jeanne and afterwards testify to her virginal state.

Another day in her room, Beaupère questions her about the sign given her by an angel to prove that she was sent from God; she answers that it is a secret. Beaupère persists, and she describes a crown carried by an angel to the king. At this, Cauchon comes out from behind the peephole to question her on exactly what this crown and angel looked like. The session ends in another declaration of her faith in her eventual deliverance.

Warwick has her chains doubled.

The interrogation continues in her room, where she is asked whether or not she has always done what the voices bid, more about the clothes and hairstyles of these apparitions, and about her own habit of dressing in men's clothes.

Warwick is becoming increasingly impatient and tells another Englishman, "If it's her virginity which gives her strength, then we'll make her lose her virginity." They are seen entering the tower. At the peephole, the Englishman says he'll thrash her with pleasure, but couldn't possibly rape her, for "No one could."

Later a woman enters the tower carrying a dress. In her cell Jeanne leaves the dress on the bed and requests a chemise for the day of her death. She asks to be allowed to receive communion on Easter, but Cauchon agrees only if she will leave

## *The Films: Synopses, Credits, and Notes*

behind her male clothing. On Easter she remains in her room crying, wondering if her supporters have forgotten her.

- Later the interrogation continues in her room; Cauchon asks how she would respond if the church told her that her revelations were from the devil. She replies as usual, that she is answerable only to the church on high.

Jeanne is taken to the courtroom, where Chatillon reads the indictment: she is accused of putting herself above the judgment of the church, allowing herself to be adored as a saint, proudly assuming the position of general of an army, and several related offenses. She protests the false accusations in the middle of the reading. De Houpeville rises and protests the mockery of a free trial. He leaves, and a second judge follows him out along with some of the other participants.

Warwick, Cauchon, and a doctor, Tiphaine, hurriedly enter Jeanne's room. She is sick, she claims, from bad food. D'Estivet accuses her of making herself sick and Warwick inspects the remains of her meal. Tiphaine says the chains must go. Later Warwick tells him to be careful: "She might kill herself." They visit her another time, and Jeanne thinks she is near death, but is denied the sacraments. Isambart and Martin visit and plead with her to save herself by submitting to the general council at Bâle.

In another session in the courtroom, Cauchon and Chatillon continue to try to get Jeanne to confess. She offers to submit to the pope and the council at Bâle, whereupon Cauchon signals to the recorders not to note the statement. Jeanne exclaims, "You write only what is against me!"

She is put on a rack in a torture chamber, but remains steadfast.

Back in her cell, a young priest begs her to correct her errors.

Outside, workers prepare for the fire and build a viewing stand. Later, Jeanne stands there before the tribunal, which includes Warwick, the Bishop of Winchester, and other Englishmen, as well as the French.

Erard proclaims Jeanne a heretic and the king a heretic for listening to her. They plead with her to correct herself, while the crowd cries for her death. Suddenly she says she will do what they want. The abjuration is read, and she repeats it, but balks at signing, asking only that she not be left in the hands of the English. Erard tells her she will be

## The Films: Synopses, Credits, and Notes

immediately burned if she does not sign, and so she does. Cauchon reads the sentence: She will be condemned to prison "for the rest of her days." D'Estivet orders that she be given a woman's dress.

Back in her room, Cauchon arrives and demands to know why she is still in men's clothes. She replies that an Englishman has entered and attacked her several times, but she will be good if they take off her chains. He questions her again about the voices, and she renounces the abjuration; he leaves irritated at her obstinacy. He meets Warwick on the stairs and tells him, "It's done, we've got her!"

Isambart and Martin arrive in her cell to tell Jeanne that she is going to die. She winces and falls back on her bed. Later, she receives communion in her room and puts on the chemise they have brought for her.

Outside, Jeanne stands before the tribunal. Her latest sentence is read, and she asks for a cross, absolves the king from all responsibility, and wishes everyone well. She walks quickly down a stone path through a barrage of insults; someone trips her, but she recovers easily, heading straight. She's tied and chained to the stake and the kindling is lit as she vows one last time: "The voices were from God. All that I have done I did at His command. They have not deceived me. The revelations were from God." Martin and Isambart stand near her holding a cross as she faints with a slight cry "Jesus!" All is quiet. Some pigeons land on the glass roof of the tribunal. Only the charred stake and chains remain.

### Credits:

Producer:	Agnès Delahaie
Director:	Robert Bresson
Screenplay:	Robert Bresson, from the minutes of the trial and rehabilitation
Photography:	Léonce-Henry Burel
Camera assistants:	Jean-Marie Maillois, Roland Paillas, Robert Caristan
Art director:	Pierre Charbonnier
Assistant art director:	Pierre Guffroy
Music:	François Seyrig
Sound:	Antoine Archimbaud
Sound assistants:	Georges Girard, Gaston Demed
Hairdressing:	Guillaume
Costumes:	Lucilla Mussini
Editor:	Germaine Artus
Assistant editor:	Collette Lambert

## The Films: Synopses, Credits, and Notes

Assistant directors: Serge Rouillet, Marcel Ugols, Hugo Santiago, Alain Ferrari

Production manager: Léon Sanz

Continuity: Françoise Colin

Accessories: Claude Reytinas

Cast: Florence [Delay] Carrez (Jeanne), Jean-Claude Fourneau (Cauchon), Marc Jacquier (Jean Lemaître), Roger Honorat (Jean Beaupère), Jean Gillibert (Jean de Chatillon), André Régnier (D'Estivet), Michel Hérubel (Br. Isambart de la Pierre), Marcel Darbaud (Nicolas de Houpeville), Richard Pratt (Warwick), Michael Williams (Englishman), Harry Sommers (Bishop of Winchester), Donald O'Brien (English priest), Gérard Zingg (Jean Lohier), André Maurice (Tiphaine), Paul-Robert Nimet (Guillaume Erard), Yves Leprince (Pierre Morice), Philippe Dreux (Br. Martin Ladvenu), André Brunet (Massieu), Pierre Duboucheron and Henri Collin-Delavaud (bishops), Vernon Thompson, Claude Peronne, Guy-Louis Duboucheron, Alain Blasy and Eric Siroux (court), Jean Payen and Nicolas Bang (guards), Jean Collombier and Pierre Gauthier (court recorders)

Filmed: Île de France; basement and park of the Meudon Observatory

Shooting dates: 17 July-15 September 1961

Distribution: Consortium-Pathé

Running time: 62 minutes, 41 seconds (original version)

Format: 35mm, black and white

Premiere: 6 October 1962 (Mans); May 1962 (Cannes)

English title: The Trial of Joan of Arc

Prizes: Special Jury Award, Cannes, 1962; Prix de l'Office Catholique Internationale du Cinéma; Prix du Film pour la Jeunesse

## *The Films: Synopses, Credits, and Notes*

### Notes:

The dialogue is taken from the original account of the trial edited by Pierre Champion, Procès de Condamnation de Jeanne d'Arc (Paris: E. Champion, 1920-1921); English version translated by W. P. Barrett, The Trial of Joan of Arc (New York: Gotham House, 1932). The script has been published (see entry 725).

Reviews not listed in the annotated bibliography: La Croix (20-21 May 1962); Variety (30 May 1962); Neue Zürcher Zeitung (20 November 1962); Les Nouvelles Littéraires (21 March 1963); Motion Picture Herald (17 February 1965); Film-Dienst (27 October 1965); Los Angeles Times (24 October 1968); Der Tagesspiegel (24 January 1969); Süddeutsche Zeitung (11 February 1969)

### 8 AU HASARD, BALTHAZAR (1966)

#### Synopsis:

The French countryside. A newborn donkey sucks on his mother, as a boy and a girl pet him; they plead with Marie's father to give him to them. Later they take him home and baptize him Balthazar.

The children play in a hayloft: Jacques, Marie, Jacques's invalid sister, and an older girl. The sister dies, and Jacques and his family leave the farm.

Balthazar grows up being whipped and beaten, shod and harnessed. Marie fondles him as her father pridefully works the farm, which she reminds him is "not ours."

Gérard and his gang pour oil on the road and watch the cars skid off. One night they sneak up on Marie and Balthazar in the barn. They tease her and she runs into the house; afterward, they beat him.

One day in church, Gérard sings in the choir while Marie eyes him from below.

Marie's father visits a lawyer and expresses surprise and indignation that he now has to keep accounts after Jacques's father had previously written him saying that no accounts would be necessary, that he could work the land in total trust.

At the farm, Jacques tells Marie that someone sent his father an anonymous letter saying that Marie's father was cheating his father. He swears his love for her and then walks into the house, only to be spurned by her angry father.

## *The Films: Synopses, Credits, and Notes*

Marie looks hurt at her father's action, and he stubbornly continues to refuse to "render accounts." He takes it out on the donkey, "an anachronism that makes us look ridiculous."

Balthazar is sold to the baker, where they've also hired Gérard on a "one week trial." On the delivery route one day, Gérard sets Balthazar's tail on fire because he refuses to move. Gérard collects money for the bread he delivers, which is locked up in a cabinet drawer at the baker's.

One day, Marie is driving down the road and notices Balthazar. She stops to pet him and then sees Gérard lying in the grass. She goes back to her car, but Gérard is already sitting inside it, and eventually seduces her after a chase around Balthazar.

At the bakery the money from the cabinet drawer is missing. The baker's wife confronts Gérard with the empty drawer, then gives him a gift of a transistor radio.

Near an abandoned stone house in a field, Marie's father calls for her. Afterward, Marie and Gérard, who have been inside all the while, play the radio and make love.

At the bakery, a summons from the police arrives for Gérard. The baker's wife tells him that she wants to protect him and will help him run away.

Gérard goes to the police station and Arnold is also there. They are both released after Arnold defends the gang as "just stupid kids."

Gérard and his gang confront Arnold out in the countryside; Arnold brandishes a stick at them as they accuse him of being "the killer." Marie arrives, slaps Gérard and calls him a coward, but he slaps her back even harder. As quickly, he puts his arm around her and they walk off.

Time passes as Balthazar stands in the rain and the snow outside the stone house where Marie and Gérard meet.

A veterinarian unwraps a huge hammer as Balthazar lies sick in the straw at the baker's ready to be killed. Arnold offers to take him, and they walk off together to a mineral spring, where Balthazar drinks.

On a path in the countryside with a nearby waterfall, Balthazar and another donkey carry passengers: first two artists who discuss "action painting"; then, two men who discuss drugs and responsibility. Arnold walks behind them.

## *The Films: Synopses, Credits, and Notes*

One night Arnold has a bad dream and swears he will never drink again.

In a bar, Arnold has a few drinks as the bartender asks him why he is leaving in the "high season." Outside, Arnold goes after Balthazar with a chair, beating him mercilessly.

Arnold and the two donkeys walk by the courthouse in town where Marie's father is arguing with his lawyer, who tells him that they will find him guilty for sure if he runs away from the proceedings. Arnold sits down at a café with a bottle while Balthazar wanders off in the traffic.

Balthazar is now part of the circus, multiplying numbers with his foot, and billed as the "brain of the century." Arnold appears in the audience with a bottle; Balthazar sees him and brays, alarmed, but the circus men keep him from running off.

Arnold takes his two donkeys home. One day Gérard appears at his window, warning him to run away. The police appear, and Arnold fires an empty pistol at one who enters, but the man says, "I've got wonderful news."

At a café, loud music, firecrackers, and dancing: Arnold is buying the drinks because he's just received an inheritance from his uncle. Marie and Gérard dance until she drifts off to talk to her mother, who stands outside. They argue; her mother doesn't like to see her with Gérard, but Marie says she loves him. Outside, Balthazar jumps at the noisy firecrackers. Inside, Gérard gives Arnold a drink and calls him a "social parasite." A ruckus ensues, though Arnold stands calm. Marie and her mother continue to argue outside; Marie says her father "loves his sorrow" more than he does them. Her mother threatens to make her come home, but Marie runs to Gérard to "save" her. He brushes her aside and she dances with someone else.

The next morning, Gérard and his gang hug Arnold and put him on Balthazar. The man is half dead already and rolls off Balthazar's back down the road. Lawyers discuss the matter of his death and no heirs.

Balthazar gets harnessed to a turnstyle while the corn merchant whips him to encourage him to circle. The merchant offers Balthazar some water, which he refuses. He's injured, and the man says he'll scrap him when the rains come. The rains come, and Balthazar thirstily drinks the rain water from a bucket. One night, Marie arrives at the merchant's house, banging on the door in the rain. She's through with Gérard and wants shelter; the old man takes her clothes to dry them.

## *The Films: Synopses, Credits, and Notes*

They discuss her father's predicament, and he tells her his cynical philosophy. She sits on his lap, wrapped only in a blanket. He offers her money and she says she doesn't need money, but a friend. Later, she puts on her clothes and runs from the stable, leaving Balthazar standing. Her parents arrive; the merchant tells them that she left an hour ago. They thank him for taking care of her, and he offers them Balthazar for some "trifling sum" that he owes them. The mother says yes, but the father says no, Balthazar is not enough to make up for the "trifling sum." They take Balthazar home and run upstairs calling for Marie.

In the barn, Marie brushes Balthazar.

Jacques visits again, but Marie says everything's ruined. He wants to marry her, but she finally becomes impatient with him and says that she has "no heart, no tenderness, no feelings," and their love was just "childish promises."

Marie goes to Balthazar in the barn and claims she will "always" love him.

Marie and Jacques run through a field, but he "mustn't be late" and turns back without her. Marie tries all the doors at the abandoned stone house where she used to meet Gérard. Later the gang jumps out of the window, yelling and throwing her clothes in the air. Her father and Jacques arrive at the house to investigate and discover her huddled naked in the corner.

At the barn, Jacques calls Marie, but her mother says she is gone and will never come back.

Her father takes to bed, despondent; outside his wife prays for his life. She sits outside and grieves after he dies. Gérard and his gang appear to take Balthazar, though she says the donkey has done enough and is a "saint."

Balthazar carries a relic chest in a religious procession.

One night, the gang again takes him from the barn and loads him up with smuggled goods. They beat him to get him to go up a hill when suddenly there are shouts of "Stop! Customs!" The boys disappear and Balthazar stands, the gunshots ringing around him. Daylight appears and he stumbles off, wounded in the leg. There are mountains in the background and a flock of sheep surround him. The sheep trail off, their bells clanging, as Balthazar lies down and dies.

## The Films: Synopses, Credits, and Notes

### Credits:

Production company:	Parc Film, Argos Film, Athos Film (Paris), Svensk Filmindustri, Svensk Filminstitut (Stockholm)
Producer:	Mag Bodard
Director:	Robert Bresson
Screenplay:	Robert Bresson
Photography:	Ghislain Cloquet
Art director:	Pierre Charbonnier
Music:	Schubert's Sonata no. 13 (D. 959), 2d Movement ( <u>Andantino</u> ), interpreted by Jean-Noël Barbier; Jean Wiener
Sound:	Antoine Archimbaut
Sound assistant:	Jacques Carrère
Costumes:	Dominique Ribeyrolle
Editor:	Raymond Lamy
Assistant directors:	Jacques Kébadian, Sven Frostenson
Production manager:	Philippe Dusart
Cast:	Anne Wiazemsky (Marie), François Lafarge (Gérard), Philippe Asselin (Marie's father, the schoolmaster), Nathalie Joyaut (Marie's mother), Walter Green (Jacques), Jean-Claude Guilbert (Arnold), François Sullerot (baker), Marie-Claire Frémont (baker's wife), Pierre Klossowski (corn merchant), Jean Remignard (notary), Jacques Sorbets (police captain), Tord Paag (Louis), Sven Frostenson and Roger Fjellstrom (the gang), Jean-Joel Barbier (dean), Remy Brozeck (Marcel), Mylene Weyergans (nurse), Guy Brejac (veterinary surgeon)
Filmed:	Farm and café in Guyancourt, Paris region, and the Pyrenees
Shooting dates:	21 July 1965-28 February 1966
Distribution:	Athos Films (Parafrance)
Running time:	95 minutes, 24 seconds (original version)
Format:	35mm, black and white
Premiere:	25 May 1966 (Paris); May 1966 (Cannes)
Prizes:	International Catholic Award, 1966; Capital Jupiter Prize (Rome), 1966; Prix San Giorgio; Prix Francesco Pasinetti, 1966; Prix

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Ciné-Forum; Prix Nouveau Cinéma;  
Prix Special du Jury de 4<sup>e</sup>  
Festival Internationale de  
Panama; Prix Georges Méliès,  
1966

### Notes:

The script has been published in Spanish (entry 727) and Italian (entry 728).

Reviews not listed in the annotated bibliography: Variety (11 May 1966); Le Figaro (12 May 1966); Nouvel Observateur (25 May 1966); Témoignage Chrétien (2 June 1966); France Catholique (3 June 1966); La Croix (4 June 1966); Le Figaro Littéraire (9 June 1966); New York Times (9 June 1966); Paris-Presse (9 June 1966); Die Welt (18 June 1966); Cinéforum, no. 56 (1966); Süddeutsche Zeitung (14 November 1967; 3 October 1973); Film Dienst (20 February 1968); Der Tagesspiegel (15 March 1968); Cue (21 February 1970); Los Angeles Times (16 October 1970); Le Nouveau Candide, no. 266 (1970); Cinema Nuovo, no. 217 (1972)

### 9 MOUCHETTE (1967)

#### Synopsis:

The French Countryside. Arsène calls Mouchette in the night, and school girls sing a song over some introductory titles. Mouchette appears for a moment: "You can trust me. I hate them. . . . I'll defy them all."

Mouchette's mother prays in church; she is very sick and worries about her children.

Mathieu the gamekeeper spies on and chases off Arsène, who's been setting traps in the woods. He walks home past the school where the girls are just arriving in the morning. Mouchette lags behind the group down the road.

Mathieu goes home and throws some snares on the table in disgust. "Him again!" he says to his wife.

Arsène drinks in the local café; Louisa the bartender tells him he's had enough and should go home. Mathieu walks in just after Arsène has left and longingly grabs Louisa's hand. She moves away, disapproving. Outside, Mouchette's father and older brother arrive with a load of bootleg liquor. They have a drink with the owner before embarking on a drunken trip home.

## *The Films: Synopses, Credits, and Notes*

At home, Mouchette puts heated pads on her ailing mother, as the men enter noisily and wake up the baby, who starts to cry. Mouchette picks up the baby and soothes him, while her father drunkenly imitates the sound of an engine; she stretches out her already sleeping brother and finally goes to lie down herself.

At school, Mouchette enters late, lumbering in in her galoshes to the cool looks of her classmates. During the singing lesson, she stubbornly mouths the words. The teacher humiliates her by forcing her to sing alone, pounding the tune into her ear until she breaks down in sobs. After school, Mouchette leaves with the rest, jumps behind a ditch on the other side of the road and throws dirt balls at the other girls. As she walks home, a couple of boys call after her and drop their pants when she turns.

At home, she makes coffee.

On Sunday Louisa serves Mouchette's father and brother drinks in the café. Mathieu follows her into the storeroom to plead his case and suggests that she is "in love with someone else." Mouchette gets pushed into church by her father after stomping her feet in a mud puddle.

That afternoon, Mouchette works in the café and gives the money that she has earned to her father. There's a carnival in town, and a strange woman gives her a coin to ride on the bumper cars, where a boy flirts with her, chasing her with his car. He follows her after the ride, but her father suddenly appears and gives her a slap. She goes to sit near him on the café terrace. Arsène and Louisa ride the airplane ride, as Mathieu watches. Mathieu swears to "get him," and confronts Louisa inside the café, but she tells him that he's "too afraid" to do anything to Arsène.

Mouchette and her father notice Mathieu one day setting out to spend the night in the woods.

After school, Mouchette again jumps in the ditch and throws dirt balls at her classmates. She starts off home through the woods and gets caught in a storm. She crouches under a tree until the rain dies down, and by then it is dark. Mathieu and Arsène have a fight on the other side of some bushes, unaware that she is observing them. Suddenly, a flashlight beams and Arsène discovers her. She says she got lost and he takes her to a cabin to dry out. He questions her about when she left school, and it develops that he wants to use her as an alibi. Eventually they leave and stop by the café. Though it is closed, Arsène knocks on the window and discusses something with the owner. He returns to the waiting Mouchette and tells

## *The Films: Synopses, Credits, and Notes*

her that they'll "arrange something without him." At another old cabin in the woods, Arsène announces that he is going to tell "them" that he's been there all day and the whole night. Finally he tells Mouchette that he thinks he's killed Mathieu. He claims they were both drunk and he blacked out. Mouchette tries to help him remember what happened and sincerely offers her help. "You can trust me. . . . I detest them." Suddenly he has an epileptic fit. She comforts him and sings to him as he calms down. He gets up finally and offers to take her home, but changes his mind as he gets to the door. She becomes frightened and tries to leave. She swears she won't betray him, but he rapes her.

Later that night, Mouchette is curled up under a bush, while Arsène walks by calling for her.

She finally arrives home in time to feed the baby. Her mother shows concern for her, but is weak and can barely breathe. She starts to tell her mother what happened, but her mother dies.

The next morning, Mouchette goes out to get some milk for the baby, swearing at her father on the way out. As she passes the grocery store, the clerk asks her in for a cup of coffee.

The clerk extends sympathy about Mouchette's mother and then calls her an ingrate when Mouchette nervously breaks a china cup and then disdainfully throws a croissant that she's taken back onto the counter.

Back on the street, she runs into the same boys, who tease her again. As she passes his house, Mathieu calls and asks her to come in. He and his wife quiz her at length about her night with Arsène. The wife asks to question Mouchette alone, and Mouchette eventually blurts out that Arsène is her "lover." She finally runs away without being dismissed from this prudish pair, who have accused her of drinking. As she continues on her journey outside, still carrying her empty milk can, she gets called into another house by an old woman.

The old woman offers her a shroud for the funeral and talks vaguely about the dead. They are "like gods," she says. Mouchette is disgusted and rubs her muddy galoshes into the carpet. The woman gives her some other things, including a dainty white dress, and sends her off: "You are bad. It must be lack of understanding. You have evil in your eyes."

Mouchette walks off down the road again, past some hunters, and over a grassy knoll near a water hole. She unfolds the white dress and holds it up to her breast to see how it looks.

## The Films: Synopses, Credits, and Notes

She turns around like a fashion model until it gets caught on a bush and is torn. She lies down on the ground then and rolls down the hill toward the water, still holding the dress to her chest. She gets up and walks to the top of the hill and rolls down again, coming to rest on a bush near the edge of the water. Once more she rises and trudges to the top of the hill, this time rolling all the way down and splashing off camera into the water. Only some ripples mark the spot, and they quickly disappear.

### Credits:

Production company:	Parc Film/Argos Films
Producer:	Anatole Dauman
Director:	Robert Bresson
Screenplay:	Robert Bresson, from a story by George Bernanos
Photography:	Chislain Cloquet
Camera assistants:	Jean Chiabaut, Emmanuel Machuel, Paul Bonis
Art direction:	Pierre Guffroy
Music:	"Magnificat," from Monteverdi's <u>Vespers of 1910</u> , sung by Saint- Eustache Singers, directed by R. P. Emise Martin; Jean Wiener
Sound:	Séverin Frankiel, Jacques Carrère
Sound effects:	Daniel Couteau
Costumes:	Odette Le Barbenchon
Editor:	Raymond Lamy
Assistant editor:	Arlette Lalande
Stage manager:	René Pascal
Assistant directors:	Jacques Kébadian, Mylène Van der Mersch
Production managers:	Philippe Dussart, Michel Choquet
Continuity:	Françoise Renberg
Accessories:	Jean Catala
Cast:	Nadine Nortier (Mouchette), Jean- Claude Guilbert (Arsène), Marie Cardinal (mother), Paul Hébert (father), Jean Vimenet (Mathieu), Marie Susini (Mathieu's wife), Raymond Chabrun (grocer), Suzanne Huguenin (old woman), Marie Trichet (Louisa), Liliane Princet (teacher)
Filmed:	Apt, in the Vaucluse region
Shooting dates:	12 September-17 November 1966
Distribution:	C.F.D.C.
Running time:	81 minutes, 9 seconds (original version)
Format:	35mm, black and white
Premiere:	15 March 1967 (Paris)

## *The Films: Synopses, Credits, and Notes*

Prizes: Grand Prize of the Festival of Panama, 1968; Hommage Unanime du Jury, Cannes, 1967; Prix de l'Office Catholique Internationale du Cinéma; Prix Georges Méliès, 1967; Prix Inter-Club du Cinéma, 1967

### Notes:

The film is based on George Bernanos's Nouvelle Histoire de Mouchette (Paris: Plon, 1937); English version: Mouchette, translated by J. C. Whitehouse (London: Bodley Head, 1966). The script has been published in French (entry 732) and Italian (entry 730).

Reviews not listed in the annotated bibliography: Le Figaro (17 March 1967); L'Humanité-Dimanche (19 March 1967); Le Canard Enchaîné (22 March 1967); Figaro Littéraire (23 March 1967); La Croix (27-28 March 1967); Témoignage Chrétien (30 March 1967); Tribune des Nations (31 March 1967); Frankfurter Allgemeine Zeitung (5 April; 27 September 1967); Télé-7 Jours (5 April 1967); Variety (5 April 1967); Die Welt (15 April 1967); La Vie Catholique (19 April 1967); Stuttgarter Zeitung (12 May 1967); Die Weltwoche (19 May 1967; 24 May 1968); Frankfurter Rundschau (3 June 1967); Film-Dienst (25 October 1967); Cinema and Film, no. 4 (1967); New York Times (21 September 1968); Der Tagesspiegel (31 October 1969); Süddeutsche Zeitung (10 November 1969); Nuevo Film, no. 4 (1969); Los Angeles Times (24 June 1970); Cue (21 August 1970)

10 UNE FEMME DOUCE (1969)

### Synopsis:

Contemporary Paris. A woman falls from a balcony to the street. Her body is laid on the bed she shared with her husband in their apartment above. He broods about their life together: "She looked sixteen, remember?"

All the incidents in the film are seen through a series of flashbacks punctuated by sequences of the husband pacing before the body of his dead wife and relating the events of their life together to the maid, Anna.

They meet one day when she comes into his pawnshop below the apartment to sell a camera. He tries "to be witty," and the next time she comes back, he buys what she offers just because it's hers. The next time she returns, they talk; she is poor, and he helps her to write an advertisement seeking employment. She returns again with a gold cross, but refuses his offer of the worthless Christ figure attached to it. He

## *The Films: Synopses, Credits, and Notes*

offers her too much money, and she accuses him of "revenging himself on the poor," but not on her.

One day, he picks her up at school, and they go the Jardin des Plantes. He wants to marry her, and she responds: "You're not looking for love. I accept your hand in marriage." Immediately after she says that marriage doesn't really interest her, though; she is looking for "something else . . . something wider."

He follows her into her house, though she has forbidden him to do so.

They marry and celebrate with dinner in a restaurant. That night they laugh in bed.

In the pawnshop the next morning, he throws "cold water on that bliss." As they open the shop, he tells her of his plans to "amass capital," and mentions that he knows she "despises money."

They go to the movies, where a stranger makes a pass at her. He changes seats with her and afterwards, outside, she hugs him passionately.

"During that period," he never stops "being jealous and suffering." One day, she returns to the shop with a load of boxes and books, and he demands to know where she has been. In the apartment, she reads many books and listens to records, interrupting one after another. One day, they visit the Louvre.

Another day, they drive to the country and pick flowers; she throws them to the ground in disdain after noticing another couple in another car full of flowers. "You and I are forming a couple, too. All alike!" They have a near accident on the way home and laugh when it's over.

They have their "first quarrels" when she starts "to pay too much." One day, he refuses to buy a cameo from an old woman, but she signals the woman over to the other end of the counter and buys it. He follows her up to the office and says, "You're too generous. . . . The money's mine." She stares back at him and responds, "I forbid you to dominate me with money." Calling him a coward, she walks out.

That night, she returns late and he hurries her along as someone has given him tickets to a performance of Hamlet. They run out after she refuses to tell him where she's been. When they return, she goes to the bookshelf and talks about Hamlet. Her "unconcern" angers him.

## *The Films: Synopses, Credits, and Notes*

But his "real tortures" start another day. He ponders a gun in a drawer in the shop as she talks to a man who is there "for the third time." She goes out later and he walks around Paris looking for her in cafés. When he returns she is there, "absolutely unconcerned." "After that," they quarrel "over anything." One day she is arranging flowers in the apartment, and he refuses to believe that "no one" gave them to her. The altercation is violent and she races out saying, "It's not possible anymore." He waits at home and broods; she returns late and they embrace.

One morning, she confronts him about an incident in his past; he insists it is a lie and tries to find out who has told her. He discovers her accidentally in a car with a strange man and demands that she come home with him. That night, she sits up alone and points a gun at his head, but finally removes it. He pretends to be asleep and the next day buys a separate bed for her.

One night, she suddenly falls ill, and he quickly reassures her that he's there, "alive." She is sick for six weeks; later he takes her out for walks in the park and to the museum of natural history and the museum of modern art. Their opinions clash except at one point when he mimics an opinion that she had expressed before.

He changes, buys "worthless objects from poor people," and openly tries to impress her. The doctor suggests that he take her to the seashore.

One afternoon, when he discovers her singing alone, he's shocked at the unusual display: "Has she forgotten I exist?" He runs out, crying and tortured. He returns supplicant: "I'll give you everything. . . . I love you," and kisses her feet. "And I thought you would desert me," she says. He suggests going away and insists that they can change. He tells her he admires her "cleverness" in spurning the man he discovered with her in the car that night, and she suddenly bursts into tears.

The next morning, she offers him coffee. "I'll be your faithful wife. I'll respect you." He kisses her and goes to a travel bureau to buy tickets for their trip. She sits in their room for a while and fondles a crucifix, then looks in the mirror and smiles. She goes to the balcony and jumps.

He lifts her head from the coffin and pleads, "Open your eyes," but the lid is put on and the screws are turned down.

## The Films: Synopses, Credits, and Notes

### Credits:

Production company:	Parc Film/Marianne Productions
Producer:	Mag Bodard
Director:	Robert Bresson
Screenplay:	Robert Bresson, from a story by Dostoevsky
Photography:	Ghislain Cloquet
Camera assistants:	Paul Bonis, Emmanuel Machuel
Art director:	Pierre Charbonnier
Music:	Jean Wiener; Henry Purcell's overture "Come Ye Sons of Old"; Mozart
Sound:	Jacques Maumont, Jacques Lebreton, Urbain Loiseau
Sound effects:	Daniel Couteau
Make-up:	Alex Marcus
Costumes:	Renée Miguel
Editor:	Raymond Lamy
Assistant editors:	Geneviève Billon, Christine Gratton
Assistant directors:	Jacques Kébadian, Mylène Van der Mersch
Production managers:	Philippe Dussart, Michel Romanoff, Michel Choquet
Continuity:	Geneviève Cortier
Props and costumes:	Eric Simon
Cast:	Dominique Sanda (the woman), Guy Frangin (the man), Jane Lobre (Anna), Dorotheé Blank, Claude Ollier
Filmed:	Paris
Shooting dates:	2 September-11 November 1968
Distribution:	Paramount
Running time:	88 minutes (original version)
Format:	35mm, Eastmancolor
Premiere:	28 August 1969 (Paris)
English title:	<u>A Gentle Creature</u> (rarely used); <u>A Gentle Woman</u> (rarely used); <u>Sweet Woman</u> (rarely used)
Prizes:	Coquille d'Argent, Festival de Saint-Sebastian, 1969

### Notes:

The film is based on a story by Fyodor Dostoevsky, "A Gentle Spirit," in The Eternal Husband and Other Stories (New York: Macmillan, 1917).

Reviews not listed in the annotated bibliography: Variety (25 June 1969); Témoignage Chrétien (18 September 1969); Boxoffice (29 September 1969); Film Ideal, no. 214-215 (1969); Filmcritica, no. 200 (1969); no. 222 (1972); Los Angeles

## *The Films: Synopses, Credits, and Notes*

Herald Examiner (10 January 1970); Cue (5 June 1971); Chaplin, no. 107 (1971); Los Angeles Times (20 May 1972); Cineforum, no. 113 (1972); Cinema Nuovo, no. 216 (1972); Die Welt (28 June 1969; 22 August 1973); Film-Dienst (24 July 1973); Süddeutsche Zeitung (20, 22 August 1973); Stuttgarten Zeitung (22 August 1973); Frankfurter Allgemeine Zeitung (22 August 1973)

### 11 QUATRE NUITS D'UN RÊVEUR (1971)

#### Synopsis:

Contemporary Paris. Jacques hitches a ride to the woods outside the city and takes a few somersaults in the grass. That night ("First Night"), he returns and while walking by the Pont Neuf, notices a young woman standing near the middle of the bridge preparing to jump. He approaches, grabs her arm, and commands her to jump back over the ledge. He walks her home to a modern apartment house, and she says she will return to the same place at the same time tomorrow.

The next evening ("Second Night"), he meets Marthe there and they tell each other their "stories."

Jacques lives at 6 Rue Antoine Dubois in a loft on the third floor. He enters with a bag of groceries and sets it on a dirty stove.

During the day he walks around Paris, and stares down women in the street: "How many times I was in love!" he says to Marthe. "With whom?" she asks. "With no one, an ideal, the woman of my dreams."

At home, Jacques speaks a fantasy into his tape recorder: "In the park, we walk together. . . . The castle is strange." He rises from his lying position and paints on a piece of stretched canvas lying in the middle of the floor and continues to speak into the tape recorder. "She tears her mask off and whispers in my ear: 'Jacques, I am free!'" He returns to lie down and listen to his recording when suddenly the doorbell rings. He rises and busies himself picking up dirty dishes and otherwise cleaning up the living area. Several knocks and rings later, he calmly answers the door. It is a friend from art school who lectures him on the death of craftsmanship and painting that is "a meeting of the painter and the concept." Jacques goes to the kitchen as his friend paces and talks, and searches for a bottle of whiskey and a couple of glasses. He returns, but the whiskey is brusquely refused; he shrugs and continues to respond blankly to the preposterous talk. The man shows Jacques some photographs of his paintings of "spots" and then leaves, promising to return. Jacques goes back to his tape recorder.

## *The Films: Synopses, Credits, and Notes*

On the bridge, he tells Marthe it is a boring, unhappy existence. But she "won't pity" him and asks for "advice."

She lives with her mother, and they rent out the bedroom next to hers for extra money. She says the boarder is "always a man" because her mother wants her to marry. One of the boarders, who has just moved in, lends them pornography to read. Her mother warns her about how men "maneuver girls." Later the boarder teases her in the elevator and asks her to go to the movies with him, but she refuses.

Marthe and her mother go to a film premiere with some free tickets that the boarder has given them, but Marthe insists that they leave because it is a crudely made gangster film.

On the bridge she tells Jacques that the boarder gave her the tickets to "punish" her for not going to the movies with him.

At their apartment, she and her mother have tea and discuss the boarder. One night, Marthe listens to the radio in her room and admires her nude body in the mirror. The boarder knocks on the wall. She sneaks out into the hall to peek through his keyhole, but jumps up and runs back to her room when he turns out his light. He walks to her door and tries the handle, but she does not respond.

Another day, her mother tells her that the boarder is leaving. She goes to her room, packs a knapsack full of clothes, and then walks to his room and pleads, "Take me with you." He says, "It's impossible," but they make love as her mother walks through the rest of the apartment calling her name, "Marthe!"

At night, she accompanies him outside. He hails a cab and promises to return in a year when his fellowship is over and marry her if he is "fit."

She tells Jacques that her lover has been back for three days now, but has not seen her. They walk, and Jacques offers to carry a letter to the boarder and even tells her what to write. But she has written a letter already and gives it to him.

The next day it rains, but Jacques showers and prepares to deliver the letter.

Later the sun comes out, and he rides the bus with a new recording, "Marthe! Marthe!" He delivers the letter and returns home to paint, all the while listening to her name over and over.

## *The Films: Synopses, Credits, and Notes*

The "Third Night," he meets Marthe on the Pont Neuf and tells her "It's done!" They talk and at one point, she says, "I love you because you're not in love with me." They walk (always there is night life--musicians and people--in the background) and talk about her sad love. She wonders why her man isn't "like" Jacques and finally says, as they reach her home, that she and Jacques "are bound together forever."

At home Jacques listens to his recording of her name and then goes back to the building where he delivered the letter to pick up a reply, but there is none. He walks through the streets of Paris seeing the name "Marthe" everywhere, and after eyeing the necking couples in the park, records a flock of cooing pigeons.

On the "Fourth Night," he meets Marthe again, ever expectant of her lover's return. She says she doesn't care anymore and runs away from him down near the river. She talks on and on until Jacques finally walks away. She runs after him and asks "what's the matter?" He says: "I love you. That's what's the matter." They talk about it, and Jacques wants to leave, but she insists that he stay with her and talk more. "I love him. But it will pass; it must pass," she says, and eventually convinces herself. "I love you as you love me," she tells Jacques, because he is "superior" to the man who has "abandoned" her. They continue to talk and go into a café for a drink and then a drugstore where Jacques buys her a scarf. She continues to debate with herself her status with her old lover.

Out on the street again, they walk past another group of musicians, and Jacques suddenly stops and looks up, commanding her to do the same. "Look at the moon! Look!" But Marthe stares straight ahead, catching sight of her lover in the crowd. She goes to him and they kiss. She returns to Jacques and whispers in his ear, then goes back to walk off with the boarder. Jacques stares after her.

Back in his apartment, Jacques records another tired fantasy into his tape machine. "I have suffered a thousand deaths, but it's you I love. . . . What strength makes your eyes shine." He sets down the microphone, rewinds, and plays back the story, while he goes back to his paints and canvas.

### Credits:

Production company:	Victoria Film, Albina Films (Paris), Film dell 'Orso (Rome)
Producer:	Gian Vittorio Baldi
Director:	Robert Bresson
Screenplay:	Robert Bresson, from a story by Dostoevsky

## The Films: Synopses, Credits, and Notes

Photography:	Pierre Lhomme, Ghislain Cloquet (gangster film sequence)
Art director:	Pierre Charbonnier
Music:	Michel Magne, Grappe Batuki, Christopher Hayward, Louis Guitar, F. R. David
Sound:	Roger Letellier
Editor:	Raymond Lamy
Assistant directors:	Mylène Van der Mersch, Munni Kabir
Production manager:	George Casati
Production assistant:	Daniel Deschamps
Cast:	Isabelle Weingarten (Marthe), Guillaume des Forêts (Jacques), Jean-Maurice Monnoyer (the boarder), Jérôme Massart (the visitor), Patrick Jouanné (the gangster), Lydia Biondi, Giorgio Maulini
Filmed:	Paris
Shooting dates:	8 August-7 October 1970
Distribution:	Impéria
Running time:	82 minutes, 28 seconds (original version)
Format:	35mm, Eastmancolor
Premiere:	2 February 1972 (Paris), 13 May 1971 (Cannes)
English title:	<u>Four Nights of a Dreamer</u>
Prize:	British Film Institute Award (Sutherland Trophy), 1971

### Notes:

The film is based on a story by Fyodor Dostoevsky, "White Nights," in the Best Short Stories of Dostoevsky, translated by David Magarshack (New York: Modern Library, 1955).

Reviews not listed in the annotated bibliography: Los Angeles Times (23 May 1971); Die Welt (30 June 1971; 3 February 1972); Frankfurter Allgemeine Zeitung (1 July 1971; 3 February 1972); Der Tagesspiegel (1 July 1971; 3 February 1972); Variety (7 July 1971); Die Weltwoche (9 July 1971); Stuttgarter Zeitung (3 February 1972); Süddeutsche Zeitung (3 February 1972); Les Lettres Françaises (9 February 1972); De Neue Zürcher Zeitung (12 February 1972); Filmcritica, no. 1 (1972); no. 1 (1973); Cue (25 November 1972); Kölner Stadt-Anzeiger (25-26 January 1975); Film-Dienst (2 September 1975)

## *The Films: Synopses, Credits, and Notes*

### 12 LANCELOT DU LAC (1974)

#### Synopsis:

The film opens in a dark forest with a close shot of two swords meeting each other in combat. Scattered fighting and bloodshed follow, punctuated by groups of riderless horses galloping through. Two armored skeletons hang from a tree. Someone topples the candles from an altar with the slash of a sword, as drum rolls begin.

Bagpipes and drums accompany a series of titles introducing the story of Lancelot, Perceval, and the knights' adventurous quest for the Grail. Two years after its start, those that are left return to the castle of King Arthur and Queen Guinevere.

In Escalot, a family works gathering twigs in the forest; the old woman pronounces a prophecy: "He whose steps sound before you see him . . . will die within the year." A knight approaches, saying he's lost his way.

At night, Lancelot enters the camp near the castle, saying he lost his way at Escalot. Gawain, Arthur, and some of the others greet him.

The next morning in his tent, Lancelot asks a lackey if it's time for mass. "Not yet."

He walks to a hut where Guinevere is waiting inside. He kneels before her and says he loves her. But she notices that he has taken off her ring, and he says he no longer will be her lover, because he swore to God to end the deceitful relationship.

Lancelot enters church for mass; Guinevere starts at the sound of his steps.

In the castle, Arthur takes some of the knights to see the Round Table and announces that he'll "have this room closed." He laments the deaths of the knights who used to sit there, and Mordred mentions that he warned him "not to engage in this mad venture." Arthur wonders if the deaths are a punishment and "the empty castle a sign that God has forsaken us." He warns the others to "perfect themselves" and "stay united."

That night, Lancelot and Gawain sit in a tent and discuss Arthur's words, and Mordred's cowardice.

Another day, Gawain and Guinevere sit in the castle and talk about Lancelot and the "sinister forces" surrounding them all. Gawain meets Arthur, who says they "must pray."

## *The Films: Synopses, Credits, and Notes*

Lancelot and Guinevere meet in the hut again and argue about his decision to renounce their love. Guinevere tells him the menace is in his imagination and questions his "humility" to think he's "responsible for everything." She reminds him that she "was created to help" him, but he insists that their happiness is not important.

Lancelot meets Gawain and some other knights, who are all staring up at the moon. He offers to go with Mordred on his rounds, but Mordred refuses to "make peace," and teases Lancelot with Guinevere's scarf, which he has stolen.

Another day, walking around the yard, Gawain complains to Lancelot of Mordred's "insolence," and says that "they're all going over to his side." He accuses Lancelot of confusing and ruining the knights.

Alone in church, Lancelot prays.

One day, two strange knights approach the castle. Later, as Arthur and some others walk in the yard, Arthur wonders if he was right to agree to a tournament. The men have two weeks to get ready and practice in the yard.

For the second time, Gawain mentions to Lancelot that all the knights watch Guinevere's window: "Guinevere is our only woman, our sun."

Lancelot and Guinevere again meet in the hut at night, at Guinevere's request. She mentions someone has been there and taken her scarf. They discuss their relationship, as Mordred and a band of knights sneak outside toward the hut. Lancelot takes off his armor and admits that he "wants her body." Mordred retreats. Lancelot and Guinevere embrace, but she insists that he not undress her: "Wait until tomorrow. Don't go to the tournament."

Outside in the camp one day, Gawain and another knight discuss Lancelot's "mettle and courage."

In the castle, Mordred and his knights hide in the shadows near Guinevere's chamber, swords ready to ambush Lancelot.

Outside in one of the tents Gawain and Lionel clash with one of Mordred's knights: "If Lancelot were here, you'd shut up." Lancelot appears, tries to appease Mordred, and announces that he is not going to the tournament. Gawain is upset at Lancelot's compromising attitude.

The men saddle up the horses. Lancelot stands contemplating behind the open flap of his tent.

## *The Films: Synopses, Credits, and Notes*

Near Guinevere's chamber in the castle, a sword flashes at the step of one of her maids; Mordred and his knights retreat into the darkness of the hall. Inside, Guinevere takes a bath.

In the dark of his tent, Lancelot puts on a ring and kisses it. He tells a lackey outside to fetch some armor and saddle his horse, then looks up at the sky and begs forgiveness of Guinevere for leaving her.

In Guinevere's chamber, the bed is being prepared.

Arthur, Mordred, Gawain, and some others ride through the forest to the tournament. Mordred suggests that Lancelot is not with them because he "is in love." Gawain swears he is lying and Arthur finally orders Mordred to be silent.

At the tournament, there's a crowd in the grandstand. Bagpipes are played and flags are raised before each match. Gawain and Arthur sit in the stands and watch as a mysterious figure vanquishes all his opponents. Gawain whispers, "Lancelot!" Many jousts later, Lancelot sneaks out the gate into the forest.

In the forest, he falls to the ground, wounded.

The other knights ride together, returning to the castle and debating whether or not it was really Lancelot. Mordred refuses to believe it and Lionel says that his lance slipped, and "the point stuck in Lancelot's belt."

Guinevere stands in her room as the men return and dismount outside. Gawain enters to tell her "He (Lancelot) was the victor." She is disgusted and guesses that Lancelot must be wounded. She finally tells Gawain that he is mistaken: "Lancelot has departed, never to return." Gawain frowns and walks out to meet Lionel, who says that he is going to challenge Mordred and "prove that he lied." Gawain says only Lancelot can do that.

Gawain and Lionel walk through the camp, discussing the "quagmire" in which Lancelot has left them. Two of the knights are going out to search for him, and Gawain tells them to be quick.

Gawain approaches Guinevere in the castle, but stops himself and turns around.

At night in the camp, Gawain asks a returning knight if there is "any news." Everyone runs at the sound of thunder and the beginning of rain.

## *The Films: Synopses, Credits, and Notes*

In the castle, a door latch knocks against the wind and Guinevere huddles in bed crying.

The next day, the sun is out, and there are puddles everywhere in the camp. One of the knights says that Lancelot is dead and that the queen must choose a new knight. Mordred and another knight play chess inside one of the tents. Gawain walks up and tells Mordred that he cheats. He grabs his sword, but Mordred backs off.

In the hut, Guinevere sits on the bench in the loft and starts when Gawain appears. He begs her to leave because she is being watched. "Here is your scarf found in Mordred's quarters. . . . The traitor says that you return here, like a criminal, to the scene of the crime." She refuses, insisting that Lancelot will return for her. Gawain meets Arthur on the way out and asks him not to go in: "Don't judge her."

Three knights ride through the forest. They meet a peasant woman and tell her that they "seek one of ours." She turns away from them and they ride off. She walks into a nearby house and grabs the hand of a person lying on the bed. Lancelot asks where she's been and says that he must go: "Someone keeps calling me," he says. She says he's a fool and "should be dead," but he insists on leaving.

At night, Lancelot breaks into the dungeon of the castle to save Guinevere. He's covered with blood and carries her out hurriedly.

Daytime in the yard: a group of knights rides off.

At some castle "ruins" Lancelot, Lionel, and some other knights watch from the walks. Lancelot is upset to discover that he killed Gawain's brother in the attack on the castle. Lionel says they have enough food and water for "a ten-year siege," but Lancelot says they are going to attack.

Guinevere sits on a blanket in some straw in a huge stable-camp.

At Arthur's camp in the forest, Gawain lies wounded. He defends Lancelot, who "parried and thrust without recognizing" him, and insists that he was duty-bound to avenge the death of Agravain, his brother. He reminds Arthur that both of them wanted to save the queen, but Lancelot was the one who did it.

At Lancelot's outpost, the news arrives that Gawain is dead, and Arthur offers to take back the queen, if Lancelot leaves. Arthur has found her "innocent."

## *The Films: Synopses, Credits, and Notes*

At night, Lancelot and Guinevere talk in the stable-camp, which overflows with wounded and dead. He does not want to capitulate, but she insists that it is his duty to agree to her return and stop the bloodshed.

The white flags go up during the day, and Lancelot and Guinevere appear, walking toward Arthur, who stands near his tent. Lancelot returns alone to the news that Mordred has stirred up a rebellion. Lancelot responds quickly: "To horse! For Arthur, against Mordred!" The men saddle their horses and ride off.

Men with bows and arrows attack in the forest. The knights fall, and the forest fills up with riderless horses. Arthur and a group of his men fall in a heap of armor together; Lancelot appears and crashes on top of them, whispering "Guinevere!" A bird circles in the sky as Lancelot's leg slowly shifts, and the silent pile of armor and bodies yields one last clank.

### Credits:

Production companies:	Mara Films, Laser Productions, O.R.T.F., Gerico Sound
Producers:	Jean Yanne, Jean-Pierre Rassam, François Rochas
Director:	Robert Bresson
Screenplay:	Robert Bresson, after the Arthurian romance
Photography:	Pasqualino de Santis
Camera assistants:	Jean Chiabaut, Mario Cimini, Jacques Dorot
Art director:	Pierre Charbonnier
Music:	Philippe Sarde, Michel Magne
Sound:	Bernard Bats
Sound assistant:	Jacques Carrère
Sound effects:	Daniel Couteau
Make-up:	Eliane Marcus
Costumes:	Grès
Editor:	Germaine Lamy
Assistant editor:	Arlette Lalande
Assistant directors:	Mylène Van der Mersch, Bernard Cohn, Robert Baroody
Production managers:	Michel Choquet, Alfred Bini
Continuity:	Geneviève Cortier
Cascades:	Yvan Chiffre
Armor:	Billy Callaway
Props and costumes:	Jean Boulet
Cast:	Luc Simon (Lancelot), Laura Duke Condominas (Guinevere), Vladimir Antolek (Arthur), Humbert Balsan

*The Films: Synopses, Credits, and Notes*

(Gawain), Patrick Bernard  
(Mordred), Arthur de Montalembert  
(Lionel), Joseph-Patrick de  
Quindre, Charles Balsan,  
Christian Schlumberger, Jean-  
Paul Leperlier, Guy de Bernis,  
Philippe Chleq, Jean-Marie  
Bécar, Gilles Berault, Antoine  
Rabaud, Marie-Louise Buffet,  
Marie-Gabrielle Cartron

Filmed: Noirmoutiers  
Distribution: C.F.D.C.  
Running time: 83 minutes, 32 seconds (original  
version)  
Format: 35mm, Eastmancolor  
Premiere: 26 September 1974 (Paris), May 1974  
(Cannes)

Original title: Le Graal  
English title: Lancelot of the Lake  
Prize: International Critics Prize, 1974  
(refused)

Notes:

The film is based on the story by Chrétien de Troyes, "Le Chevalier de la charette," in Les Romans des Chrétien de Troyes, vol. 3 (Paris: Libraire Ancienne Honoré Champion, 1958); in English: "Lancelot," in Arthurian Romances, translated by W. W. Comfort (London: Dent; New York: Dutton; 1965).

Reviews not listed in the annotated bibliography: Filmcritica (May 1974; August 1975); Variety (12 June 1974); Nouvel Observateur (23 September 1974); Les Nouvelles Littéraires (23 September 1974); L'Aurore (27 September 1974); Women's Wear Daily (1 October 1974); Le Canard Enchaîné (2 October 1974); Le Monde Hebdomadaire (3 October 1974); Hollywood Reporter (7 October 1974); Paris-Match (19 October 1974); Celuloide, no. 17 (1974); Cineforum, no. 134 (1974); Cinema Nuovo, no. 23 (1974); Ekran, nos. 117-120 (1974); Filmrutan, no. 4 (1974); Film-Dienst (29 April 1975); Frankfurter Rundschau (3 May 1975); Frankfurter Allgemeine Zeitung (6 May 1975); Neue Zürcher Zeitung (6 May 1975); Süddeutsche Zeitung (6 May 1975); Die Welt (6 May 1975); Wall Street Journal (2 June 1975); New York Daily News (5 June 1975); New York Post (5 June 1975); Boxoffice (28 July 1975); Los Angeles Canyon Crier (25 August 1975); Los Angeles Herald Examiner (26 August 1975); Los Angeles Times (26 August 1975); La Cività Cattolica, no. 125 (1975); Kosmorama, no. 126 (1975); Cinema (Bucharest), no. 8 (1976)

## *The Films: Synopses, Credits, and Notes*

### 13 LE DIABLE PROBABLEMENT (1977)

#### Synopsis:

• Paris. Close-up of a news story headlined "Cemetery Suicide."

A group of poorly shod young people sit on some steps near the Seine, as Charles inspects their unevenly worn soles and pontificates, "You don't walk properly."

In a dark meeting place, a crowd listens to a speaker call for revolution. Criticism rises from the floor, and Charles and his friends, Valentin, Alberte, Edwige, and Michel, walk out muttering.

At the Institute for the Safeguarding of the Environment, Michel shows films of world pollution to his class.

At an apartment, Alberte picks up her suitcase and runs into Michel on the way out. He follows her down the stairs and outside. She says: "It's you I love. . . . He's different. That's why." Edwige drives up with Charles, and Alberte gets in the car with them. Edwige drops the two of them off in front of an apartment house and zooms away.

Inside the apartment, Alberte and Charles tip over some coke bottles and fall into bed laughing.

In a dark choir loft, a man sits at an organ and pulls out the stops. Below, Charles and his friends walk up the front steps of the church, enter, and sit on some chairs. Within hearing distance, someone vacuums a red carpet. Strange sounds come from the organ, which is being tuned, as the class convenes to discuss modern Catholicism and argue its effects.

In a bookstore, Charles and the rest of his group slip pornographic photographs into books while pretending to browse.

In a church, they set leaflets on the chairs.

In the bookstore, Charles enters and accuses the owner of "leading on" Edwige. The man brushes it off as Edwige enters and tells Charles to stay out of it. The bookseller and his secretary walk outside, talking about Edwige. The secretary goes to fetch Edwige and takes her to an apartment hallway.

Edwige peeks through a doorway and enters the apartment. The bookseller sits, reading Le Monde. He says, "We'll go away." She says, "Why are we waiting? I've only an hour."

## *The Films: Synopses, Credits, and Notes*

Charles waits in the street outside, looking up at their window.

Inside, Edwige finishes dressing.

In Charles's (and Alberte's) apartment, Alberte and Michel discuss Charles. She shows him some cyanide and a scribble of Charles's about killing himself. Charles arrives and passes by Michel to embrace Alberte. "I will tell you everything," he says.

Charles sits under a tree near the Seine. A schoolboy approaches to ask for help. Charles is scornful, but shows him the formula and tells him to go away. The boy meets Michel on the sidewalk and tells him that Charles refuses to give lessons or take money. Michel approaches Charles and asks him if "there is a limit to doing nothing?" Charles makes fun of him.

In their apartment, Charles tells Alberte that Michel "yelled at me." Michel leaves, but stops at the door and asks Alberte if she threw out the poison. She says yes and that "he noticed."

Charles stands on the sidewalk and calls after Michel. They go off in a car together.

In a forest trees fall, thudding to the ground. Charles holds his ears as Michel returns from talking to the lumbermen. Michel says they're putting in saplings, but Charles responds sarcastically and leafs through a book called Operation Survive.

In the classroom, Michel shows more films of destruction.

Outside, Charles hangs over Michel's car door and teases him about solutions and laughs about his "unbridled lust." A woman goes by in a car, stops, and waits for Charles to get in.

Bright bathroom interior. Someone knocks and rattles the handle, as Charles emerges from underneath the bathwater and goes to the sink to spit it out. The woman finally barges in and loses patience when Charles opens his robe suddenly in response to an ordinary question. She packs up his things and scoots him out the door naked, carrying his clothes, shoes, and a gift box of candy. "Idiot," she says.

On a grey day, a bateau mouche glides down the Seine, as Charles sits on the edge. Michel meets him. Charles says,

## *The Films: Synopses, Credits, and Notes*

"You think I'll kill myself," shows him the box of chocolates, and snickers.

A pot cooks on the stove in Alberte's kitchen. She tells Michel that Charles has been cold to her, but shows him the box of chocolates that he's given her. Michel takes the candy and throws it out the window, but is unable to tell her why. She finally says she would rather be alone.

In the bookstore, Michel and Alberte browse.

They return to the apartment; she takes some food out of the refrigerator and puts it in a basket. They go downstairs.

At night on the Seine, Charles approaches a group of hippies, sits with them, and picks up a gun belonging to one of them. The owner says maybe he'll sell it later on. Charles steals it and walks away. By himself on the edge of the water, he fondles a bullet. Someone walks by and then back to the group to ask the man if Charles has his gun. Both rush after him, calling.

Back at someone's apartment, the table is being set. The group is there. Alberte worries because Charles has not shown up yet.

A gunshot is heard by the river. The two men turn suddenly at the sound. They take the gun from Charles and he walks away with them.

Charles enters the apartment where everyone is waiting. "Am I late?" Later, Alberte cries in bed and tells Charles of a dream she had of his death. He consoles her.

Charles tells Michel that he's going to marry Alberte, as they walk down the street and get on a bus. A teacher stands at a blackboard insisting there's no danger in nuclear power plants. The class is skeptical. Back on the bus, Michel and Charles sarcastically discuss the teacher. Other passengers contribute their views on the "mysterious force" that's ruining the world, "probably the devil."

Michel and Charles walk in a park and discuss Charles's marriage to Alberte. Alberte and Edwige sit in the grass and talk. Charles approaches, but Alberte sends him away, as they mournfully continue to talk about him and the marriage. The police arrive to chase away the kids from the swimming hole in the park.

## *The Films: Synopses, Credits, and Notes*

The bookseller lectures Alberte in her apartment and tries to give her money. She throws it on the floor and cries to Michel, who is on his way in: "Love is gone."

Valentin shoplifts in a grocery, then runs outside and down the street. Charles and Edwige happen by and chase after him. At Edwige's apartment they feed him, and Edwige gives Charles some money before he leaves.

Night. Charles passes some money for a score near the Seine. He buys a hypodermic needle in a pharmacy.

Back at Edwige's, he gives Valentin the heroin and tells him to go to bed. Charles tucks him in. Later, Valentin holds a bag that Charles stuffs with a stereo, sleeping bags, and records. Valentin shoots up.

They lie on the floor of a church listening to music. Valentin gets up and breaks into a couple of coin boxes, letting the money spill onto the floor. Charles remains on the floor until the police arrive and surround him.

At the police station, Charles is interviewed and says he doesn't know who his cohort was.

At Edwige's apartment on a bright day, Charles is in bed, depressed, refusing to talk. Edwige walks to the front room and tells Michel that only a psychiatrist can cure him. They leave the apartment.

From the top of the hall stairs, Edwige calls to Michel and Alberte, "He's run away." All three go outside to look for Charles.

Charles walks down a street, stops, and looks up at a building.

In the psychiatrist's office, Charles talks of his boredom and superior intelligence, and his vacillation in life. The psychiatrist provokes him about hippies, begging, and shiftless kids. "If I wanted money and profit, all would respect me," responds Charles. He notices a drawer full of money and checks in the doctor's desk.

Michel, Alberte, and Edwige call the psychiatrist from a phone booth.

Charles and the doctor discuss sex and food, as the three continue to wait by the phone. Charles says he doesn't want to die. "I hate life. I hate death. . . . My sickness is that I see things clearly." The psychiatrist asks for his

## *The Films: Synopses, Credits, and Notes*

payment. Charles pulls some money out of his pocket, then sits down again as the doctor goes to the door. Charles wonders out loud if he would be able to kill himself, and the doctor tells him that that's why "the Romans got a friend."

Back at the phone booth, Edwige hangs up the phone and announces: "He's saved." They all walk away.

Charles goes to an apartment and looks around. There's no one there, so he steals some money.

At night near the river, Charles gets a boy to go and buy the man's gun. He waits. The boy returns with the loaded gun.

Valentin sleeps in his small room. Charles arrives to ask a favor. Valentin says no until Charles waves the money in his face.

They walk to a subway station and ride the train to Père La Chaise Cemetery.

They stop off in a café nearby. Charles orders a cognac, Valentin nothing. He's impatient and demands they go. They walk down the street past a television in a street-level room and the sound of a piano playing. Charles hesitates, and Valentin turns back to get him. They jump over the wall into the cemetery and Charles hands over the gun. He steps away from Valentin. "I'd imagined that my thoughts at such a time would be sublime. Do you know what I'm think. . . ." Two shots are fired. Valentin is at the body, takes the money from Charles's pocket and runs into the darkness.

### Credits:

Production company:	Sunchild-G.M.F.
Producers:	Stéphane Tchalgadjeff, Michel Chanderli
Associate producers:	Alain Depardieu, Patrick Bordier
Director:	Robert Bresson
Screenplay:	Robert Bresson
Photography:	Pasqualino de Santis
Art director:	Eric Simon
Music:	Claudio Monteverdi, <u>Ego dormio</u> ; Philippe Sarde
Sound:	Georges Prat
Sound assistant:	Jacques Maumont
Make-up:	Christine Fornelli
Costumes:	Jackie Budin
Editor:	Germaine Lamy

*The Films: Synopses, Credits, and Notes*

Assistant directors: Mylène Van der Mersch, Thierry Bodin, Humbert Balsan, Eric Deroo, Mahaut de Cardon

Production managers: Marc Maurette, Christian Danzas, Juliette Toutain

Cast: Antoine Monnier (Charles), Tina Irissari (Alberte), Henri de Maublanc (Michel), Laetitia Carcano (Edwige), Régis Hanrion (psychoanalyst), Nicola Dequy (Valentin), Geoffroy Gaussen (bookseller), Roger Honorat (commissaire), Vincent Cottrell, Laetitia Martinetti, Laurence Dellanoy, Martin Schlumberger, Thadée Klossowsky, Miquel Irissari, Nadine Boyer-Vidal, Roland de Corbiac, Dominique Lyon

Filmed: Paris

Shooting dates: 6 June-15 August 1976

Distribution: Artificial Eye

Running time: 96 minutes, 23 seconds (original version)

Format: 35mm, Eastmancolor

Premiere: 15 June 1977 (Paris)

English title: The Devil Probably

Prize: Grand Prix des Arts et des Lettres (Cinéma), 1978

Reviews not listed in the annotated bibliography: Le Monde (17 June 1977); Le Monde Hebdomadaire (23 June 1977); Variety (29 June 1977); Frankfurter Allgemeine Zeitung (4 July 1977); Die Welt (4 July 1977); Der Tagesspiegel (5 July 1977); Die Zeit (7 July 1977); Hollywood Reporter (3 November 1977); Chaplin, no. 4 (1977); Skoop, no. 7 (1977); Kosmorama, no. 138 (1978)

## IV. Writings about Robert Bresson

1934

BOOKS--NONE

SHORTER WRITINGS

- 14 LEENHARDT, ROGER. "Le Cinéma: Affaires publiques." Esprit, no. 27 (December):497-99.

The only contemporary review of this lost film that I was able to locate. Leenhardt criticizes it for having a "hesitant point of view," unnatural acting that leaves the audience too uninvolved, and dialogue that "seems to have been conceived independently of the visual effects." But he admires it, too, and compares it to Chaplin's films, which "go beyond race and class" through the use of a "universal language." Affaires publiques, though hermetic, is never affected; it "dares" to be serious and so succeeds in being provoking.

1943

BOOKS--NONE

SHORTER WRITINGS

- \*15 AUDIBERTI, JACQUES. Review of Les Anges du péché. Comoedia, no. 105 (3 July).

Cited in entry 75. Excerpted in entry 557.

- 16 JACQUIER, CLAUDE. "Le Cinéma." Confluences 3, no. 27 (December):790-91.

Les Anges du péché is discussed in a roundup of recent successes. The film is admired for its documentary-like details of convent life (credited to the inside knowledge

## Writings about Robert Bresson

1944

of R. P. Brückberger) and the curious interplay among these realistic details, but criticized for Giraudoux's artificial dialogue and an "insipid" plot.

1944

### BOOKS--NONE

### SHORTER WRITINGS

- \*17 KEDELAND. "Le Cas de Robert Bresson." Comoedia, no. 156.  
Cited in entry 645.
- \*18 KERDEBOND, J. de. Review of Les Anges du péché. Comoedia,  
no. 156 (8 July).  
Cited in entry 75.

1945

### BOOK

- 19 GUTH, PAUL. Autour des "Dames du Bois de Boulogne": journal d'un film. Paris: Juillard, 197 pp.  
Journalistic account of the making of Les Dames du Bois de Boulogne. Includes an interview with Jean Cocteau, who declares that he did the film only out of friendship for Bresson, having no sympathy for Diderot or the subject matter. He wrote "next to nothing," in any case, but enjoyed the discipline of doing something against his inclinations. Also includes interviews with and lengthy descriptions of the functions of most who worked on the film (including Maria Casarès and Raoul Ploquin), as well as detailed accounts of each day's shooting and the exchanges that took place between Bresson and the actors and crew.

### SHORTER WRITINGS

- 20 BARROT, JEAN PIERRE. "Les Dames du Bois de Boulogne." L'Écran Français, no. 13 (26 September):5.  
A primarily literary review that blames the failure of the film on a weak script (the origin of which is traced back to the original Diderot story) and the "unreal literary sound" of the Cocteau dialogue.

- 21 BECKER, JACQUES. "Hommage à Robert Bresson." L'Ecran Français, no. 16 (17 October):3, 14.  
Becker, the film director, explains that he does not usually write about films, but feels compelled to respond to a previously published negative review (see entry 20) of Les Dames du Bois de Boulogne. He counters the complaints of a poorly motivated script and characters "who come and go, look, sit, rise, go up and down stairs, take the elevator, and exchange laconic words in a strange language," by saying that this "strangeness" is one of the main components of the film's entirely "new style," which "owes nothing to any other person or any other films." Becker's heartfelt praise appears to be the first important public defense of Bresson's art.
- 22 CHAMINE. "Le Cinéma." La NEF 2, no. 12 (November):155-56.  
Review of Les Dames du Bois de Boulogne: The female leads give good performances and the film is admirably shot, but the story is of little interest and "unfortunately" directed by Bresson, whose great care in filming has resulted in a work that "seems oily, and a little rancid."
- 23 La CROIX, JEAN-YVES. "Le Cinéma." Esprit, no. 13 (December): 988-89.  
In a roundup of recent films, Les Dames du Bois de Boulogne is given a paragraph of summary and found to be "a little boring."
- 24 MARION, DENIS. "Les Spectacles: Les Dames du Bois de Boulogne." Combat (26 September):2.  
Review that describes the film as cold and too abstract, but admires the stylistic unity that Bresson has imposed. Marion uses it as an example of the French cinema's continuing "nourishment of high ambitions and confidence in the intelligence of the public."
- 25 NÉRY, JEAN. "Les Spectacles: Le cinéma: Les Dames du Bois de Boulogne." Le Monde (30 September-1 October):3.  
Negative review: "A head without a heart, a spirit without a soul." The "dramatic spring" of the plot is "completely false" (along with the costumes and acting), and provokes laughter instead of the more appropriate tears.

## Writings about Robert Bresson

1945

- 26 SADOUL, GEORGES. "Le Cinéma: Les Dames du Bois de Boulogne." Lettres Françaises (29 September):5.  
Review that blames the failure of the film on Bresson's distance: Such perfection in isolation is an acceptable tone for Les Anges du péché, but not suitable for this tale of love and vengeance.
- \*27 \_\_\_\_\_. Article on Les Dames du Bois de Boulogne. Poésie 45, no. 28.  
Cited in entry 68.

1946

BOOKS--NONE

### SHORTER WRITINGS

- 28 CHAREN SOL, GEORGES. "Les Dames du Bois de Boulogne." In Renaissance du Cinéma Français. Paris: Éditions du Sagittaire, pp. 76-80.  
After placing Bresson in "the first rank," Charen sol considers that Bresson's strongest point is his directing of actors. But the doorways, stairwells, and elevators are too distracting a "game" and detract from the seriousness of the effort.
- 29 OUEVAL, JEAN. "Deux jeunes maîtres du cinéma français: Robert Bresson et George Rouquier." Formes et Couleurs 8, no. 6:4.  
General account of the filmic styles of these two "ex-amples of the new era of auteurs" who strive to counter the cinema's "prejudice against simplicity."
- 30 \_\_\_\_\_. "Dialogue avec Robert Bresson." L'Écran Français, no. 72 (12 November):12.  
An often quoted interview and the first known public ex-pression by Bresson of his aesthetic: "It's the interior that commands. I know that must seem paradoxical in an art that is all exterior. . . . Only the knots that tie and un-wind within a character can give the film movement." Also includes statements on color, sound, artistic collabora-tion, and other films.

Writings about Robert Bresson

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- 31 POUILLON, JEAN M. "À propos des Dames du Bois de Boulogne." Temps Modernes, no. 4 (January):756-60.

The film itself is not considered here so much as what Pouillon calls a "misunderstanding" between the director and the audience, which snickered throughout the screening. Pouillon suggests that the psychology of the film is real enough to make people feel uncomfortable while watching it, but thinks that the transposed eighteenth-century setting and the unexplained "idleness" of the characters allow the audience the ease of a good laugh, and so produce the wrong reaction.

1947

BOOKS--NONE

SHORTER WRITINGS

- \*32 ANON. "Robert Bresson." Revue Vergers, no. 1 (2d quarter). [Published in the French occupation zone at Baden-Baden.] Cited in entry 714.

1948

BOOKS--NONE

SHORTER WRITINGS

- 33 RÉGENT, ROGER. "L'Un des plus grands films de ces quatre années: Les Anges du péché." In Cinéma de France. Paris: Éditions Bellefaye, pp. 162-69.

Extensive account of the film's background, the circumstances of the initial contract and early production, the actresses' previous work, Giraudoux's crusade to give the cinema "a new language," and a description of the film's ad campaign in Marseilles. The criticism is general, centering on the notion that "madness, and not religion, constitutes the theme of the film."

- 34 \_\_\_\_\_ . "Le Style de Robert Bresson." In Cinéma de France. Paris: Éditions Bellefaye, pp. 275-78.

Contentends that Bresson has perfected an intelligent, dense style resembling that of no other director in France. But in Les Dames du Bois de Boulogne, he has "polished an

## Writings about Robert Bresson

1948

elegant finish to a coldness that is hostile to the spectator."

1949

### BOOKS--NONE

### SHORTER WRITINGS

- \*35 B[RUNE], K[LAUS]. Review of Les Anges du péché. Film-Dienst der Jugend, no. 244 (10 March).  
Cited in entry 687.

- 36 CAMPASSI, OSVALDO. 10 anni di cinema francese. Vol. 2. Milano: Poligono Società Editrice, pp. 136-38.

A rare description of Affaires publiques, which I will quote at length. After placing the film historically in the avant-garde and surrealist school, Campassi continues: "With this film, Bresson enters decisively into an absurd and foolish world . . . that even so retains links which are always identifiable with reality.

"In this fantasy, the director investigates with a clear grip and intentions of satire the crazy events of the dictator of the legendary country of Crogandia. The tone of the satire, however, is cold and extreme within itself. Bresson is an auteur who has his own conceptions, which are very precise, and must be adhered to. Here is his statement: 'I would not begin a film without having imagined its scenario. . . . In my imagination, I have composed the scenario, directed the actors, in short, I have assumed all of my responsibilities. In my opinion, the errors of directing always depend on lack of precision. But in my own case, before undertaking my film, I have already known it by heart.'

"So in Crogandia, the most absurd events are seen calmly and placidly, and the most extravagant inventions are followed as if they have happened and were completely normal events. The fire brigade dances a minuet and tries to set fire to a house so that they may then give proof of their bravery; but the house, terrified, flees. Decorated by the dictator of Crogandia, the head of the fire brigade is forced to cut his full beard in order to see the decorations which he has received. The princess Miremi falls from an airplane, but suffers no injury. The statue of the dictator is dedicated by the dictator himself and a corps de ballet dances in honor of the occasion; then, during the

- address, everyone falls into a deep sleep, and the yawning statue of the dictator warns the dictator that it is time to stop.

"As a French critic has noted, the characteristic of Affaires publiques is 'the reversal of objects.' Objects are not accepting of the quiet and light follies of men; instead they are animated and react. This is evidenced by the dictator who would like to 'dedicate himself' at any cost, and by an ocean liner, which rather than being launched with sparkling wine, prefers to sink.

"All of the contents of this frenetic caprice unfold in a rarified and magical climate. . . . The images are characterized by infinite meanings of which one could give a hundred interpretations. Affaires publiques reaffirms the fundamental characteristic of the avant-garde school: its rule is to never have any rules. But we must recognize in Bresson an acute and unrestrained intelligence, a grotesque sense of subtle characters, and an extreme agility in this unreal and completely invented world.

"Another statement from the director: 'I almost never have worked in the prose theater. I have pleased myself to search scenographically in the open. I have found this easy, since I have not needed more than a wall, a tree, a sky. I did not attempt an artistic film, and the poetry must only be born from a certain continuity of my intentions. This is why I chose Beby for the role of the dictator of Crogandia; he arrived at his characterization for me by himself, and I could not perceive of the film without him. Should I perhaps have made him and the other actors 'recite'? Given that I attribute importance to action, it seemed simple to make them 'act.'"

1951

BOOKS--NONE

SHORTER WRITINGS

- 37 AGEL, HENRI. "Robert Bresson ou l'enfer du style." Téléciné, no. 25, 6 pp.

Discusses Les Anges du péché and Les Dames du Bois de Boulogne as tragedy in the style of Racine, a style outside of time or any presentation of the concrete. But Journal d'un curé de campagne, while "inspiring" in itself, is a "muted tragedy" that goes too far in its denial of the vividness of Bernanos's novel. By being too literal and

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1951

severe, Bresson has failed to recreate Bernanos's deep and Christian sense of "human pity." (See also entry 42.)

- 38 ANON. "Conversation avec Robert Bresson." Opéra (14 February):7.  
Short interview: Bresson speaks very generally about Journal d'un curé de campagne and his project on the life of Ignatius Loyola. "As for my film, don't look to it to explain anything, find in it simply the soul of a child, to see and to hear."
- \*39 ANON. "Débat sur le Journal d'un curé de campagne." Recherches et Débats, Supplément Lettres et Arts, no. 15 (March).  
Cited in entry 557. Interview with Bresson.
- \*40 ANON. Interview with Bresson. Cinéma (1 October).  
Cited in entry 71.
- \*41 ANON. Review of Journal d'un curé de campagne." Radio-Cinéma (11 February).  
Cited in entry 75.
- 42 ARBOIS, JANICK. "Journal d'un curé de campagne." Téléciné, no. 25, 11 pp. [Fiche filmographique, no. 158.]  
A long, detailed analysis of the film, including a list of the scenes edited from the original three-hour version, why Bresson chose them, and a section on the insufficiencies and difficulties (due to the ellipses in the plot) of it in relation to the novel. Arbois argues to disprove Agel's contention (see entry 37) that the film's problem is a too literal underlining of the book (because of the overlapping of the narration and the images), but eventually agrees with his conclusion that the film is "spiritually impoverished" in comparison with it. This, he claims, is due to Bresson's passion for unity and stylistic rigor at the expense of the social and pastoral aspects of the subject and an accompanying reliance on key phrases ("all is grace") to communicate what he has been unable to demonstrate.
- 43 B[AZIN], A[NDRÉ]. "Cinéma et théologie." Esprit (February): 237-48.  
Les Anges du péché is discussed briefly as an example of the use of exemplary spiritual lives to illustrate the moral, intellectual, and social aspects of Catholicism.

- 44 BAZIN, ANDRÉ. "Le Journal d'un curé de campagne et la stylistique de Robert Bresson." Cahiers du Cinéma, no. 3 (June):7-22.  
Reprinted: entry 166. Translated into English: entries 368, 433, 689; into German: entry 701. See entry 368 for annotation.
- 45 B[ÉGUIN], A[LBERT]. "Bernanos au cinéma." Esprit (February): 248-52.  
Béguin, a Bernanos critic, writes of Journal d'un curé de campagne as an "audaciously severe film," and discusses the extreme differences in style between it and the novel. These differences, he maintains, do not detract from either.
- 46 BÉGUIN, ALBERT. "L'Adaptation du Journal d'un curé de campagne." Glanes, no. 18 (May-June):24-28.  
Essay similar to entry 45, though with a different emphasis on the development of the script. Includes specifics on the original Aurenche-Bost script and its failings.
- 47 BRASPORT, MICHEL. "Journal d'un curé de campagne." La Table Ronde, no. 39 (March):170-73.  
Generally favorable review, though critical of the repeating of information in both the sound and the image and of the flat "documentary tone."
- 48 CHARENSOL, G[EORGES]. "Le Cinéma: Journal d'un curé de campagne." Les Nouvelles Littéraires, no. 1223 (8 February):8.  
Characterizes the film and the novel as "two parallel works which never coincide" because of totally opposing treatments--one classical, the other romantic.
- 49 DOUCHET, JEAN. "Bresson on Location." Séquence, no. 13 (January):6-8.  
Short interview and longer description of Bresson's working methods on the set of Journal d'un curé de campagne. Describes the attitude of the crew toward Bresson as one of "ironic hostility."
- 50 DUCA, LO. "Une Acte de foi." Cahiers du Cinéma, no. 1 (April):45-47.  
Positive review of Journal d'un curé de campagne: A "triumph" of poetic cinema with only one antecedent--the work of Dreyer.

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- \*51 DUCROT, OSWALD. "Le Cinéma sauve son âme." Raccords, no. 8.  
Cited in entry 557.
- 52 FAYARD, JEAN. "La Chronique du cinéma: le Journal d'un curé de campagne." Opéra (14 February):7.  
Fayard tells of viewing the film as a juror for the Prix Delluc. The jurors were stunned by the sincerity of the film and voted on the first ballot, 10-4, to give it the prize.
- 53 GAUTIER, JEAN-JACQUES. "Journal d'un curé de campagne." Le Figaro (8 February):6.  
Admires the "attempt at depth" in the film, but is critical of the acting and the final image of the black cross.
- \*54 GREEN, JULIEN. Review of Journal d'un curé de campagne.  
Opéra (14 February).  
Cited in entry 557. Green is a well-known novelist who later worked on a project with Bresson (see entry 98).
- \*55 HILLERET, JAN. Review of Les Dames du Bois de Boulogne.  
Réflexions du Cinéma (October).  
Cited in entry 130.
- \*56 KYROU, ADO. "Le Cinéma n'a pas besoin de Dieu." L'Age du Cinéma, no. 1 (March).  
Cited and partially reprinted in entry 312.
- 57 LAMBERT, GAVIN. "Les Dames du Bois de Boulogne." Séquence, no. 13 (January):41-43.  
Positive review of this "avant-garde" film, with one reservation: The flawless and complex poetry is marred by the final scene, which Paul Bernard "plays without passion . . . [and which] suggests that Bresson begrudges what is in effect a happy ending and is doing all he can to subvert its nature."
- \*58 L'HERBIER, MARCEL. "La Revolution du février." Combat (21, 24 March).  
Cited in entry 557.
- 59 MAGNAN, HENRY. "Le Journal d'un curé de campagne marquera une date dans l'histoire du cinéma." Le Monde (8 February):8.  
Positive review: A "detailed and sincere study of human experience."

- 60 MARRONCLE, GÉRARD. "Les Anges du péché." Téléciné, no. 25, 8 pp. [Fiche filmographique, no. 160.]  
A study that sees the film as having two strains: the interior drama and love, which opposes Thérèse and Anne-Marie, and the documentary of convent life itself. Also briefly analyzed are the script (as compared to Julien Duvivier's La Charrette Fantôme), each character, the sets, dialogue, and Bresson's economical visual style.
- 61 MAURIAC, CLAUDE. "Le Premier Film de la vie intérieure: Journal d'un curé de campagne." Le Figaro Littéraire, no. 251 (10 February).  
A comparison of the film and the novel: Mauriac finds the adaptation deceptively simple, a line-by-line transformation, and declares it so good that Bresson could even be the adapter of Proust.
- 62 MAURIAC, FRANÇOIS. "Journal d'un curé de campagne." Le Figaro (27 February):1.  
A front-page, poetic account of the "lesson in love" that the film brought to Mauriac. He claims the revelatory powers of the film come from Bresson's method of directing actors, which allows Claude Laydu to "become all else while remaining himself."
- 63 POUILLON, JEAN. "Le Journal d'un curé de campagne, film de Robert Bresson." Les Temps Modernes, no. 66 (April): 1914-15.  
A negative review of the film, which is simply seen as the "novel illustrated."
- 64 ROY, JEAN-HENRI. "Bernanos et le cinéma." Les Temps Modernes, no. 65 (March):1719-23.  
Discussion of both novel and film version of Journal d'un curé de campagne that focuses on the moral aspects of the story. Includes varying judgments on the character of the curé as saintly or neurotic.
- 65 SADOUL, GEORGES. "Robert Bresson, janséniste: Journal d'un curé de campagne." Les Lettres Françaises (22 February):6.  
Review that sees the film as proof of Bresson's Jansenist stance--in the care and rigor with which it is made and in Bresson's "passionate search . . . for abstract man."
- 66 SENGISSEN, PAUL. "Les Dames du Bois de Boulogne." Téléciné, no. 25, 3 pp. [Fiche filmographique, no. 159.]  
A brief fiche including the standard synopsis, character interpretations, dramatic analysis, and interpretation.

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- 67 YVOIRE, JEAN d'. "Portée spirituelle du Journal d'un curé de campagne." Téléciné, no. 25:12-14.

Discussion of the religious and moral aspects of the characters in both the film and the novel.

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- 68 C[HARDÈRE], B[ERNARD]. "À propos de Bresson . . . les rouages de la réalité." Positif, no. 4:43-48.

Second in a series of articles on Bresson (see entries 69-71). Chardère returns to the arguments of the introduction and discusses the critics' confusion over the ambiguities created by the clash of realism and artifice in Bresson's first three films.

- 69 CHARDÈRE, BERNARD. "À propos de Bresson: un art de suggestion: des visages à l'âme." Positif, no. 3:51-56.

The first part (see entries 68, 70-71) of a wide-ranging series of essays on "classic cinema," defined as an ideal cinema of revelation. Chardère focuses on the notion that by minimizing the means employed, a filmmaker (through montage) can maximize the emotional response obtained. This response is generally a response to the revelation of character and rests significantly for Chardère on the use of close-ups of the character's face.

- 70 \_\_\_\_\_. "À propos de Bresson (Renoir, et quelques autres), ou les chemins du classicisme au cinéma; aux cent actes divers." Positif, no. 5:20-26.

In the last of a series of three articles (see entries 68, 69, 71), Chardère discusses classicism as a realist construction mediated by a particular kind of spectator participation. In Bresson's art, where everything is carefully controlled in advance, the spectator is made aware of his or her responsibility to recreate and discern the complexities of the series of images on the screen. Each image is clear in itself, but as a group they are confusing, and the contradictions that are engendered show the diverse aspects of a thing or a character: "Ambiguity in the cinema is a sign of value that does not lie." Chardère then discusses, and dismisses as having nothing to do with Bresson, Bazin's accusations against highly edited film

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(montage) as denying the spectator's freedom. He also dismisses the late nineteenth-century theories of the naturalists as being entirely different from the "complacency" expressed by Bresson, who describes things with pleasure, for themselves, not for purposes of social instruction. Chardère concludes by comparing Renoir's "psychological lyricism" to Bresson's classicism and declares that Flaherty opened the way for both.

- 71 \_\_\_\_\_. "Notes préliminaires." Positif, no. 2:28-31.  
In the introduction to a series of articles (see entries 68-70), tragedy is defined as resting on ambiguities: distance coexisting with identification in the spectator, and serious themes played out as formal games.
- 72 ROPS, DANIEL. "Blick in die Seele." Film Forum, no. 5 (February):3.  
Positive review of Journal d'un curé de campagne, which Rops identifies as part of the avant-garde. It is Bresson's "masterpiece," following the disappointing Les Dames du Bois de Boulogne.
- 73 TALLENJAY, JEAN-LOUIS. "Un Cinéma enfin parlant." Cahiers du Cinéma, no. 9 (February):30-36.  
With the appearance of Journal d'un curé de campagne and Renoir's The River, Tallenjay sees the emergence of a new cinema that employs sound in other than the traditional, utilitarian way, which merely underlines and explains the action of the story.

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SHORTER WRITINGS

- 74 AGEL, HENRI. "L'Homme écartelé." In Prêtre à l'écran. Paris: Éditions Têqui, pp. 59-70.  
Journal d'un curé de campagne is discussed in terms of its presentation of the priest. It is judged superior to the usual screen interpretation, but lacking because of the morbid tone. The priest may be an "existentialist," but unfortunately not a Christian one.

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- 75 AYFRE, AMEDÉE. "Le Primat de la mise en scène." In Dieu au cinéma: problèmes esthétiques du film religieux. Paris: Presses Universitaires de France, pp. 142-59.
- In a religious discussion of the first three films, Ayfre claims ultimate psychological depth for Bresson's presentation of Christian themes and characters: "The dissection is so fine and the recomposition so rigorous that it nearly--but here there is still an abyss--recreates the initial totality of the event." Always the event remains elusive; God's presence is missed, and we feel only His absence which is the "sign of and the reason for human solitude." It is this solitude, and not an idea of idyllic union, that is Bresson's true subject; it is the gap between despair and hope ("at once infinite and imperceptible") that he describes, but has been unable or unwilling to cross.
- 76 DONIOL-VALCROZE, JACQUES. "De l'avant-garde." In Sept ans de cinéma français. By Henri Agel et al. Paris: Éditions du Cerf, pp. 14-16.
- In a general discussion of the French avant-garde, Doniol-Valcroze discusses Bresson's first three films, emphasizing their reliance on paradox. He describes Bresson as an original without equivalent and compares his success to that of Chaplin.
- 77 FORD, CHARLES: Le Cinéma au service de la foi. Paris: Libraire Plon, pp. 139-43.
- Routine discussion of Les Anges du péché and Journal d'un curé de campagne.
- 78 LAMBERT, GAVIN. "Notes on Robert Bresson." Sight and Sound 23, no. 1 (July-September):35-39.
- Overview of Bresson's first three films, which express the same "physical and spiritual masochism to be found in so much modern Catholic art." The ideas in a previous review of Les Dames du Bois de Boulogne (see entry 57) are presented again; Les Anges du péché is a film of finely articulated character portraits played out in settings that are "oriental in precision and remoteness"; and Journal d'un curé de campagne is "more complex and more poetic" than the Bernanos novel. "The method goes beyond the analytical and the camera is admitted to the confines of the soul." Also includes biographical and production information.

- \*79 WALTERMANN, LEO, and SCHÜTZ, WALTER J. "Filmanalyse: Tagebuch eines Landpfarrers." In Kino, Kunst, und Kolportage. Edited by Leo Waltermann. Säckingen: Hermann Stratz, pp. 153-66.  
Cited in entry 687.

1954

BOOKS--NONE

SHORTER WRITINGS

- 80 AGEL, HENRI. "L'Ascèse liturgique." In Le Cinéma et le sacre. Paris: Éditions du Cerf, pp. 29-42.  
In a discussion of Bresson's first three films, Agel compares him to Racine by discussing their classical style: the careful composition, the sparseness of the images, and the lack of concessions to dramatic continuity.
- 81 ALPERT, HOLLIS. "SR Goes to the Movies: Classics from France and England." Saturday Review (27 March):25.  
Positive review of Journal d'un curé de campagne: "Movie making on the highest level."
- 82 AMENGUAL, BARTHELMY. "Bresson et Dreyer." Image et Son, no. 69 (February):18.  
Describes Dreyer's Day of Wrath and Bresson's Les Anges du péché and Les Dames du Bois de Boulogne as marble sculpture: cold, hard, and perfect. But Dreyer's La Passion de Jeanne d'Arc and Bresson's Journal d'un curé de campagne are bodies full of life, as in classical paintings. This result is achieved in two very different ways: Dreyer puts reality in parentheses with his stylized décor and close-ups, while Bresson goes deeper into physical reality with the painstaking detail of his shots.
- 83 ANON. "The New Pictures: Diary of a Country Priest." Time (10 May):108.  
"The main trouble of the picture is its failure to transmute the superb language of the book into equivalent images."

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- 84 CROWTHER, BOSLEY. "On Editing Imports: French Film Man Vexed at a Usual Practice." New York Times (2 May): Sect. 2, p. 1.  
Crowther prints here the letter that Bresson had sent him on discovering that half an hour had been cut by the New York distributor from Journal d'un curé de campagne. Bresson defends every detail as indispensable and suggests that the omission explains why Crowther did not understand the film (see entry 85). Crowther makes fun of foreigners who always think their work is butchered by "crassly commercial Americans" and dismisses Bresson's attitude as "obvious pretension."
- 85 \_\_\_\_\_. "Diary of a Country Priest." New York Times (6 April):35.  
Though "the cinema technique is brilliant," Crowther "could not catch the pattern of the poor young priest's misery nor penetrate the veil of mysticism that enshrouds the whole film."
- 86 DONIOL-VALCROZE, JACQUES, and BAZIN, ANDRÉ. "Entretien avec Luis Buñuel." Cahiers du Cinéma, no. 36 (June):12-13.  
Comment by Buñuel on the sado-masochistic elements of Les Anges du péché, which he thinks indicate other than struggle or violence, and which he finds attractive, but strange.
- 87 HARTUNG, PHILIP T. "The Screen: Grace Is Everywhere." Commonweal (23 April):69-70.  
Positive review of Journal d'un curé de campagne: "An ennobling experience" that is "frequently quite exciting."
- 88 La CROIX, JEAN. "La Philosophie: vie intérieure et vie spirituelle." Le Monde (15 May):9.  
After a lengthy introduction on the notion of solitude in the history of philosophy, La Croix has high praise for the treatment of it in Journal d'un curé de campagne. By eliminating the psychological and social elements of the novel, Bresson has succeeded in making a film "not of introspection, but of reflection."
- 89 LAURENT, FRÉDÉRIC. "Maria Casarès ou de l'élégance de l'âme." Image et Son, no. 72 (May):1-6.  
Comments on each of Casarès's films, including Les Dames du Bois de Boulogne, which is deemed the height of her achievement on the screen. Casarès herself claims that Bresson originally wanted her to play in Les Anges du

péch ; and complains that he "gently killed" the entire cast and crew of Les Dames du Bois de Boulogne.

- 90 McCARTEN, JOHN. "The Current Cinema: Up From Misery." New Yorker 30 (17 April):113.  
Review of Journal d'un cur  de campagne. Bresson "is not too successful in explaining . . . [the priest's] motivations, however, the camera work is amazingly perceptive" and "used to great effect in scrutinizing the characters."
- 91 MARION, DENIS. "Petit Journal intime de cin ma." Cahiers du Cin ma, no. 36 (June):45.  
Short notice of the opposing contemporary reviews of Journal d'un cur  de campagne.
- 92 SADOUL, GEORGES. "Robert Bresson." In Histoire g n rale du cin ma. Vol. 6. Paris:  ditions Deno l, pp. 50-51.  
Sadoul is surprised at Bresson's attempt to find a new classicism in the midst of the war, but asserts that the high quality of Les Anges du p ch  is nonetheless a great contribution to French cinema. He quotes Giraudoux on the theme of the film: "Under the uniforms of the nuns and their monastic rules, the same social classes and conflicts exist." Un Condamn    mort s'est  chapp  is similarly described as testimony of the Nazi atrocities, the occupation, and the heroism of the French resistance.
- 93 TRUFFAUT, FRAN OIS. "Une Certain Tendance du cin ma fran ais." Cahiers du Cin ma, no. 31 (January):15-28.  
Translated: entries 360, 641. See entry 360 for annotation.
- 94 \_\_\_\_\_. "Il y a dix ans de Robert Bresson." Arts (22 September):3.  
Article on the successful revival of Les Dames du Bois de Boulogne. Truffaut describes it as an exercise in style, comments particularly on Cocteau's contribution, and feels that the film is not as fully developed as Bresson's later work. Reprinted: entry 626. Translated into English: entry 700.
- 95 WALSH, MOIRA. "Films." America 91, no. 3 (17 April):80.  
Positive review of Journal d'un cur  de campagne. "A perfectly extraordinary screen exposition of that apparently most uncinematic of qualities: sanctity."

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- 96 ANON. "Les Infortunes de la liberté: le Journal d'un curé de campagne à l'américain." Positif, no. 13 (March-April):82.  
Series of case histories on the mutilation of films, including the American print of Journal d'un curé de campagne, which played in New York to critics who described the film as incoherent. Relates Bosley Crowther's flippant reply to Bresson's indignant letter (see entry 84) and Thomas Brandon's and Lillian Gerard's contention (representing the distributor) that foreign films must be tailored for American audiences, who won't accept them unless they've been reedited.
- \*97 BORDE, RAYMOND. "Lettre ouverte à Robert Bresson." Revue de Belles Lettres de Genève, Numéro spécial cinéma (February).  
Cited and reprinted in entry 312.
- 98 GREEN, JULIEN. "En travaillant avec Robert Bresson." Cahiers du Cinéma, no. 50 (August-September):18-23.  
Green, a novelist and translator, claims that during the summer of 1947 he worked for Bresson on a script for an eventually abandoned project on the life of Ignace de Loyola; this article is comprised of excerpts from his diary during that period. Also included are three sketches by Pierre Charbonnier of the proposed sets and costumes.

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- 99 ANDERSON, LINDSAY. Review of Dieu et cinéma. Sight and Sound 23, no. 3 (January-March):163.  
Short article admiring Ayfre's aesthetic approach to religion and cinema and the use of Bresson's work to illustrate it.

- \*100 ANON. Review of Un Condamné à mort s'est échappé. Cinéma, no. 14:110.  
Cited in Cinéma Index, 1954-1971.
- 101 ARBOIS, JANICK. "La Présence de la mort." Radio-Cinéma-Télévision, no. 358 (25 November):39-40.  
Review of Un Condamné à mort s'est échappé that sees the film as a meditation on death.
- 102 ARLAUD, R.-M. "Un Homme libre." Combat (14 November):2.  
Short review of Un Condamné à mort s'est échappé.  
Emphasizes Bresson's uncompromising quest for truth through his refusal to accept simply the "lifelike" situations that are so easily supplied in film by the realism of the photographic image and the use of traditional narrative conventions.
- 103 BARONCELLI, JEAN de. "Le Cinéma: Un Condamné à mort s'est échappé ou Le Vent souffle ou il veut." Le Monde (15 November):12.  
Review: "Less a filmed story of escape than a poem to the glory of man."
- 104 BAZIN, ANDRÉ. "Un Condamné à mort s'est échappé." France Observateur, no. 340 (15 November):22-23.  
Bazin first outlines Bresson's technique: avoidance of dramatic effects and psychological connections, and indifference to the usual rendering of space and time. In particular, he points to the last scene as the height of this scorn for time and place, claiming that "it is impossible to accurately reconstruct." But the heart of Bazin's idea of Un Condamné à mort s'est échappé is based on what he describes as the accumulation in the film of unjustifiable, arbitrary details. He refers to the filmmaker's process of choice as Bresson's "groping," and suggests that the film itself is a metaphor for Bresson's idea of escape as a combination of chance and reasonable calculation.
- \*105 LETERRIER, FRANÇOIS. "En prison avec Robert Bresson." L'Express (21 September).  
Cited in entry 557.
- 106 \_\_\_\_\_. "Philosophe de métier, vedette de fortune." La N.E.F., n.s., no. 1 (December):47-49.  
Leterrier, a philosophy student who played Fontaine in Un Condamné à mort s'est échappé, relates some of his experiences working with the authoritarian Bresson. He attempts to explain Bresson's methods by suggesting that,

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after all, only Bresson has the finished film in mind. Leterrier learned more about directing than acting during the shooting and found Bresson's example contagious. It made him "want to find some victims and make them [his own] . . . for 90 minutes on the screen."

- 107 \_\_\_\_\_ . "Robert Bresson l'insaisissable." Cahiers du Cinéma, no. 66 (December):34-36.

Leterrier repeats some of his experiences (see entry 106) and speaks of Bresson's motives as still a "mystery" to him. He also comments on Bresson's fascination with magic and his use of it in the film.

- 108 LUDMANN, RENÉ. "Grâce et dérêliction: Journal d'un curé de campagne." In Cinéma foi et morale. Paris: Éditions du Cerf, pp. 130-36.

A generally positive and pointedly religious analysis of the film's characters. Ludmann argues that though the spiritual element is not compromised by melodrama or grandiloquence, the film is excessively stylized and therefore lacking in warmth and tenderness.

- 109 MAURIAC, CLAUDE. "Le Nouveau Bresson." Le Figaro Littéraire, no. 552 (17 November):14.

Positive review of Un Condamné à mort s'est échappé, comparing the original story by Devigny with the film.

- 110 MONOD, ROLAND. "En travaillant avec Robert Bresson." Cahiers du Cinéma, no. 64 (November):16-20.

Drama critic and journalist Monod, who played the part of the reverend in Un Condamné à mort s'est échappé, here writes of working with Bresson on that film. The account is primarily of Bresson's way of dealing with people on the set: his constant use of paradox ("which makes him appear at once engaging and remote") and simple, but oft-repeated instruction. "Out of this account [of the escape] . . . Bresson has made a tribute to the human quality which he admires most and knows best because he has it himself: stubbornness." Partially translated into English: entry 142.

- 111 ROHMER, ERIC. "Les Miracles des objets." Cahiers du Cinéma, no. 65 (December):42-45.

High praise for Un Condamné à mort s'est échappé: "The cinema has opened up in ways that Bresson alone showed were possible. He is a precursor, whose work rivals all else and who has given us the aptitude to appreciate all else."

- 112 ROY, JULES. "J'ai vu Robert Bresson tourner au fort Montluc." Le Figaro Littéraire, no. 534 (14 July):7.  
Full-page account of Bresson's directing of Un Condamné à mort s'est échappé. Includes many anecdotes.
- 113 TALENJAY, JEAN-LOUIS. "La Force d'âme." Radio-Cinéma-Télévision, no. 358 (25 November):4-5, 39.  
Positive review of Un Condamné à mort s'est échappé: A "revolutionary" film.
- \*114 TRÉMOIS, CLAUDE-MARIE. "Enfin, le nouveau film de Robert Bresson." Radio-Cinéma-Télévision, no. 334 (10 June).  
Cited in entry 121.
- 115 TRÉMOIS, C[LAUDE]-M[ARIE]. "Un Heros qui n'est ni de chair ni de sang." Radio-Cinéma-Télévision, no. 358 (25 November): 40.  
Review of Un Condamné à mort s'est échappé. Trémois admires the film, but feels that Fontaine, to the detriment of it, remains an abstraction. He argues that Bresson works in the hope that the person he has chosen as the main character will eventually, miraculously, be revealed. In this case, however, his painstaking study reveals only a void.
- 116 TRUFFAUT, FRANÇOIS. "Bresson tourne Un Condamné à mort s'est échappé." Arts, no. 574 (25 June):5.  
In a long introduction to an interview with Bresson that took place at Montluc, Truffaut discusses the director's personality, his theories (which he claims are unlikely to spawn a school since they are so particular) and his working habits. The interview itself was drastically cut because Truffaut had read most of it "word for word" in an interview published elsewhere.
- 117 \_\_\_\_\_. "Le Plus Beau Film de Bresson." Arts, no. 593 (14-20 November):3.  
A rhapsodic review of Un Condamné à mort s'est échappé, which is described as the most decisive film of the last ten years; others are "infantile" by comparison. Truffaut revokes his previous statement that Bresson's films are too rigid and ascetic to encourage imitators (see entry 116) and claims that this film will have great influence. Reprinted: entry 626. Translated into English: entry 700.

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- 118 \_\_\_\_\_ . "La Photo du mois." Cahiers du Cinéma, no. 60 (June):33.  
Photograph and notice of work begun on Bresson's new film Un Condamné à mort s'est échappé.
- 119 YVOIRE, JEAN d'. "Est-ce bien un resurrection?" Radio-Cinéma-Télévision, no. 358 (25 November):40.  
In a review of Un Condamné à mort s'est échappé, Yvoire is critical of the film's narrow "Nietzschean" viewpoint. It is a film without a context, and Bresson and his characters exist in a "spiritual prison."

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- 120 BRIOT, RENÉ. Robert Bresson. Paris: Éditions du Cerf, 117 pp.  
A chapter on each of the films through Un Condamné à mort s'est échappé, an appendix with a list of sequences from each, and two chapters on Bresson's new conception of adaptation. Briot stresses Bresson's method of composing and ordering the images in a totally intellectual way, and effectively illustrates several of his technical and aesthetic inventions, such as the use of sound to spatially expand a scene. With a persistent high-art approach, he portrays Bresson as an artist who dominates his characters and disciplines himself, but "submits totally to the laws of composition and taste." Translated into Spanish: entry 158.

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- 121 AGEL, HENRI. "Présentation de Robert Bresson." Études (May): 263-69.  
From Agel's usual strong Christian viewpoint, a study of Un Condamné à mort s'est échappé as an illustration of Bresson's aesthetic of the implicit. Also delineates the musical structure of the film.
- 122 \_\_\_\_\_ . Robert Bresson. Brussels: Club du Livre de Cinéma, 14 pp.  
A study of Bresson's work through Un Condamné à mort s'est échappé from a primarily religious, but also formal point of view. Agel describes Bresson's work as "audio-visual algebra" and a "quest" to make concrete the mystery

of faith. The criticism is best when illuminating the religious symbolism and biblical references.

- 123 \_\_\_\_\_. "Robert Bresson ou la transparence." Pensée Française, no. 2 (January):63-64.  
 General wrap-up of Bresson's work on the occasion of the opening of Un Condamné à mort s'est échappé: It is the "most formal and accomplished work of the French cinema," and Bresson is "the most mysterious" of French directors.
- 124 ALPERT, HOLLIS. "SR Goes to the Movies: French Without Sex." Saturday Review (24 August):25.  
 Positive review of Un Condamné à mort s'est échappé: "The fact that the story is true is incidental; it would have been true regardless."
- \*125 ANON. "Le Cinéma dans l'ornière." L'Express, no. 310 (19 May).  
 Cited in entry 243.
- \*126 ANON. Interview with Bresson. Unifrance, no. 45 (December): 3.  
 Cited in Mel Schuster, Motion Picture Directors: A Bibliography (Metuchen, N.J.: Scarecrow Press, 1973), p. 57.
- \*127 ANON. Review of Un Condamné à mort s'est échappé. Écran de France, no. 167 (January).  
 Cited in entry 120.
- 128 ARBOIS, JANICK. "Un Condamné à mort s'est échappé." Téléciné, no. 64 (March), 10 pp. [Fiche filmographique, no. 295.]  
 In an elaboration of a previous article (see entry 101), Arbois argues that Fontaine's emotional make-up is so hidden and his character so inaccessible that he is "death personified." By so creating Fontaine, Bresson has taken his audience to the heart of the mystery of death--and life.
- 129 AYFRE, AMÉDÉE. "L'Univers de Robert Bresson." Téléciné, nos. 70-71 (November-December):[1-8].  
 Reprinted: entry 286. Translated into Italian: entry 219; into English: entry 429. See entry 429 for annotation.

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- 130 BAZIN, ANDRÉ. "Cannes 1957." Cahiers du Cinéma, no. 72 (June):27-28.  
Notice of the appearance of Un Condamné à mort s'est échappé at the Cannes Festival. Bazin points to the elliptical murder of the sentinel as a weak point in the film.
- 131 BUTCHER, MARYVONNE. "Film Festival at Cannes." America 97, no. 11 (15 June):325.  
Review of Un Condamné à mort s'est échappé: "It inspires no hatred, evokes no ideology."
- 132 BUTLER, RUPERT. "A Man Escaped." Films and Filming 3, no. 10 (July):23-24.  
"Bresson ruthlessly excludes all irrelevancies" to make an "outstanding film on the theme of liberation."
- \*133 DAMAS d'AYDIE, G. "Un Condamné à mort s'est échappé." Revue International du Cinéma, no. 28. [Fiche culturelle vox, no. 5.]  
Cited in entry 299.
- 134 GODARD, JEAN-LUC. "60 metteurs en scène français." Cahiers du Cinéma, no. 71 (May):50.  
Godard includes Bresson in an article on current French directors: "He is to French cinema as Dostoevsky is to the Russian novel and Mozart to German music."
- 135 GREEN, HARRIS. "Movies: A Prisoner's Tale." Reporter 17, no. 9 (28 November):41.  
Review of Un Condamné à mort s'est échappé: "Scrupulously objective," though the manner is so objective that "one wonders if a director is functioning at all."
- 136 HARTUNG, PHILIP T. "The Screen: Crusoe in Chains." Commonweal (6 September):569.  
Positive review of Un Condamné à mort s'est échappé, characterizing it as a thriller.
- 137 HATCH, ROBERT. "Films." Nation (12 October):252.  
Positive review of Un Condamné à mort s'est échappé: A "poetic tour de force."
- 138 KYROU, ADO. "Le Cinéma condamné à mort." Positif, no. 20 (January):40-41.  
A diatribe on Un Condamné à mort s'est échappé. Kyrou first states that Bresson makes so few films because he has only contempt for the cinema. Condamné is a "beautiful

subject" that Bresson has destroyed by eliminating all elements that might suggest passion; there are no characters, ideas, truth, time, or space in the film. However, Bresson might have a "brilliant career as a director in radio."

- 139 LAMBERT, GAVIN. "Un Condamné à mort s'est échappé." Sight and Sound 27, no. 1 (Summer):32-33, 53.  
Lambert considers the film as having two levels: the slow, painstaking, physical effort of the escape, and the inner dedication that provides tension and "impregnates the action with faith." Reprinted: entry 696.
- 140 LEPROPON, PIERRE. "Robert Bresson." In Présences contemporaines du cinéma. Paris: Nouvelles Éditions Debesse, pp. 358-72.  
Thorough, conventional treatment of Bresson's career through Journal d'un curé de campagne and the critical attitudes toward it. Also includes many production details.
- 141 MAURIAC, CLAUDE. "Robert Bresson." In Petite Littérature du cinéma. Paris: Éditions du Cerf, pp. 65-73.  
Review of Bresson's career through Un Condamné à mort s'est échappé. Mauriac describes the films as created by one man "remembering . . . with the intervention of an artist materializing for us the impalpable."
- 142 MONOD, ROLAND. "Working with Robert Bresson." Sight and Sound 27, no. 1 (Summer):30-32.  
Slightly abridged and translated version of entry 110.
- 143 "Propos de Robert Bresson." Cahiers du Cinéma, no. 75 (October):3-9.  
Transcript of a group interview at Cannes in 1957 with questions from André Bazin, Georges Sadoul, François Truffaut, Jean-Louis Tallenjay, and others. Replies from Bresson on the documentary aspect of Un Condamné à mort s'est échappé, on the characters in that film, on non-professional actors, and Dreyer's La Passion de Jeanne d'Arc.
- 144 RANCHAL, MARCEL. "Une Leçon de morale." Positif, no. 20 (January):39-41.  
Positive review of Un Condamné à mort s'est échappé, focusing on the morality and courage of Fontaine's actions.

*Writings about Robert Bresson*

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- 145 REED, MURIEL. "Robert Bresson, le janséniste du cinéma." Réalités, no. 143 (December):80-87.  
General article covering Bresson's films as well as his relationships with the people who work for him. Translated into English: entry 156.
- 146 ROTH, PAUL. "Bresson's True Story." Living Cinema 1, no. 3: 132-33.  
Favorable review of Un Condamné à mort s'est échappé, though Roth is critical of the use of the narrative voice-over, a "literary, uncinematic device."
- 147 SARRIS, ANDREW. "A Man Escaped." Film Culture 3, no. 4 (November):6, 16.  
Sarris describes the film well and admires Bresson's style, but finds it limiting and too intellectual.
- 148 SÉMOLUÉ, JEAN. "Les Personnages de Robert Bresson." Cahiers du Cinéma, no. 75 (October):10-15.  
Analysis of the first four films, mostly of the relationships and similarities of the main characters. Sémolué argues that each film contains a "decisive moment" when the character "understands the reason for wanting what he does and thereafter identifies himself more and more with his passion."
- 149 "Six personnages en quête d'auteurs; débat sur le cinéma français." Cahiers du Cinéma, no. 71 (May):16-29.  
Bresson's work is a frequent example in this debate on the contemporary cinema among the editors of Cahiers du Cinéma.

1958

BOOKS--NONE

SHORTER WRITINGS

- \*150 ANON. "Les Dames du Bois de Boulogne." Radio-Cinéma-Télévision, no. 426 (16 March).  
Cited in entry 557. Fiche filmographique.
- \*151 BAXTER, B. "Robert Bresson." Film, no. 17 (September-October):9.  
Cited in Mel Schuster, Motion Picture Directors: A Bibliography (Metuchen, N.J.: Scarecrow Press, 1973), p. 57.

- 152 CARDINAL, PIERRE. "Maria Casarès parle de Robert Bresson." Radio-Cinéma-Télévision, no. 426 (16 March):3, 46.  
Casarès, who played Hélène in Les Dames du Bois de Boulogne, speaks of her association with Bresson on that film. He tyrannized everyone on the set, however "sweetly," and treated her like a robot. Casarès consequently came very close to hating him, though she appreciates her performance and the film.
- \*153 ESNAULT, PHILIPPE. "Robert Bresson par René Briot." Cinéma, no. 31 (November).  
Cited in entry 557: "Review of the book which amounts to a study."
- 154 ESTÈVE, MICHEL. "Une Réussite exceptionnelle: le Journal d'un curé de campagne." Revue des Lettres Modernes, nos. 36-38 (Summer):225-31.  
Estève argues the "profound fidelity" of the film to the structures, themes, and text of Bernanos's novel. To this end, he discusses the divergent temperaments of both authors, Bresson's careful reading of the novel, and his preparation and choice of scenes, acting, and sound effects, all of which create a spiritual center for the film as secure as that of the novel.
- 155 JEANNE, RENÉ, and FORD, CHARLES. Histoire encyclopédique du cinéma. Vol. 4, Le Cinéma parlant. Paris: S.E.D.E., pp. 310-14.  
Biographical information and a detailed discussion of Giraudoux's participation on Les Anges du péché, a film the authors see as a "masterpiece" next to the "frigid follow-up."
- 156 REED, MURIEL. "Robert Bresson: Lens on the Soul." Réalités (in English), no. 87 (February):37-41.  
Translation of entry 145.
- 157 SÉMOLUÉ, JEAN. "Quelques réflexions sur Dreyer et sur Bresson." Éducation et Cinéma, nos. 15-16 (October-November):361-65.  
Good comparative study of the work of Bresson and Dreyer. Sémolué argues that Bresson surpasses Dreyer, who was never liberated from the strictures of his religious theme, by committing himself to formal rigor above all else.

## Writings about Robert Bresson

1959

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### BOOKS

- 158 BRIOT, RENÉ. Robert Bresson. Translated by D. C. G. de Gamba. Madrid: Ediciones Rialp, 124 pp.  
Spanish translation of entry 121, with different plates.
- 159 SÉMOLUÉ, JEAN. Robert Bresson. Classiques du cinéma, no. 7. Paris: Éditions Universitaires, 190 pp.  
Careful original analyses of each of the first four films, including a detailed comparison of the descriptions in the novel, Journal d'un curé de campagne, with the characters in the film. Sémolué approaches Bresson from a traditional aesthetic viewpoint, and refers throughout his study to Paul Valéry as a theoretical predecessor. Like Valéry, Bresson is an artist who creates works that demand attention and who consequently "struggles with the deterioration of attention" in the spectator. He is also an artist committed to the notion of a piece as a construction of formal relationships. Within these principles, Bresson searches for cinema-specific means that will provide "aesthetic autonomy" for the cinema; his method unites improvisation with initial constraints; and he patiently and always strives for unity and formal perfection. In an illuminating chapter on Bresson's relationship to his main characters, Sémolué argues that their unique quality is not particular. Rather, they have in common with Bresson the tenacity of an "elite soul," which is a response to as well as an imitation of Bresson's own.

### SHORTER WRITINGS

- 160 AGEL, HENRI. "Robert Bresson." In Les Grands Cinéastes. Paris: Éditions Universitaires, pp. 221-25.  
Review of the first four films stressing Bresson's ideas on art and contemporary critical attitudes toward his work. In conclusion, Agel compares Bresson's characters to those of Rossellini, pointing out that the latter are always bound to a specific time and place in a way that Bresson's never are.
- \*161 ANON. "Robert Bresson: le Pickpocket sera un film de mains, d'objets et de regards." Arts (17 June).  
Cited in entry 196.

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- 162 ANON. "Robert Bresson, notre Penelope." Cinéma 59, no. 41 (December):71-73.  
The writer does not like Bresson's films, but reports from the set of Pickpocket that "for each shot, Bresson has a rendezvous with grace."
- 163 ANON. "Les Rythmes d'un film doivent être des battements de coeur." L'Express, no. 445 (23 December):38-39.  
Interview with Bresson on the making of Pickpocket. Also includes statements on cinemascope, realism, and his treatment of actors.
- \*164 ANON. "Six films, six faces." Unifrance, no. 50 (July-September):25.  
Cited in Mel Schuster, Motion Picture Directors: A Bibliography (Metuchen, N.J.: Scarecrow Press, 1973), p. 57.
- 165 BARONCELLI, JEAN de. "Le Cinéma: Pickpocket." Le Monde (20-21 December):13.  
Review: the film is without characters or time or place, but "great" because of its integrity.
- 166 BAZIN, ANDRÉ. "Le Journal d'un curé de campagne et la stylistique de Robert Bresson." In Qu'est-ce que le cinéma? Vol. 2, Le Cinéma et les autres arts. Paris: Éditions du Cerf, pp. 33-54.  
See entry 368 for annotation. Reprint of entry 44.
- 167 CHARENSOL, G[EOORGES]. "Le Chef d'oeuvre de Robert Bresson." Les Nouvelles Littéraires (24 December):10.  
Positive review of Pickpocket, a "singular" film. Bresson is deemed an inspiration because no one else is capable of using the medium in an equally rigorous way.
- \*168 COLLET, JEAN. "Vers le cinéma abstrait." Radio-Cinéma-Télévision, no. 497 (27 December):52.  
Cited in entry 557.
- 169 CORTADE, RENÉ. "Pickpocket ou le roman russe à la glacière." Arts, no. 754 (23 December):7.  
Recognizes Bresson's preeminence as an artist, but feels that he has gone astray with a bad idea and a character who does not respond to his searching camera. Cortade suggests that Bresson adapt something with which he has stronger affinities, like Camus's L'Étranger, rather than caricature Dostoevsky.

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- 170 FORD, CHARLES. "Robert Bresson." Films in Review 10, no. 2 (February):65-67, 79.  
Gossip and firsthand information on Bresson's career before Pickpocket, including the early days before Les Anges du péché.
- 171 GUYONNET, RENÉ. "Pickpocket: Robert Bresson est allé encore plus loin." L'Express, no. 444 (17 December):45.  
Positive review that emphasizes the minimalism and formal organization of the film.
- 172 MALLE, LOUIS. "Avec Pickpocket Bresson a trouvé." Arts, no. 755 (30 December):1, 6.  
Malle defends Bresson and Pickpocket against the critics, insisting that the filmmaker be allowed the same freedom to interpret reality as a painter, and that he not be judged by any "failure" to rely on theatrical conventions.
- 173 MARCABRU, PIERRE. "Pickpocket." Combat (17 December):2.  
Short article on the egotism and narcissism of Bresson's films in general and of Pickpocket in particular. The film is a "dialogue between a brain and two hands" and the consequent struggle of Michel to affirm himself through the former and not the latter.
- 174 MAURIAC, CLAUDE. "À propos de Pickpocket." Le Figaro Littéraire, no. 714 (26 December):16.  
Positive review, though Mauriac is critical of the sentimental ending.
- 175 PELEGRI, JEAN. "Robert Bresson ou la fascination." Les Lettres Françaises, no. 60 (31 December-6 January 1960): 1, 4.  
Pelegri, a critic, played the part of the inspector in Pickpocket and here comments on the values and ends of Bresson's cinema. He suggests that the simplicity of the images is similar in intention to a request for concentration from a hypnotist and concludes that all the films turn on a "double fascination": the fascination of the main character with a project and Bresson's (and the spectator's) fascination with the process involved.
- 176 ROCHEREAU, JEAN. "Le Nouveau Film de Bresson est un oeuvre ou s'offronteront l'âme et la main." La Croix (24 September): 6.  
Background information on Pickpocket, mostly about the actors.

- 177 \_\_\_\_\_ . "Pickpocket." La Croix (30 December).  
Rochereau pronounces the film a failure because Michel has not the capacity for revelation so abruptly assumed at the end, and because the realistic attention to detail also subverts this expected change.
- 178 ROUD, RICHARD. "The Early Work of Robert Bresson." Film Culture, no. 20:44-52.  
Mostly a reworking of the critical literature on the first three films. Roud states that the films are abstractions "counterpointing reality," which succeed in giving their religious theme "dramatic life."
- 179 SADOUL, GEORGES. "Délits et châtime<sup>n</sup>t." Les Lettres Françaises, no. 804 (24 December):7.  
Detailed review of Pickpocket, a "free adaptation" of Crime and Punishment. The similarities of the two works are outlined: in the hero, the detective, the mother, the crime, the philosophy, and the treatment of the relationship between religion and society.
- \*180 SALACHAS, GILBERT. "Itinéraire secret dans un monde désincarné." Radio-Cinéma-Télévision, no. 497 (27 December).  
Cited in entry 557.
- \*181 SENGISSEN, PAUL. "Un Film interne et révélateur." Radio-Cinéma-Télévision, no. 519 (27 December):53.  
Cited in entry 645.
- \*182 TRÉMOIS, CLAUDE-MARIE. "Que reste-t-il des formes parfaites mais sans substance." Radio-Cinéma-Télévision, no. 519 (27 December):53.  
Cited in entry 645.
- 183 \_\_\_\_\_ . "Robert Bresson tourne le film de l'incertitude." Radio-Cinéma-Télévision, no. 497 (26 July):2-3.  
Background on the making of Pickpocket and a discussion of Bresson's ideas concerning the film.
- \*184 YVOIRE, JEAN d'. "La Prison de Bresson a-t-elle une issue?" Radio-Cinéma-Télévision, no. 519 (27 December):53.  
Cited in entry 645.

Writings about Robert Bresson

1960

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BOOKS--NONE

SHORTER WRITINGS

- 185 AGEL, HENRI, and AYFRE, AMEDÉE. "Pickpocket: débat sur le film de Robert Bresson." Recherches et Débats, no. 32 (September):98-105.

Neither a debate nor on Pickpocket, but rather two short essays on Bresson's work as a whole. Agel argues that Bresson is an artist particularly sensitive to the problem of evil ("interior demons") and also "one of the three or four people in the history of the cinema who has thought enough of his cinematographic style to accord it the importance of writing." He describes this style as having three characteristics: a classic understatement that makes it an "art of suggestion," an avoidance of the dramatic and anecdotal, and a dialectical basis in the editing. Ayfre, more simply, discusses the dual presence of liberty and grace in each of the films.

- \*186 ANON. "French Film: A Discussion." Film, no. 26 (November-December):10.

Cited in Mel Schuster, Motion Picture Directors: A Bibliography (Metuchen, N.J.: Scarecrow Press, 1973), p. 57.

- 187 BASTAIRE, JEAN. "Petite Introduction à Robert Bresson." Esprit (March):565-77.

Traces Bresson's career through Pickpocket and its contribution to the elaboration of a film language. Bastaire discusses the antitheatrical nature of Bresson's aesthetic and the relationship of the commentaries and dialogue to it. He slights Les Anges du péché and Les Dames du Bois de Boulogne as revealing little of Bresson's mature style, but discusses them both at length in the second half of the article on Bresson's philosophy and "universe of signs."

- 188 BILLARD, PIERRE. "Pickpocket." Cinéma, no. 43 (February): 115-16.

A negative review: "From Eisenstein to Bresson, or the death of an art."

- \*189 \_\_\_\_\_. "Le Regard calme de Bresson." L'Express (23-29 May). Cited in entry 557.

- \*190 CARTA, JEAN. "Manifeste pour un anti-cinéma." Témoignage Chrétien (15 January).  
Cited in entry 645.
- 191 COLLET, JEAN. "Pickpocket." Téléciné, no. 88 (March-April), 18 pp. [Fiche filmographique, no. 363.]  
Detailed résumé and dialogue extracts, as well as sections on the visual structure, the rhythm of the découpage, and the characters. Collet emphasizes Bresson's exceptional rigor and unity as applied to the theme of communication, and reveals many insights into the specific visual compositions of Pickpocket, which he illuminates with comparisons to other film stylists and other arts.
- 192 \_\_\_\_\_, "Rencontre avec Robert Bresson." Téléciné, no. 89 (May-June):1-3.  
Collet has interviewed Bresson and reports here on his ideas and his manner. One of the conditions of the interview was that Bresson see the article before publication. And so, printed here, next to the article, is a page from the original manuscript, extensively rewritten and corrected by Bresson.
- 193 DAVIES, BRIAN. "Diary of a Country Priest." Film Journal, no. 16 (August):79-82.  
Review primarily concerned with the differences in character and theme between the film and the novel.
- 194 DELAHAYE, MICHEL. "Pickpocket." Cinéma 60, no. 43 (February):116-17.  
Positive review of this film, in which the object is "systematically valorized" and man "systematically scorned"; a fascinating film about theft committed purely for the sake of theft, to deny and conquer the world of others.
- 195 DURGNAT, RAYMOND. "Pickpocket." Films and Filming 7, no. 1 (October):25.  
Durgnat finds Pickpocket to be Bresson's least imposing film and interprets it as a love story. He argues that Michel's obsession is a self-destructive one that reflects his refusal to admit his need for Jeanne.
- 196 ESTÈVE, MICHEL. "Permanence de Robert Bresson." Études Cinématographiques, nos. 3-4 (2d quarter):225-31.  
Pickpocket reviewed as a character study, marked by a dialectic between pride and grace. Michel steals in order to elevate himself above all others, closer to the absolute.

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- 197 GILSON, RENÉ. "Pickpocket." Cinéma 60, no. 43 (February): 117-18.  
Thoughts on the film, without much focus. It "troubles and touches" Gilson, but he does not know precisely why and compares Bresson's searching to the concerns of unspecified "young novelists."
- 198 GODARD, JEAN-LUC, and DONIOL-VALCROZE, JACQUES. "Entretien avec Robert Bresson." Cahiers du Cinéma, no. 104 (February):3-9.  
Bresson talks about Pickpocket, the significance of hands, right choices and necessary choices, commentary as a rhythmic element, and his other projects.
- 199 GREENE, MARJORIE. "Robert Bresson." Film Quarterly 13, no. 3 (Spring):4-10.  
Description of Bresson's work habits and methods during all phases of production, including a section on his directing of actors.
- 200 MARTIN, MARCEL. "Pickpocket." Cinéma 60, no. 43 (February): 114-15.  
Positive review, though critical of the "dramatic pirouette" that ends the film.
- 201 RHODE, ERIC. "Pickpocket." Sight and Sound 29, no. 4 (Autumn):193-94.  
Review that suggests there is a sexual-economic core in the film, but is mostly concerned with Bresson's manipulative approach to the characters.
- 202 ROUD, RICHARD. "French Outside With the Inside Look." Films and Filming 6, no. 7 (April):9-10.  
Survey of Bresson's career through Pickpocket. Roud argues that tragedy is not only implicit in the plots, but also in the form and tone.
- 203 S[EGUIN], L[OUIS]. "Pickpocket: le phono." Positif, no. 33 (April):40-41.  
In a very negative review, Seguin discusses Bresson's ideas as "simplistic." Only Les Dames du Bois de Boulogne deserves Bresson's exalted reputation as a nurturer of "debates on high-altitude metaphysics."

- 204 SÉMOLUÉ, JEAN. "Les Limites de la liberté." Études Cinéma-  
tographiques, nos. 3-4 (2d quarter):230-40.  
Sémolué finds Pickpocket "mechanical" in comparison to  
Bresson's other films, and Michel the most "aggressive,  
blunt, and impatient" of Bresson's characters. Includes  
many psychological insights into the work.
- 205 TAILLEUR, ROGER. "Pickpocket: la phearme." Positif, no. 33  
(April):41-44.  
Negative review: "Dostoevsky written by an abusive  
disciple of Hemingway. . . . A perfect exercise in style if  
one accepts a definition of style as the act of jumping  
over intermediate ideas, points, and words."
- \*206 VAS, ROBERT. "Pickpocket." Monthly Film Bulletin (October),  
Cited in entry 283.
- 207 WAGNER, JEAN. "L'Homme derrière l'objet." Cahiers du Cinéma,  
no. 104 (February):49-50.  
Wagner argues an increased objectification and deper-  
sonalization of Bresson's characters, which culminates in  
Pickpocket: Bresson's style is "arid and secret"; it is  
"difficult to be impervious to its beauty, but also diffi-  
cult to get to its bottom."
- 208 WALTER, ANNE. "L'Angoisse de la certitude." Cahiers du  
Cinéma, no. 104 (February):47-48.  
Review of Pickpocket: "Not only a brilliant exercise in  
style," but the most "mysterious" of Bresson's films.
- 209 WUILLEUMIER, MARIE-CLAIRE. "Un Langage cinématographique."  
Esprit, n.s., no. 6 (June):960-67.  
Wuilleumier distinguishes a new kind of language in the  
films of Resnais, Tati, Bresson, and others--different from  
the traditional language, which is based on dramatic con-  
tinuity. From this introductory section, she focuses on  
Resnais and Bresson and their inclination to include what  
happens between events, to mix up time and space, and to  
use the word (voice-over) as an "instrument of the search."  
She separates the two directors by saying that in Bresson,  
the word and image remain submissive to the interior sig-  
nification of the character, while in Resnais, the word and  
image are anarchic, a sign of interior chaos.

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1961

1961

BOOKS--NONE

SHORTER WRITINGS

- 210 AUDINET, PIERRE. "Le Procès de Jeanne d'Arc et se tourne à huis clos." Les Nouvelles Littéraires (5 October):9.  
Report of Bresson working and an interview on the set of Procès de Jeanne d'Arc.
- 211 ESTÈVE, MICHEL. "Nazarin et le Journal d'un curé de campagne." Études Cinématographiques, nos. 10-11 (3d quarter):217-34.  
Though philosophical opposites, these two films have much in common, as adaptations of novels and as documents of a spiritual journey that puts into question the place of Christ in the modern world.
- 212 rpk [RIPKENS, MARTIN]. "Ein zum Tode Verurteilter ist entflohen." Filmkritik, no. 10 (October):499-502.  
Positive review of Un Condamné à mort s'est échappé. Ripkins admires the documentary detail and editing, and finds the themes to be the same as Bresson's other films: the illustration of a "power of consciousness," through which one person is able to influence and change others.

1962

BOOK

- 213 ESTÈVE, MICHEL. Robert Bresson. Cinéma d'aujourd'hui, no. 8. Paris: Seghers, 221 pp.  
Chapters on adaptation, space and time, the main characters, acting, Bresson's aesthetic, and the particularity of his worldview. Estève takes a well-researched and eclectic viewpoint, which relies on a strong literary background. He groups the films chronologically according to the extent to which they move away from what he sees as Bresson's initially literary sensibility. In this way, Pickpocket becomes a high point, revealing an aesthetic where the image gains precedence over the word. The films as a whole are characterized by space manipulated to explore the dialectic of the abstract and the concrete, a sophisticated literary sense that produces subtle and respectful adaptations, and an entirely subjective approach to time. Estève sees the characters as central to the aesthetic,

marked by a stubbornness and willfulness that they put in service to a "violent and profound" passion. Their passion is for "true existence," and the films trace the path of liberation that leads to it, allowing this basic theme (prison/freedom) both a literal and a figurative presence.

Also includes extracts from the découpages of Les Dames du Bois de Boulogne (the end), Journal d'un curé de campagne (Delbende's death, and the countess's funeral), Un Condamné à mort s'est échappé (Jost's appearance to the beginning of the escape), Pickpocket (the fair, and the Gare de Lyon sequence), and Procès de Jeanne d'Arc (the "sign" and St. Michel). A valuable section; only the extracts from Pickpocket are included in the second 1974 edition. Also a long section of excerpted criticism, filmography, and bibliography. See entry 557 for annotation of the second edition.

SHORTER WRITINGS

- \*214 ANON. "Le Procès de Jeanne d'Arc (Cannes 62)." Cinéma 62, no. 67:94.  
Cited in Cinéma Index, 1954-1971.
- \*215 ANON. "Review of Cannes '62." Cinéma 62, no. 66:12.  
Cited in Cinéma Index, 1954-1971.
- \*216 ANON. "Robert Bresson Talks to Our Film Critic." Guardian (5 November):5.  
Cited in British Humanities Index, 1962. Interview.
- 217 ARKADIN. "Film Clips." Sight and Sound 32, no. 1 (Winter): 34.  
Review of Procès de Jeanne d'Arc that is mostly an account of a meeting with Bresson in London; includes quotes from him on Godard, Malle, and his old films.
- 218 ASTRE, GEORGES-ALBERT. "Entretien avec Robert Bresson et Jean Guitton." Études Cinématographiques, nos. 18-19 (3d quarter):85-97.  
Guitton, a historian and authority on Jeanne d'Arc, speaks at length of her spirituality and similarity to Christ. Bresson then talks of his own fascination with Jeanne, her youth, her lack of prudence, her purity, her failure (martyrdom), and the analogy with Christ. Both deemphasize her as a symbol of nationalism.

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1962

- 219 AYFRE, AMEDÉE. "L'universe di Bresson." Cineforum, no. 17 (July).  
Translation of entry 129. See entry 429 for annotation.
- 220 BARONCELLI, JEAN de. "Au festival de Cannes: Présentation du Procès de Jeanne d'Arc de Robert Bresson." Le Monde (20-21 May):19.  
Baroncelli feels that Bresson has taken a serious risk with this film and considers it Bresson's "secret" that emotion comes from such simplicity and austerity.
- 221 BENAYOUN, ROBERT. "De l'ange a l'éclipse: un triomphe du fond." Positif, no. 47 (July):68-69.  
Short notice bemoaning the selection of Bresson's Procès de Jeanne d'Arc as the French entry at Cannes.
- 222 BUTCHER, MARYVONNE. "Bresson at Cannes." Blackfriars, no. 28 (July-August):338-39.  
Favorable review of Procès de Jeanne d'Arc, which Butcher suggests is superior to Dreyer's Passion of Joan of Arc.
- 223 CAPDENAC, M. "J'ai voulu que Jeanne d'Arc soit un personnage d'aujourd'hui." Les Lettres Françaises, no. 928 (24 May): 12.  
Interview with Bresson; comments on his attitude towards psychology, his faith in the public, and Procès de Jeanne d'Arc.
- \*224 CHEVALLIER, JACQUES. "Les Dames du Bois de Boulogne." Image et Son, no. 156 (November):21-28.  
Cited in entry 557.
- 225 COLLET, JEAN. "Pickpocket." Télérama, no. 653 (22 July): 29-30.  
Plot synopsis and criticism. Collet sees the film as a "dialectic of man and destiny," taking note in particular of the objectifying of parts of the body, which he interprets as an equivalent to the idea of man as an object of destiny.
- 226 DURAND, PHILIPPE. "Le Drôle de chemin de Robert Bresson." Image et Son, no. 156 (November):3-7.  
Durand has several novel approaches to Bresson's work: Michel and the curé as homosexuals, an occult interpretation of Bresson's obsession with certain numbers, and Jeanne d'Arc as the "virile image of the trinity."

- 227 . "Dossier." Image et Son, no. 156 (November):8-13.  
• A collection of quotations from Bresson and his critics arranged by subject: realism-abstraction, tragedy, Bresson at work, the theory and practice of acting, and so forth.
- 228 DURAND, PHILIPPE, and GAUTHIER, GUY. "Dossier et filmographie." Image et Son, no. 156 (November):14-19.  
Chronologically ordered credits and critical quotations on the films through Procès de Jeanne d'Arc.
- 229 ESTÈVE, MICHEL, ed. "Jeanne d'Arc à l'écran." Études Cinématographiques, nos. 18-19 (3d quarter).  
Special issue with articles on the several film versions of Jeanne d'Arc's life by Carl Dreyer, Gustav Uciky, Victor Fleming, Roberto Rossellini, Otto Preminger, and Bresson. The section on Procès de Jeanne d'Arc includes an extract from the découpage, an interview with Jean Guitton and Bresson (see entry 218), and articles by Jean Mambrino, Jean Sémolué, and Michel Estève. (See separate entries under each author.)
- 230 . "Une Présentation du Journal d'un curé de campagne de Georges Bernanos." Le Français Dans le Monde, no. 11 (September):43-48.  
Study guide for the novel, focusing on its structure and illustrated with stills from the film.
- 231 . "Une Tragedie au present de narration." Études Cinématographiques, nos. 18-19 (3d quarter):108-19.  
In a detailed study of Procès de Jeanne d'Arc, Estève presents the film as a Christian tragedy because of the dramatic conflicts, the serious tone, and the language, which he analyzes as if it were poetry.
- 232 GILLET, JOHN. "Festivals: Cannes/Mar del Plata." Sight and Sound 31, no. 3 (Summer):130.  
Negative review of Procès de Jeanne d'Arc and its "television technique."
- 233 HÉRUBEL, MICHEL. "Robert Bresson au travail." Le Figaro Littéraire (19 May):21.  
Hérubel played the part of Brother Ysembart in Procès de Jeanne d'Arc and here presents excerpts from his journal, describing mostly the financial problems that plagued the film and Bresson's last-minute decision to reshoot many of the beginning scenes.

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- 234 MAMBRINO, JEAN. "Les Voix et la parole." Études Cinématographiques, nos. 18-19 (3d quarter):83-84.  
A short, poetic introduction to the group of articles on Procès de Jeanne d'Arc that follows in the same volume.
- \*235 MARKOPOULOS, GREGORY. "Robert Bresson: A Brief Survey." Scenario 3, no. 2:5-6.  
Cited in entry 626.
- 236 MARTIN, MARCEL. "Histoire du cinéma en 120 films: 1945: Les Dames du Bois de Boulogne." Cinéma, no. 64:140.  
Review of Bresson's "masterpiece," which is exemplary in its "pureness" of cinematic language.
- 237 PARINAUD, ANDRÉ. "Entretien avec Robert Bresson." Arts, no. 894 (12 December):5.  
Detailed interview on Jeanne d'Arc and the historical circumstances and personalities that surrounded her trial. Excellent questions, to which Bresson gives more than his usual clipped responses.
- \*238 PERNOUD, REGINE. "Procès de Jeanne d'Arc." Les Nouvelles Littéraires (6 December).  
Cited in entry 256. Interview.
- 239 PINEL, VINCENT. "Le Paradoxe du non-comedian." Études Cinématographiques, nos. 14-15 (1st quarter):78-84.  
General discussion of amateur and nonprofessional actors, as well as a specific analysis of Bresson's philosophy of acting and the results of it as seen in his films.
- 240 RHODE, ERIC. "Correspondence: Pickpocket." Sight and Sound 31, no. 3 (Summer):154.  
Rhode argues (in a letter of response to entry 241) the question of realism and Bresson's failure to establish or use conventions.
- 241 ROUD, RICHARD. "Novel, Novel: Fable, Fable?" Sight and Sound 31, no. 2 (Spring):84-88.  
Using a vague distinction between a novel-like film and a fable-like film, Roud places Pickpocket in the latter category, a "new kind of narrative which frees the filmmaker from the obligations of story-telling." (See also entry 240.)

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- 242 SADOUL, GEORGES. "Bresson, au sommet de son art: Procès de Jeanne d'Arc." Les Lettres Françaises, no. 928 (24 May): 10.  
Review that stresses the plainness and everyday quality of "this most direct, this most classic" of films.
- 243 SÉMOLUÉ, JEAN. "Passion et procès (de Dreyer à Bresson)." Études Cinématographiques, nos. 18-19 (3d quarter):98-107.  
Comparison of La Passion de Jeanne d'Arc and Procès de Jeanne d'Arc, emphasizing the formal construction of both; Dreyer's treatment is more aggressive and his angle of framing more subjective than Bresson's. Dreyer's Jeanne is a "victim ruled by her heart," while Bresson's is a "prisoner ruled by her conscience."
- 244 VAS, ROBERT. "The Trial of Joan of Arc." Sight and Sound 32, no. 1 (Winter):37.  
The film is a "modern rendering of Joan's story." Bresson has ignored "the tremendous human battle for certainty," however, and so failed to "add the decisive touch."

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BOOKS--NONE

SHORTER WRITINGS

- 245 ANON. "Pickpocket." Newsweek (3 June):84.  
Positive review: "Bresson bullies his actors into wood and then makes them bloom. . . . He is one of the few which prove that movies are art."
- \*246 ANON. "Le Procès de Jeanne d'Arc." Cinéma 63, no. 76:126.  
Cited in Cinéma Index, 1954-1971.
- \*247 ANON. "Robert Bresson." Film, no. 35 (Spring):6.  
Cited in Mel Schuster, Motion Picture Directors: A Bibliography (Metuchen, N.J.: Scarecrow Press, 1973).
- 248 "Après six films intimidants et Procès de Jeanne d'Arc: Cinéma 63 remet en question Robert Bresson, l'intouchable du cinéma français." Cinéma 63, no. 73 (February):13-33.  
Cinéma's "dossier of the month", a discussion of Bresson's first six films, led by Pierre Billard and introduced by Philippe Esnault. Other participants are Robert

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Benayoun, Yves Boisset, Marcel Martin, and Michel Mesnil. The introduction states that the three main "keys" to Bresson's work are Jansenism, homosexuality, and interior realism. This approach sets the tone for the rest of the discussion, which centers on Bresson's "creative impotence," his narcissism, and the lack of continuity in his films. Impersonalization is seen as a progressively important theme, and Les Dames du Bois de Boulogne and Les Anges du péché are deemed the most complex, as well as the only successful, of Bresson's films.

- 249 BABY, YVONNE. "Entretien avec Robert Bresson: Procès de Jeanne d'Arc et né de paroles a été échaufaudé sur des paroles." Le Monde (16 March):14.  
Bresson discusses the film in detail and how it relates to the rest of his work. Also comments on improvisation, historical films, and the "auteur" theory.
- 250 BARONCELLI, JEAN de. "Le Cinéma: Procès de Jeanne d'Arc." Le Monde (17-18 March):15.  
Positive review emphasizing the integrity of Bresson's career. Baroncelli is somewhat afraid, however, that the "grave, noble, and pure" style has reached its limit and might be approaching mannerism.
- 251 BEYLIE, CLAUDE. "Corps memorable." Cahiers du Cinéma, no. 143 (May):40-42.  
Review of Procès de Jeanne d'Arc that focuses on the paradoxical results of Bresson's minute examination of the physical presence of his characters. Bresson wishes that his characters transcend appearances; but because of this desire, he risks their appearing as mere objects.
- 252 BILLARD, PIERRE. "L'Écran: Procès de Jeanne d'Arc." Le Français Dans Le Monde, no. 17 (June):22.  
Review critical of the sparse treatment, though impressed with the language.
- 253 BORY, JEAN-LOUIS. "Le Procès de Jeanne d'Arc: une Jeanne immobile, un feu glacial." Arts, no. 908 (20 March):7.  
Admires the film, but finds it impossible to respond emotionally to the "impoverished images."
- 254 CAMERON, IAN. "Interview with Robert Bresson." Movie, no. 7 (February-March):28-29.  
Cameron asks mostly questions about the meaning of the imagery in Procès de Jeanne d'Arc and gets only the briefest replies, including a scolding: "I think you want me

too much to explain what I did." Reprinted: entries 374, 437, 470.

- 255 CHAPIER, HENRY. "Robert Bresson moraliste: Procès de Jeanne d'Arc ou l'éloge de l'ascèse." Combat (16-17 March):10.  
"A profound moral meditation on the limits of justice."
- 256 CHARENSOL, G[EORGES]. "Un Art d'âme." Les Nouvelles Littéraires (21 March):12.  
Positive review of Procès de Jeanne d'Arc, which Charensol finds to be a natural extension of Bresson's previous work.
- 257 CHAUVET, LOUIS. "Les Films: Procès de Jeanne d'Arc." Le Figaro (19 March):22.  
Though critical of the severe treatment and "arbitrary" choice of dialogue, Chauvet thinks Florence Carrez is "perfect," and in general finds the film moving.
- \*258 CHEVALLIER, JACQUES. "Robert Bresson: Les Dames du Bois de Boulogne." In Regards neufs sur le cinéma. Edited by Jacques Chevallier and Max Egly. Paris: Éditions du Seuil, pp. 172-77.  
Cited in the Catalogue of the Book Library of the British Film Institute.
- 259 COMOLLI, JEAN-LOUIS. "L'Autre ailleurs." Cahiers du Cinéma, no. 143 (May):42-49.  
In an analysis of Procès de Jeanne d'Arc, Comolli explores Bresson's refusal of cultural "references," and his wary aesthetic that makes him deny things their wholeness and show them in pieces. Bresson is not only a creator, but an analyst and critic who concentrates on the poles, never the ameliorating center or intermediary path. His art is to accept the limited frame of the camera (of the self) and then to step back and see only what is there. Comolli most interestingly notes the absence of water in the film: "Cosmic fusion where matter and ether melt easily one into the other . . . after the disappearance of their synthetic element: water. . . . Universe where water loses its familiar role as intermediary. There is left only earth and air and their fusion point: fire."
- \*260 DORT, BERNARD. "Robert Bresson ou le malentendu." France-Observateur (21 March).  
Cited in entry 557.

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- 261 FAYARD, JEAN. "Le Cinéma." La Revue de Paris 70 (January): 154.  
Review of Procès de Jeanne d'Arc: Fayard is impressed with the "inventive detail."
- 262 GARRIGOU-LAGRANGE, MADELEINE. "Procès de Jeanne d'Arc." Téléciné, no. 112 (October) 9 pp. [Fiche filmographique, no. 423.]  
Detailed synopsis and thorough discussion of the film, centering on an idea of the dialogue as an absolute, the only narrative thread. In this way, Garrigou-Lagrange argues that Bresson has chosen a text as the living material, instead of a character.
- 263 . "Procès de Jeanne d'Arc." Téléciné, no. 109 (February-March):[1].  
Positive review in the "à première vue" section, in which the article is first distributed to other critics for comments: here, by Henri LeMaître, Amedée Ayfre, Henri Agel, and Jean Collet.
- \*264 GIARD, ROBERT. "Pickpocket." Seventh Art 1, no. 4:14.  
Cited in entry 645.
- 265 GILL, BRENDAN. "The Current Cinema." New Yorker (25 May): 154.  
Pickpocket described as an "oddly wooden and very solemn picture . . . which could have been brought off in comic terms."
- 266 HARTUNG, PHILIP T. "The Screen: L Is For Life." Commonweal (7 June):305.  
Positive review of Pickpocket, despite the "offbeat material."
- 267 KAUFFMANN, STANLEY. "Films." New Republic (8 June):28.  
Negative review of Pickpocket: "Bresson too often opens a scene with a shot of the setting into which a character walks. . . . The girl is a Gallic platitude. . . . The hero is a vacancy, not a character."
- 268 KOVACS, YVES. "Entretien avec Robert Bresson." Cahiers du Cinéma, no. 140 (February):4-10.  
Bresson speaks of Procès de Jeanne d'Arc, Dreyer's La Passion de Jeanne d'Arc, and his feeling that the public is underestimated by producers.

- \*269 MAGNAN, HENRY. "Procès de Jeanne d'Arc." La Libération (23-24 March).  
Cited in entry 557.
- 270 MAURIAC, CLAUDE. "Le Cinéma: Procès de Jeanne d'Arc." Le Figaro Littéraire (16 March):22.  
Mauriac is critical of Bresson's refusal to allow his characters any freedom and of his yen for purity, which destroys what he wants to describe: Jeanne's God is not merely God, but Robert Bresson, a proposition Mauriac finds distasteful.
- 271 MAYERSBERG, PAUL. "The Trial of Joan of Arc." Movie, no. 7 (February-March):30-32.  
Visual analysis based on a notion concerning Bresson's "detached camera"; Mayersberg focuses on symbolic interpretation of the images and compositions, with frequent references to other films.
- \*272 MUNIER, ROGER. Contre l'image. Paris: Gallimard, pp. 46-48.  
Cited in entry 373.
- 273 PHILIPPE, PIERRE. "Filmographie." Cinéma 63, no. 73 (February):115.  
Annotated filmography of Bresson's work.
- 274 "Procès de Jeanne d'Arc." Movie, no. 8 (April):28-34.  
Discussion of the film, in particular its physical environment among Ian Cameron, Paul Mayersberg, and other Movie editors.
- \*275 RABINE, HENRY. "Procès de Jeanne d'Arc." La Croix (28 March).  
Cited in entry 557.
- 276 RIVETTE, JACQUES. "Note sur l'insuccès commercial." Cahiers du Cinéma, no. 143 (May):49.  
Testimonial to the beauty of Bresson's work and a plea for its understanding. Buñuel and Rossellini, Rivette claims, are "rhetorical" by comparison.
- \*277 SADOUL, GEORGES. "Comme un coeur palpitant sous la chair." Les Lettres Françaises, no. 970 (21 March).  
Cited in entry 557.

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- 278 \_\_\_\_\_. "Robert Bresson à Georges Sadoul: si l'on veut que passe le courant électrique il faut dénuder les fils." Les Lettres Françaises, no. 968 (7 March):1, 9.  
Bresson speaks of his prestige, the New Wave, and of being described as a Jansenist.
- 279 SAINT-ROBERT, PHILIPPE de. "Procès de Jeanne d'Arc." Combat (10 April):1-2.  
An editorial on justice prompted by the "profoundness" of the film.
- 280 SÉMOLUÉ, JEAN. "Procès de Jeanne d'Arc dans l'oeuvre de Robert Bresson." Esprit (June):1190-94.  
Sémolué discusses the film as the extreme instance of Bresson's theories about the pared image.
- 281 THIRARD, PAUL LOUIS. "Le Cinéma intellectuel: L'Immortelle, Procès de Jeanne d'Arc, Les Abysses." Positif, nos. 54-55 (July-August):123-25.  
Wrap-up of the attitudes of the always hostile Positif critics toward Bresson, and criticism of Procès de Jeanne d'Arc for being overly intellectual.
- 282 VECCHIALI, PAUL. "Procès de Jeanne d'Arc: les fausses apparences." Cahiers du Cinéma, no. 143 (May):35-39.  
Long introductory analysis of Pickpocket as Bresson's most perfect film, but also the "least controlled." Michel's tearful look at his mother's funeral is a communication from Bresson of what he expects from the spectator: "sympathy . . . that we sometimes call demand." Procès de Jeanne d'Arc is the culmination of Bresson's formal reserve, as well as that kind of subjective appeal: "Bresson is Jeanne; what he expects from us is curiously like what we expect from a priest: confession."
- 283 YOUNG, COLIN. "Conventional-Unconventional." Film Quarterly 17, no. 1 (Fall):14-30.  
Scattered discussion of conventional and unconventional forms of narrative in film, with comments on Bresson and Godard, the problems of motivation and conflict, and the traditional conventions of the theater and the novel.
- 284 YVOIRE, JEAN d'. "Procès de Jeanne d'Arc." Télérama, no. 724 (1 December):57-58.  
Synopsis and analysis based on an idea of the film as a duel between Jeanne's sainthood and the bishop's pride. The style is judged daring in its extremity, but also criticized for not being extreme enough. Yvoire claims

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that the shots of Jeanne's feet walking over the stone path and of the dogs are not successfully placed in the dual formation that dominates the film.

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- 285 ANON. "Diary of a Country Priest." Playgoer (8 October).  
Account of the reconstruction of the film after twenty minutes had been cut by the American distributor. The author claims it was put together under his supervision at Dartmouth College Films.
- 286 AYFRE, AMEDÉE. "L'Univers de Robert Bresson." In Conversion aux images. Paris: Éditions du Cerf, pp. 255-75.  
Reprint of entry 129. See entry 429 for annotation.
- 287 COLLET, JEAN. "Le Journal d'un curé de campagne: analyse d'un grand film." Télérama, no. 743 (12 April):57-58.  
Synopsis and analysis based on an idea of the film as a series of encounters between the curé and the outside world that work to define him as a man of solitude.
- \*288 COTY, GUY. "Diary of a Country Priest." Film, no. 1:21-22.  
Cited in entry 625.
- 289 JACOB, GILLES. "La Revolution d'une âme: Robert Bresson." In Le Cinéma moderne. Lyon: Serdoc, pp. 23-32.  
Study of Un Condamné à mort s'est échappé that focuses on stylistic traits as well as themes and their relationship to Bresson's work as a whole. Gilles feels that Bresson walks a fine line between the intelligence that dominates his films and the passion that bursts from underneath. He argues, though, that he succeeds in leaving both paths open to an understanding of the films.
- \*290 JENNY, URS. Review of Pickpocket. Film (Munich), no. 8 (June-July).  
Cited in entry 687.

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- 291 RIPKINS, MARTIN. "Im Fernsehen: Pickpocket." Filmkritik, no. 6 (June):312-14.  
Review of Pickpocket. Ripkins compares it to Hitchcock's Rope and argues that it is a "renouncement" of that film.
- 292 SARRIS, ANDREW. "Films." Village Voice (16 April):13.  
Review of Les Dames du Bois de Boulogne: A "brilliant work" unjustly vilified and an aesthetic investigation of "determinism and free will." Reprinted: entry 489.
- \*293 SONTAG, SUSAN. "Spiritual Style in the Films of Robert Bresson." Seventh Art (Summer).  
Cited in entry 424. See entry 355 for annotation.
- 294 TAYLOR, JOHN RUSSELL. "Robert Bresson." In Cinema Eye, Cinema Ear: Some Key Filmmakers of the Sixties. New York: Hill & Wang, pp. 115-37.  
Survey of Bresson's career through Procès de Jeanne d'Arc. Taylor characterizes Bresson as a "quietist" and a practitioner of the "autocratic view" of the director. He then indicates several "dangers" of Bresson's technique, which actually turn out to be only one--the casting of nonactors to "be" the part. This criticism is based on Taylor's dislike of Martin LaSalle's portrayal of Michel in Pickpocket.

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- 295 CANZIANI, ALFONSO. Robert Bresson, un Maestro del Cinema Francese. Milan: Silva, 127 pp.  
Favorable, generalized criticism of Bresson's films through Procès de Jeanne d'Arc. Canziani characterizes Bresson as a personal author who "has created a style . . . [and] steered clear of . . . a 'safe' language based on close-ups and the use of light and shadow in their most current symbolism of sin and verity, mystery and revelation." He sees the concept of conflict as basic to the films and the narrative itself as the result of the "collision of passions and sentiments."

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- \*296 ANON. "Au hasard, Balthazar." Cinéma 65, no. 100:14.  
Cited in Cinéma Index, 1954-1971.
- 297 ANON. "Cinema: A Stake in History." Time (12 February):91.  
Positive review of Procès de Jeanne d'Arc that describes it as "defiantly literal" and "quintessential history, unique and timeless."
- 298 ANON. "The Liturgy." Newsweek (15 February):90, 92.  
Positive review of Procès de Jeanne d'Arc: "Perhaps Bresson's most interesting film." Emphasizes the peephole as the lone "effect" that opens up the film.
- 299 BACHY, VICTOR. Un Condamné à mort s'est échappé. Ministre de l'Éducation Nationale et de la Culture Service Cinématographique, 66 pp. [Fiche filmographique.]  
Extensive bibliography on the film, a list of sequences, visual analysis including a discussion of point of view, and an interview. Includes many personal details, as the interview takes place in Bresson's home.
- 300 BLUE, JAMES. "Excerpts from an Interview with Robert Bresson." Mimeographed. Los Angeles.  
Blue, an educator and filmmaker, questions Bresson mostly on his methods. The responses here excerpted are generalizations similar to those in Notes on Cinematography.
- 301 COLEMAN, JOHN. "Early Bresson." New Statesman 69, no. 1789 (25 June):1021-22.  
Negative review of Les Dames du Bois de Boulogne, which is described as having "smug" dialogue and a "cold economy."
- 302 GILL, BRENDAN. "The Current Cinema." New Yorker (20 February):137.  
Review of Procès de Jeanne d'Arc which fails because of Joan's remoteness, but is an "honorable failure," nonetheless.
- 303 GILLES, PAUL. "Robert Bresson: une patience d'âne." Arts (3 November):40-41.  
Interview done at Guyancourt, where Au hasard, Balthazar was being filmed. Gilles emphasizes Bresson's other occupation as a painter and his intention to return to it some day.

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- 304 GUITRY, SACHA. "Contre le cinéma." Cahiers du Cinéma, no. 173 (December):80.  
General comments from Guityry on Bresson's faultless sense of taste and lack of pretension.
- 305 HARTUNG, PHILIP T. "The Screen: Not for Burning." Commonweal (19 February):671.  
Positive review of Procès de Jeanne d'Arc, which Hartung prefers to the Dreyer version because of its "unswerving realism."
- 306 KAUFFMANN, STANLEY. "New Joan, Old Jokes." New Republic (13 February):26.  
Negative review of Procès de Jeanne d'Arc. Kauffmann admires Bresson's "purity of intention and execution," but pronounces it "not enough" to make the film moving.
- 307 KUHLBRODT, DIETRICH. "Der Prozess de Jeanne d'Arc." Filmkritik 9, no. 12 (December):694-95.  
Review of Procès de Jeanne d'Arc that argues that Bresson is a "painter" rather than a storyteller, that he paints a visual form rather than a narrative.
- 308 McANANY, EMILE G., and WILLIAMS, ROBERT. "Diary of a Country Priest." In Filmviewer's Handbook. Glen Rock, N.J.: Deus Books, Paulist Press, pp. 128-33.  
Routine wrap-up of the film in connection with its use in a film series, including questions for discussion.
- \*309 SEELMANN-EGGEBERT, ULRICH. "Vergessenes von Robert Bresson." Beilage zum Film-Dienst, no. 43 (27 October).  
Cited in entry 687.
- 310 SARRIS, ANDREW. "Film." Village Voice (18 February):15.  
Review of Procès de Jeanne d'Arc: "Masterly mise-en-scène linked to the deepest meanings imaginable." Sarris admires, but does not like this film, which "morbidly" emphasizes Jeanne's "professional virginity." Reprinted: entry 489.
- 311 TÉCHINÉ, ANDRÉ. "Bresson et le hasard." Cahiers du Cinéma, no. 170 (September):8.  
Report from the set of Au hasard, Balthazar.

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BOOK

- 312 DROUGET, ROBERT. Robert Bresson. Premier plan, no. 42. Lyon: Société d'Études, Recherches et Documentation Cinématographique, 109 pp.

Wide-ranging, irreverent study of Bresson that attempts to fit his work into the larger stream of modern art and literature. His themes are compared to those of Histoire d'O and Camus's L'Étranger, as well as Proust, Gide, Beckett, El Greco, Modigliani, and Valéry. Au hasard, Balthazar is discussed at length, and Bresson is generally characterized as a minimalist whose work expresses modern "boredom" and whose absence of breadth condemns him to making the same film over and over.

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- \*313 AJAME, PIERRE. "Le Cinéma selon Bresson." Les Nouvelles Littéraires (26 May).  
Cited in entry 417.
- \*314 ALEMANNO, ROBERTO. "Le Mani di ghiaccio di Bresson: I., un 'caso' non approfondito"; "II., Il Montaggio come 'medium' d'un rapporto dialettico." Cinéma (Rome), no. 57:3-12; no. 58:3-9.  
Cited in entry 645.
- 315 ANON. "Au hasard, Fahrenheit, Balthazar est fini." Téléciné, no. 131 (December):1-2.  
Editorial celebrating the careers and latest films of Bresson, Truffaut, and Resnais. Notes in particular their hard work and respect for the audience, which leads them to offer the "best of themselves."
- \*316 ARBOIS, JANICK. "Présence d'un âne et du mystère." Télérama, no. 856 (12 June):74.  
Cited in entry 557.
- \*317 ARMES, ROY. "Robert Bresson." In French Cinema Since 1946. Vol. 1, The Great Tradition. London: Zwemmer, pp. 128-45.  
First edition of entry 467. See that entry for annotation.

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- 318 "Au hasard, Balthazar de Robert Bresson (débat entre Mirielle Latil-LeDantec, Michel Estève, Stanislas Fumet, et Jean d'Yvoire." La Table Ronde, nos. 222-23 (July-August): 93-116.  
General discussion of Bresson's aesthetic principles and their variation as displayed in Au hasard, Balthazar. The debate becomes pointed over the question of the unusual number of characters (which for some of the critics means a new reliance on stereotyping) in the film. This, in turn, leads to a discussion of Bresson's essentially antirealist stance.
- 319 BABY, YVONNE. "Entretien avec Robert Bresson sur son film Au hasard, Balthazar: pas de parabole, pas de symbole." Le Monde (26 May):14.  
Bresson speaks about Balthazar, including comments on the role of dialogue, the importance of hands, and the presence of symbols.
- 320 "Balthazar au hasard: table ronde." Cahiers du Cinéma, no. 180 (July):32-35, 76-79.  
Lively debate among Jean-Louis Comolli, Michel Delahaye, André S. Labarthe, Jean Narboni, and François Weyergans on Au hasard, Balthazar: its place in film history, Bresson's theoretical ideas, and their relationship to this and other films.
- 321 BARONCELLI, JEAN de. "Au festival de Cannes: hors festival: Au hasard, Balthazar." Le Monde (17 May):14.  
Positive review of the film, which is sometimes "obscure and difficult," though always its enigmatic presence touches us.
- 322 BENAYOUN, ROBERT. "Cannes vingt: olé!" Positif, no. 79 (October):81-82.  
Attacks Bresson's audience as a passive minority who wish to turn the cinema into a "sort of non-Actor's Studio for neurasthenic zombies."
- \*323 BORY, JEAN-LOUIS. "Balthazar ou du braiement à la sonate." Art et Loisirs, no. 36 (1-7 June).  
Cited in entry 557.
- 324 BRINCOURT, ANDRÉ. "Pour le plaisir de Balthazar." Le Figaro (12 May):17.  
Article complimenting Roger Stéphane's television show on Au hasard, Balthazar as a good educational use of the small screen. It aired on 11 May 1966.

- 325 BUREAU, PATRICK. "Bresson o l'arte delle proporzioni (inter-  
•vista)." Cinema, no. 59:50-52.  
Translation of entry 326. Interview.
- 326 \_\_\_\_\_. "Bresson ou l'art des proportions." Les Lettres  
Françaises, no. 1133 (26 May-1 June):15-16.  
Statements by Bresson on improvisation, the wonders of  
the camera, the Bresson "look," sound, and writing dia-  
logue. Translated into Italian: entry 325.
- \*327 CAPELLE, ANNE. "Robert Bresson ho visto improvvisamente una  
testa d'asino riempire lo schermo." Cineforum 6, no. 56  
(June):425-28.  
Cited in entry 645. Interview.
- 328 CHAPIER, HENRI, et al. "Avec Au hasard, Balthazar, Robert  
Bresson donne au cinéma son premier film libre de toute  
influence." Combat (20 May):11.  
Chapier introduces a page dedicated to Au hasard,  
Balthazar with a review of the film that emphasizes its  
important place in film history due to its pure and direct  
language and implicit critique of film structure. Follow-  
ing this are statements by Bresson, Godard, Marguerite  
Duras, Louis Malle, Mag Bodard (the producer), and Roger  
Stéphane that are extracted from a television show produced  
by Stéphane and broadcast in Paris on 11 May 1966.
- 329 CHAPIER, HENRI. "Au hasard, Balthazar de Robert Bresson."  
Combat (26 May):8.  
Chapier reviews the film again pointing out two levels  
of meaning: in the narrative and in the "rhythms of light  
and sound."
- 330 CHARENSOL, G[EORGES]. "Humiliés et offensés: Au hasard,  
Balthazar." Les Nouvelles Littéraires, no. 2021 (26 May):  
14.  
Review that emphasizes the film as signaling a change in  
Bresson's work from the study of a single personality to  
the study of group relationships.
- 331 CHAUVET, LOUIS. "Les Films: Au hasard, Balthazar." Le  
Figaro (27 May):30.  
Negative review that argues that Bresson "erred" in con-  
structing a conventional scenario. Chauvet finds the end  
affecting, but it is too little after so many bad people  
and not enough of the donkey.

Writings about Robert Bresson

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- 332 COLLET, JEAN. "Le Drôle de chemin de Bresson à Balthazar." Études, no. 325 (July-August):80-91.  
Collet responds here to criticism that Au hasard, Balthazar is a disconnected narrative and a thematic break for Bresson. He compares it to Bernanos's Monsieur Ouine and argues that Balthazar is a typical Bresson character, most importantly in his capacity to feel.
- \*333 \_\_\_\_\_. "Éloge de l'âne." Télérama, no. 856 (12 June):75.  
Cited in entry 645.
- \*334 \_\_\_\_\_. Review of Au hasard, Balthazar. Signes du Temps (July-August).  
Cited in entry 347.
- 335 DURGNAT, RAYMOND. "Balthazar." Films and Filming 13, no. 3 (December):18, 51-52.  
Reviews Au hasard, Balthazar as a comment on all forms of feeling and a "perfect example of cinema of the absurd." Concludes that it's a "minor film" for Bresson, a "strange and compelling network of riddles."
- 336 \_\_\_\_\_. "Diary of a Country Priest." Films and Filming 13, no. 3 (December):28-32.  
A study of the film as a "dialectic of suicide and sacrifice"; also a plot outline, biographical information, production details, critical reactions, as well as Durgnat's reevaluation. Reprinted: entry 441.
- 337 GILSON, RENÉ. "Mon Dieu me quitterez-vous." Cahiers du Cinéma, no. 182 (September):69-71.  
Translated into English: entry 387. See entry 387 for annotation.
- 338 GODARD, JEAN-LUC, and DELAHAYE, MICHEL. "La Question: entretien avec Robert Bresson." Cahiers du Cinéma, no. 178 (May):26-35.  
Translated into English: entry 388. See entry 388 for annotation. Reprinted: entry 521.
- 339 GODARD, JEAN-LUC, and MERLEAU-PONTY, MAURICE. "Le Testament de Balthazar." Cahiers du Cinéma, no. 177 (April):58-59.  
Translated into English: entry 340. See entry 340 for annotation.

- 340 \_\_\_\_\_ . "Testament of Balthazar." Cahiers du Cinéma in English, no. 6 (December):44-45.  
A series of philosophical statements comprising a meditation on Au hasard, Balthazar. P. Adams Sitney (entry 625) states that it is "a page of excerpts from Maurice Merleau-Ponty altered in part by Godard" to refer directly to the film." Translation of entry 339.
- 341 GRAFE, FRIEDA. "Zum Beispiel Balthazar." Filmkritik 10, no. 7 (July):393-95.  
Positive review of Au hasard, Balthazar: Not a "picturesque animal story," but a tale of "great differences and extremes."
- 342 GRESSET, MICHEL. "Le Mettre en ordre: Robert Bresson." La Nouvelle Revue Française 14, no. 163 (July):168-69.  
Short account of a French television interview with Bresson conducted by Roger Stéphane, 11 May 1966.
- 343 JACOB, GILLES. "Au hasard, Balthazar." Sight and Sound 36, no. 1 (Winter):7-9.  
A dense catalog of themes, possible correlations, and impressions from the film: "Only Bresson can make us sense the ineffable, see the invisible, touch the intangible." Translation of entry 344.
- 344 \_\_\_\_\_ . "Au hasard, Balthazar de Robert Bresson." Cinéma 66, no. 107 (June):82-91.  
Translated into English: entry 343. See entry 343 for annotation.
- \*345 KLOSSOWSKI, PIERRE. Article on Robert Bresson. Arts (8 June).  
Cited in entry 312. Klossowski is a novelist who played the part of the corn merchant in Au hasard, Balthazar.
- 346 LACHIZE, SAMUEL. "Qui fait l'âne." L'Humanité (1 June):8.  
Positive review of Au hasard, Balthazar, though Lachize is unable to agree with the extremely pessimistic ideas.
- 347 MAURICE, RENÉ. "De Lucifer à Balthazar en suivant Robert Bresson." Lumière et Vie 15, no. 78 (May-August):31, 54.  
Study of Au hasard, Balthazar as an illustration of the "struggle between God and the devil." Many biblical references and parallels are explored, including an analysis of Gérard as the devil and Balthazar as Christ.

Writings about Robert Bresson

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- \*348 PERL, ILONA. Review of Au hasard, Balthazar. Film (Velber) (July).  
Cited in entry 687.
- 349 RIPKINS, MARTIN. "Zum Beispiel Balthazar." Filmkritik 10, no. 7 (July):396-97.  
Review of Au hasard, Balthazar, an alarmingly pessimistic work: "Death is the hope of the hopeless," and Au hasard, Balthazar is the epitome of this attitude.
- 350 ROUD, RICHARD. "Two (pre+ re)views." Sight and Sound 35, no. 3 (Summer):112-15.  
Lengthy synopsis and review of Au hasard, Balthazar: "Bresson has invented a new form of discourse . . . involving dialectics." Roud also elaborates on the sexual significance of the donkey.
- 351 SALACHAS, GILBERT. "Au hasard, Balthazar." Téléciné, no. 128 (May-June):60-61.  
Review in the "a première vue" section, commented on by other critics; here, by Janick Arbois, Gilles Jacob, Alain Taleu, Pierre Loubière, Henri Lemaître, and Michel Haristoy.
- 352 \_\_\_\_\_. "À propos de Au hasard, Balthazar: pour le plaisir d'écouter et de regarder Robert Bresson." Téléciné, no. 131 (December):3-10.  
Introduction and selections from the text of a television interview with Bresson conducted by Roger Stéphane. Salachas is particularly taken with Bresson's physical presence and attempts to describe his liveliness in the introduction. The interview itself consists of comments on Au hasard, Balthazar, its title, and its making.
- \*353 SCHMIDT, DIETMAR. Review of Procès de Jeanne d'Arc. Kirche und Film (June).  
Cited in entry 687.
- 354 S[ÉMOLUÉ], J[EAN]. "L'Eminente dignité des humbles." Esprit (June):1249-51.  
Review of Au hasard, Balthazar that describes it as a satirical film with a complex structure and clear intentions.
- 355 SONTAG, SUSAN. "Spiritual Style in the Films of Robert Bresson." In Against Interpretation. New York: Farrar, Straus & Giroux, pp. 177-95.  
Develops an argument for Bresson as the "master of the reflective mode," a classical style that postpones

emotional involvement by presenting form in an "emphatic way." Sontag delineates Bresson's formal means of creating detachment: the "doubling" of information, the "anti-dramatic, strongly linear" narrative, and the Brechtian acting. She then discusses the main theme of "confinement and liberty," and finally, Bresson's "anti-romantic and solemn" sensibility. Bresson, she concludes, creates works of great power that are not "just an assertion about the resources of the cinema . . . [but] an idea about life, about what Cocteau called 'inner style,' about the most serious way of being human." Reprint of entry 293.

- 356 "Testimonianze su Balthazar (Robert Bresson, Godard, Duras, Malle, François Reichenback, Roger Stéphane, Mag Bodard). Cineforum, no. 56 (October):516-19.  
Collection of statements from Stéphane's French television show of 11 May 1966 translated into Italian.
- 357 "Theorie und Praxis: Zum Selbstverstandnis des Films v. Robert Bresson." Filmkritik 10, no. 9 (September):523-28.  
Collection of excerpts from interviews and press conferences with Bresson that illustrate his theories on filmmaking. Most are from French sources translated into German.
- \*358 TILLIETTE, XAVIER. "Au Hasard, Balthazar." Dokumente (Cologne) (July).  
Cited in entry 557.
- 359 TOURNES, ANDRÉE. "Au hasard, Balthazar." Jeune Cinéma, no. 17 (September-October):22-23.  
Review that admires the formal beauty of the film, but is critical of the attempt at allegory and the unrelieved pessimism of the themes.
- 360 TRUFFAUT, FRANÇOIS. "A Certain Tendency of the French Cinema." Cahiers du Cinéma in English, no. 1 (January): 31-41.  
Truffaut's diatribe on the "tradition of quality" that dominated French cinema in the 1930s and 1940s, and its way of adapting literary works. Includes several references to Bresson as an "auteur" who adapts faithfully and cinematically, without the infusion of a false psychological realism that characterized the scripts of Jean Aurenche and Pierre Bost (the first adaptors of Journal d'un curé de campagne), Jacques Sigurd, and others. Translation of entry 93. Reprinted: entry 641.

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- 361 W[UILLEUMIER], M[ARIE]-C[LAIRE]. "Un Mauvais Rêve?" Esprit (June):1251-54.

In a review of Au hasard, Balthazar, Wuilleumier discusses the film in terms of its absent center, Balthazar, who exists only as a symbolic parallel to Marie. She argues that Balthazar remains entirely inaccessible, and is not revealed to the soul as all of Bresson's other main characters are. Reprinted: entry 487.

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- 362 CARDINAL, MARIE. Cet-été-la: suivi en annexe du scénario de J.-L. Godard. Paris: Julliard, 185 pp.

Journalistic account of Cardinal's experiences working with Bresson on Mouchette. She played the part of the mother and during the same period worked with Godard on Deux ou trois choses que je sais d'elle. The tone is very personal, having much to do with her being separated from her family, and a great deal of gossip is relayed. She delights in calling Bresson "Bob" behind his back, but finds the experience increasingly draining. The final chapter is typically ambivalent: She becomes ill and demands (after much hesitation) that her part be completed. Bresson is very attentive; they finish in one day, and he drives her home, where she is more than happy to be. But Bresson's car breaks down, and he returns for help, whereupon Cardinal rushes to hide in the bedroom, where (because she is sick) she "belongs."

SHORTER WRITINGS

- \*363 AGEL, HENRI. "Robert Bresson." In Les Grands Cinéastes que je propose. Paris: Éditions du Cerf, pp. 212-23.

Cited in entry 625.

- \*364 ANON. "Mouchette." Le Film Français (12 May).

Cited in entry 417.

- 365 ARNAULT, HUBERT. "Apparence de Robert Bresson: entretien avec Jean Vimenet." Image et Son, no. 210 (November): 57-72.

Vimenet, a painter, played the part of Mathieu the gameskeeper in Mouchette. In this interview, he speaks of Bresson's sadistic treatment of the people on the set (he himself was made to endure icy water for hours while

Bresson stood by warmly sweated), and sympathetically tries to explain the director's actions as those of a man lost in creativity. He says he came near hatred for Bresson during the shooting and painted several portraits at that time, three of which are reproduced here.

- 366 BABY, YVONNE. "Le Domaine de l'indicible." Le Monde (14 March):24.

In an interview, Bresson speaks of Mouchette, the Bernanos novel that it is taken from, and its relationship to Au hasard, Balthazar.

- 367 BARONCELLI, JEAN de. "Le Cinéma: Mouchette de Robert Bresson." Le Monde (14 March):24.

Positive review of this masterpiece, which is the "summit of a difficult journey."

- 368 BAZIN, ANDRÉ. "Le Journal d'un Curé de Campagne and the Stylistics of Robert Bresson." In What is Cinema? Translated by Hugh Gray. Berkeley: University of California Press, pp. 125-43.

A famous essay, which translator Gray calls "the most perfectly wrought piece of film criticism" that he has ever read. It is a dense description of "the most paradoxical, maybe even the most complex [aesthetic principles] . . . ever manifest in a sound film." The first principle is one of "insidious fidelity" to the text; instead of developing images from the novel, Bresson avoids the "filmic" descriptions that are there and concentrates on the "literary" material. The second is more complex, an "interplay of literature and realism," whereby Bresson refuses to adapt dialogue (from the journal descriptions of conversations), insists that what dialogue there is not be interpreted, but spoken, and refuses the possibilities of psychological development. "Thus, this so-called badly acted film leaves us with the feeling of having seen a gallery of portraits whose expressions could not be other than they were." This last is really the core of the essay, a rare demonstration of what in Bresson criticism is generally presented as a truism: the revelation in the film of a "soul." Bazin calls it an "ontological conflict between two orders of events," the physical reality of the actor, and the "written reality" of the text; these two, "when confronted on the screen reveal their single common measure--the soul." Translation of entry 44. Reprinted: entries 433, 689.

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- 369 BENAYOUN, ROBERT. "En trois personnes." Positif, no. 85 (June):49-52.  
Review of Mouchette. Benayoun praises the bumper-car scene ("when Bresson wants to, he knows the technique") and ridicules the rest as "ritual masturbation."
- 370 BERTIN, CELIA. "Cinéma: une écriture avec des images et des sons." La Revue de Paris 74 (May):139-41.  
Positive review of Mouchette, though Bertin is critical of the heavy-handed metaphors.
- 371 BILLARD, PIERRE. "Cinéma: un pur chef d'oeuvre sous Le Soleil de satan." L'Express (13 March):60-61.  
Positive review of Mouchette noting that the film is organized around the looks of the characters and describes Bresson's cinema as "a window wide open on the palpating shadows of life."
- 372 BORY, JEAN-LOUIS. "De la misère au Magnificat." Le Nouvel Observateur (15 March):40-41.  
Bory is upset by Mouchette, this darkest, most pessimistic of Bresson's works, and argues that by his sensuality and cruelty, he separates himself from the less modern, but more sensitive Bernanos. Reprinted: entry 497.
- 373 BOUSSINOT, ROGER. "Robert Bresson." In Encyclopédie du cinéma. Paris: Bordas, pp. 134-35, 410-11, 834-35.  
Survey of Bresson's work that judges Les Dames du Bois de Boulogne to be the height of his career; also an account of the two opposing French critical views, which are resolved in a notion of Bresson as a particular "cloistered" case.
- 374 CAMERON, IAN. "Robert Bresson." In Interviews with Directors. Edited by Andrew Sarris. New York: Bobbs-Merrill, pp. 25-30.  
Reprint of entry 254.
- 375 CHAPIER, HENRI. "Mouchette de Robert Bresson: le couronnement d'une belle théorie du cinématographe." Combat (15 March):8.  
Review that finds the film perfect and the rape scene the "poignant and despairing" center of the "scrupulous application" of a "brilliant theory."

- 376 [CHARENSOL, GEORGES.] "Signes: Mouchette." Les Nouvelles Littéraires, no. 2063 (16 March):14.  
Positive review. Charensol feels the "sordid reality" becomes almost "surreal" in Bresson's hands, producing a wholly different beauty from what the naturalistic images would indicate.
- 377 CIMENT, MICHEL. "Bibliographie." Positif, no. 83 (April): 62-63.  
Essay review of Drouguet's Robert Bresson (entry 312), which is admired for its "fresh approach," having been written by a nonspecialist.
- \*378 COLLET, JEAN. "Mouchette." Signes du Temps (May).  
Cited in entry 417.
- \*379 COLLET, J. "Mouchette." Télérama (26 March).  
Cited in entry 417.
- 380 DADOUN, ROGER. "Bilan de Bresson." La Quinzaine Littéraire (15-30 April):28.  
In a review of Mouchette, Dadoun deemphasizes the religious aspects of Bresson's work and concentrates on his "world oriented toward death." He brings good evidence to bear on the notion of Bresson as a "cinéaste of violence" with close ties to the ideas of Schopenhauer.
- 381 DENTON, CLIVE. "Au hasard, Balthazar." Take One 1, no. 5:33.  
Positive review. Denton notes an "awareness of paradox" new to Bresson's work and pleads against "the probable neglect of an immeasurably fine and beautiful film."
- \*382 ESTÈVE, MICHEL. "De Bernanos a Bresson." Cineforum, no. 67 (September):526-42.  
Cited in entry 645.
- 383 \_\_\_\_\_. "De Bernanos à Bresson." Esprit, no. 360 (May): 925-29.  
Review of Mouchette comparing it to the Bernanos novel. Estève argues that Bresson's more modern adaptation, which deemphasizes the dialogue, leaves the supernatural and dream aspects of the novel for waste.
- \*384 FENNEC, CLAUDE. "Mère sainte Bob." Arts-Loisirs (15 March).  
Cited in entry 417.

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- 385 GARDIES, RENÉ. "Mouchette." Image et Son, no. 207 (May): 145-47.  
Positive review of Bresson's "first truly dark film."
- 386 GERVAIS, GINETTE. "Mouchette." Jeune Cinéma, no. 22 (April): 31-33.  
Review suggesting that this film was perhaps too easy for Bresson to make and hence reveals complacency in his feelings and degeneracy in his style. As such, it cannot approach the heartfelt sympathy of Bernanos's novel.
- 387 GILSON, RENÉ. "My God, Wilt Thou Forsake Me?" Cahiers du Cinéma in English, no. 11 (September):54-56.  
In a review of Au hasard, Balthazar, Gilson discusses Bresson's "no longer cultivated" sensibility. Bresson is "detached, lighter than air . . . a sum of refusals," and a "man of contention . . . who will never take up the sickle of a definitive message." And his film is "subtly unhealthy, as there is something unhealthy in all religiosity, whereby precisely it is fascinating." Translation of entry 337.
- 388 GODARD, JEAN-LUC, and DELAHAYE, MICHEL. "The Question: Interview with Robert Bresson." Cahiers du Cinéma in English, no. 8 (February):5-27.  
In a long interview, Bresson compliments Godard on his films and speaks about people of talent, actors, and the complexity of character, why he does not go to see films, and Au hasard, Balthazar, "the freest film I've ever made." Translation of entry 338.
- 389 GREGOR, PAUL. "Die Spirituelle Ästhetik Robert Bressons." Schweizer Rundschau 66, nos. 7-8 (July-August):406-22.  
Long analysis of Bresson's films through Au hasard, Balthazar. Gregor argues that Bresson investigates the battle (which ends in redemption) between God and his fallen angels against a disordered and disquieting background. The analysis depends on various theological concepts that describe the characters as the "chosen ones," who are blessed with a "saving grace" and predestined to a tragic life. Also a gestalt-influenced discussion of Bresson's "practical art" and his evangelistic view of Christ and religion.

- 390 JACOB, GILLES. "Mouchette: une étude du film de Robert Bresson." Cinéma, no. 116 (May):50-59.  
A listing of images and possible interpretations. Jacob suggests that the film is superior to the novel; in fact, very little of it was taken from the novel.
- 391 JOHNSON, WILLIAM. "Balthazar." Film Quarterly 20, no. 3 (Spring):24-28.  
Describes Bresson's career as a series of ups (richness) and downs (rigor). Au hasard, Balthazar is a high point that fuses these extremes by having several main characters instead of one. Reprinted: entry 481.
- 392 KOTULLA, THEODOR. "Mouchette." Filmkritik 11, no. 9 (September):512-14.  
Review of the "most paradoxical film Bresson has ever made"; by adding the bumper-car sequence to Bernanos's gloomy tale, Bresson expresses in the person of Mouchette both the desperation and joy of life.
- 393 LABARTHE, ANDRÉ S. "La Cybernétique de Robert Bresson." Cahiers du Cinéma, no. 189 (April):63-64.  
Review of Mouchette arguing that it is a film "done in the manner of Bresson," as if by a student in Bresson's absence. In place of synecdoche, we get naturalistic inserts; the film is not only naturalistic, but complacent in its persistent visual tautologies and the unrelieved misfortune that surrounds Mouchette. Labarthe concludes that it is more like Zola than the Bresson of Procès de Jeanne d'Arc.
- 394 LOUBIERE, PIERRE. "Mouchette." Téléciné, no. 133 (February-March):60.  
Positive review with comments by Henri Chapier, Pierre Billard, Jean-Louis Bory, Pierre Marcabru, and Georges Sadoul.
- \*395 MARCABRU, PIERRE. "Mouchette: une étape de plus vers l'ascèse." Arts-Loisirs (15-21 March).  
Cited in entry 557.
- 396 MORTIER, MICHEL. "Mouchette." Téléciné, no. 134 (August-September):26-37. [Fiche no. 473.]  
Sections on the construction, montage, composition, sets, sound, and each character. Mortier emphasizes the universality and directness of the film, and suggests the presence of a wedding motif in the final death scene.

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- 397 MURAT, N[APOLÉON]. "Bresson s'explique sur son nouveau film." Le Figaro Littéraire (16 March):3.  
Interview on Mouchette that emphasizes Bresson's feelings about Bernanos, his interpretation of the novel, and his disagreements with Bernanos's ideas.
- 398 NATAF, RAPHAEL. "À l'écran: Balthazar et les autres." Français Dans le Monde, no. 46 (January-February):52.  
Positive review of Au hasard, Balthazar that interprets Balthazar as a symbol of human isolation, separated from others by his innocence and impotence.
- 399 . "Mouchette." Français Dans le Monde, no. 49 (June): 52-53.  
Positive review that suggests that Mouchette's misfortunes are of two kinds: the cruelty of the characters who surround her and the obsessive scrutiny of Bresson himself.
- 400 PENA, JOSÉ. "Au hasard, Balthazar." Téléciné, no. 133 (February-March):1-12. [Fiche filmographique, no. 468.]  
Synopsis and sections on the imagery, the découpage and montage, each of the characters, and the Christian theme. In particular, Pena illustrates the care taken in the making of the film.
- 401 PEZERIL, DANIEL. "Mouchette entre Bernanos et Bresson." Les Nouvelles Littéraires, no. 2063 (16 March):3.  
Mostly a discussion of Bernanos's two different Mouchettes: Sous le soleil de satan and Nouvelle histoire de Mouchette.
- 402 RHODE, ERIC. "Robert Bresson." In Tower of Babel: Speculations on the Cinema. New York: Chilton Books, pp. 33-47.  
An overview of Bresson's career through Procès de Jeanne d'Arc. Rhode discusses it in terms of paradox and purification, Bresson's detailed documentation of the real, and his fascination with formalist constructions. He concludes that Bresson measures the present "against the highest intellectual and moral standards of the 18th century," and therefore "works in a void."
- 403 RIPKINS, MARTIN. "Im Wettbewerb: Mouchette." Filmkritik 11, no. 6 (June):309.  
Positive review of this "simple" film, which refuses poeticization and theological implications.

- 404 ROULET, SEBASTIEN. "La Si Belle Éthique de Robert Bresson." Cahiers du Cinéma, no. 189 (April):64-65.  
Review of Mouchette that points to its looser construction as a new departure for Bresson. Roulet distinguishes two forms of gesture in the films and levels of meaning that accompany each.
- 405 SADOUL, GEORGES. "Conversation plutôt qu'interview avec Robert Bresson sur Mouchette." Les Lettres Françaises, no. 1174 (16 March):18-19.  
In an interview, Bresson comments on adaptations, sound, and his working methods.
- 406 \_\_\_\_\_. "Danse de mort." Les Lettres Françaises, no. 1174 (16 March):19-20.  
Review of Mouchette, which Sadoul values for its purity and considers to be a protest against violence and cruelty.
- \*407 SÉMOLUÉ, JEAN. "Mouchette l'evolusione di uno stile." Cineforum, no. 67 (September):513-25.  
Cited in entry 557.
- 408 SUSINI, MARIE. "Monsieur Bresson." Nouvel Observateur (15 March):42-43.  
Susini, a novelist who played the gamekeeper's wife in Mouchette, describes here her "strange experience," Bresson's courtesies and condescension, and her awe of him.
- 409 TAYLOR, JOHN RUSSELL. "Bresson Masterpiece Among New Paris Films." Times (London) (5 April):10.  
Short review of Mouchette: "Quite simply, and without any shadow of a doubt, a masterpiece."
- 410 TILLIETTE, XAVIER. "Les Films: Mouchette de Robert Bresson." Études (May):663-65.  
Favorable review, primarily a comparison of Bernanos's Nouvelle Histoire de Mouchette and Bresson's films.
- \*411 U[NGUREIT], H[EINZ]. "Ein Veränderer des Films." Frankfurter Rundschau (25 September).  
Cited in entry 687.
- \*412 VISCIDI, FIORENZO. "Cinema e liberta." Cineforum, no. 67 (September):497-512.  
Cited in entry 625.

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BOOKS--NONE

SHORTER WRITINGS

- 413 ABDELMOUMEN, SMIHI. "Entretien avec Robert Bresson." Image et Son, no. 215 (January):68-71.  
For a special issue on sound, an interview with Bresson on his use of it, including specifics on his method of gathering and rearranging sounds, as well as his use of music.
- 414 CHABOT, JACQUES. "L'Accueil de la critique en 1937-1967." La Revue de Lettres Modernes, nos. 175-179:109-80. [Études Bernanosiennes, no. 9.]  
Extensive, detailed essay on the French critical reactions to the book and the film. Chabot decries the "myths" of the naturalistic, old-fashioned Bernanos and the pure, modern Bresson. Discusses the attitude toward violence, the Catholicism, and the social conscience that drives each work.
- 415 CLURMAN, HAROLD. "Films." Nation (7 October):348.  
Positive review of Mouchette: "Every shot of the picture is a simple and telling declarative sentence."
- 416 ESTÈVE, MICHEL. "De Nouvelle Histoire de Mouchette à Mouchette ou le passage du réalisme surnaturel au réalisme poétique." L'Esprit Créateur 8, no. 4 (Winter):268-83.  
Lengthy analysis of the film and the novel, and the distinctly different tone that characterizes each.
- 417 \_\_\_\_\_, ed. "Nouvelle Histoire de Mouchette de Bernanos à Bresson." La Revue de Lettres Modernes, nos. 175-179. [Études Bernanosiennes, no. 9.]  
Special issue with three articles on Bernanos's novel and two on Bresson's film: "Bernanos and Bresson," by Pierrette Renard-Georges, and "L'accueil de la critique en 1937 et 1967," by Jacques Chabot. See entries 414, 422 for annotations.
- 418 GREENSPUN, ROGER. "Classic Cinema." Film Society Review 4, no. 2 (October):23-28.  
Review of Mouchette. Greenspun argues that the portrait of the girl is based too much on worldly, human concerns to "submit meaningfully to the elegant finality of her death,"

which is "perhaps more beautiful than any other sequence in Bresson's virtuoso cinema."

- 419 MICHELSON, ANNETTE. "Etc." Commonweal (29 November):318-19.  
Short but suggestive article on Bresson's style and the failure of our "literary culture" to accord it the understanding granted other poetic styles. "Bresson's films constitute an oeuvre all the more unique in that it commands, despite the steadily explicit intensification of the Christian theme, the kind of admiration which goes to the freshest and most deeply innovative art in a secular age."
- 420 MILNE, TOM. "Mouchette." Sight and Sound 37, no. 3 (Summer): 152-53.  
Review that describes the film as a "thinner experience" after the complexities of Au hasard, Balthazar. Mouchette and Marie, however, are said to mark a new kind of character for Bresson, one who is solitary not by choice, but by imposition. This in turn marks a "shifting of the emphasis from the malleability of the Christian soul to the implacable indifference of the Christian world."
- 421 PETRIE, GRAHAM. "Mouchette." Film Quarterly 22, no. 1 (Fall):52-56.  
Petrie points out the "rhythmic and visual bases" of the film that "act as a controlling counterbalance to the emotions contained in the material." He delineates a theory of interiorization through the nature and placement of Bresson's images, and argues that the film, in its refusal to sentimentalize, succeeds in being "deeply compassionate and moving."
- 422 RENARD-GEORGES, PIERRETTE. "Bernanos et Bresson." La Revue de Lettres Modernes, nos. 175-179:83-106. [Études Bernanosiennes, no. 9.]  
Detailed comparison of the novel and the film. Extensive quotes from the book illustrate Bresson's fidelity to its atmosphere and aesthetic, but the author feels that Bresson misses the depth of Bernanos's portrait of Mouchette by concentrating arbitrarily on the events and things that surround her.
- 423 RHODE, ERIC. "Mouchette." Listener (21 March):10.  
Notes that Bresson has abandoned the guidelines of allegory and so made it impossible to know what Mouchette represents. Nonetheless, he "has managed to hew a neo-classical tragedy out of the lives of near cretins."

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- 424 CAMERON, IAN, ed. The Films of Robert Bresson. London: Studio Vista, 127 pp.  
Collection of critical articles by Amedée Ayfre, Raymond Durnat, Daniel Millar, Leo Murray, and Charles Barr. See separate entries for annotations. Also a filmography by Elizabeth Cameron. This first edition is lacking some of the material of the 1970 American edition (entry 464).

SHORTER WRITINGS

- 425 AMIEL, MIRIELLE. "Une Femme douce: sans bruit ni fureur." Cinéma 69, no. 140 (November):113-14.  
Review that describes the film as a product of the "perfect union of subject, author, and time." Though the film is markedly lacking in political trappings, it treats one of the major social questions of the sixties: "the impossibility of living for or with another when one cannot accept and live for oneself."
- 426 ANON. "Bresson Talks About His First Film in Color." Cinema Canada (January-February).  
Statements from Bresson on color and from Ghislain Cloquet on working with Bresson.
- 427 ANON. "Cinema: Festivals." Time (26 September):95.  
Review of Une Femme douce that sees it as Bresson's most accessible film and the "best of the festival."
- 428 AUDINET, PIERRE. "Cinéma: Bresson, Chabrol, Melville." La Revue de Paris 76 (November):137-38.  
Review of Une Femme douce in which the author meditates on his lack of sympathy with the fixed notions of Bresson's cinema.
- 429 AYFRE, AMEDÉE. "The Universe of Robert Bresson." Translated by Elizabeth Kingsley-Rowe. In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 6-24.  
Ayfre describes Bresson's universe as one of "unfailing unity," then discusses the various poles of Bresson's work: the balance of abstraction and reality achieved through the use of concrete detail; the shift between films from character to person, as Bresson increasingly leaves our knowledge of his characters short of a full portrayal; the movement from loneliness to communication, a process Bresson

explores graphically through his use of space and time; and the movement from immanence to transcendence, which Bresson portrays through paradox, death, and the "inexpressiveness of faces." He concludes that "one cannot fail to be struck" by Bresson's youthfulness. "With an imperturbable disregard for the cinema around him . . . [he has] only to be himself to gain quite naturally a place in the vanguard . . . of the New Wave." Translation of entry 129.

- 430 BARR, CHARLES. "Au Hasard, Balthazar." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 106-14.

After an introduction disparaging the distortions of criticism that wrap a film up "too neatly," Barr inaccurately describes the film and interprets it at length. The essay attempts to unite the film through the concepts of will and responsibility, and eventually concludes that it is "profoundly ambivalent."

- 431 \_\_\_\_\_. "Mouchette." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 115-23.

Mouchette is described as a "dialectic between involvement in the world and withdrawal from it." For the majority of the essay, Barr compares the film positively to Journal d'un curé de campagne.

- 432 BAUD, RENÉ-CLAUDE. "Panorama critique: Robert Bresson." In Cinéma et sa vérité. Edited by Amedée Ayfre. Paris: Éditions du Cerf, pp. 208-13.

This essay reviews Ayfre's criticism of Bresson in Dieu au cinéma (see entry 75) and elsewhere. Baud suggests that between Ayfre and Bresson there is a "spontaneous and total sympathy" that is expressed in their fascination with the questions of grace and free will.

- 433 BAZIN, ANDRÉ. "Le Journal d'un Curé de Campagne." In The Films of Robert Bresson. Edited by Ian Cameron. Translated by Hugh Gray. London: Studio Vista, pp. 51-66.  
Reprint of entry 368.

- 434 BORY, JEAN-LOUIS. "Un bel iceberg." Le Nouvel Observateur (8 September):42.

Review of Une Femme douce in which Bory criticizes the plot contrivances surrounding the husband's ignoble past and claims that at least one of the scenes makes no sense because of Bresson's transposition from the nineteenth to the twentieth century. By scorning the psychological, he

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says, "Bresson condemns his characters to nonexistence."  
Reprinted: entry 541.

- 435 BRAUCOURT, GUY. "Robert Bresson: saisir l'insaisissable." Les Lettres Françaises, no. 1299 (10 September):15.  
Part interview and part review of Une Femme douce; Bresson comments on the film, on suicide, on the themes of money and communication.
- 436 BURCH, NOËL. Praxis du cinéma. Paris: Gallimard.  
Translated into English: entry 542. See entry 542 for annotation.
- 437 CAMERON, IAN. "Robert Bresson." In Interviews with Directors. Edited by Andrew Sarris. New York: Avon, pp. 46-50.  
Reprint of entry 254.
- 438 CAPDENAC, MICHEL. "Une Sonate à deux voix." Les Lettres Françaises, no. 1299 (10 September):16.  
Review of Une Femme douce, a film that concretely portrays the abyss between any two people. Bresson is the only filmmaker to conceive and use an autonomous grammar, the only "musician of film."
- 439 CHEVALLIER, JACQUES. "Une Femme douce." Image et Son, no. 232 (November):120-24.  
Positive review that emphasizes the economic relationship between the characters and the symbolic playing out of the plot--the young innocent crushed by the orderly oppressive man.
- 440 DURGNAT, RAYMOND. "Les Anges du Péché." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 25-32.  
Durnat discusses the film as part of Bresson's "non-humanist" vision, and says that its atmosphere, its "sense of convent life," is its "strongest claim to greatness." He also places Bresson in the classical tradition that "excludes," and sketches in his place as a "pioneer of the anti-rhetoric and negativism of Godard, Antonioni, Warhol, and Dvoskin."
- 441 . "Le Journal d'un Curé de Campagne." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 42-50.  
Slightly changed, but essentially the same essay as entry 336.

- 442 ESTÈVE, MICHEL. "Choix des films: Une Femme douce de Robert Bresson ou le silence du couple." Études (October):406-8.  
Positive review of Bresson's "most direct film," which is a reflection on love in modern society. Estève particularly notes the "citations" that form part of the structure of the film.
- 443 GERVAIS, GINETTE. "Une Femme douce." Jeune Cinéma, no. 41 (October):35-36.  
Positive review of this "most Bressonian" of films, which refuses us the satisfaction of understanding, but nonetheless commands our attention at every "impeccable image."
- 444 GREENE, CALVIN. "Ars Theological: Man and God at the New York Film Festival." Cinéaste 3, no. 2 (Fall):6-10, 36.  
Reviews and a comparison of Une Femme douce and Ma nuit chez Maud as they fit into the Pascalian-Jansenist philosophical tradition. Greene speculates on the faith of the two main characters and concludes that grace is the alienating, isolating factor for all of Bresson's characters, which creates an "unconsolable vision."
- 445 GREENSPUN, ROGER. "Festival Presents Bresson's Une Femme Douce." New York Times (18 September):62.  
Positive review: "The usual language of critical praise seems beside the point in discussing Bresson's films."
- \*446 MARTIALY, FELIX, et al. "Conversacion con Robert Bresson." Film Ideal, nos. 214-215:180-93.  
Cited in entry 645.
- 447 MEKAS, JONAS. "On Bresson and Une Femme Douce." Village Voice (2 October):46.  
Mekas's reflections upon seeing the film for the first time are more poetic than critical: "About flowers picked and never taken home. . . . About bourgeois jealousy. About jealousy. . . . About two diagonal lives." Reprinted: entry 557.
- 448 MILLAR, DANIEL. "Les Dames du Bois de Boulogne." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 33-41.  
Discusses the film in relation to Bresson's other work and considers it an oddity in that respect. Millar makes specific comparison to the original Diderot story and pinpoints the additions and changes, particularly to the character of Agnès. Various camera and sound effects are

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listed, as well as Bresson's "expressive use of physical objects," but Millar comes to no conclusion, evidently feeling the film to be of an interim nature.

- 449 \_\_\_\_\_. "Fires Were Started." Sight and Sound 38, no. 2 (Spring):100-4.  
In a discussion of Humphrey Jennings's film Fires Were Started (1943), Millar finds similarities with Bresson's work: in their classical unity, purity in pursuit of that unity, and fascination with the coexistence of film as document and art.
- 450 \_\_\_\_\_. "Pickpocket." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 82-89.  
Discusses Pickpocket as atypical, a film quickly and simply made, with a "relatively straightforward basic pattern." Millar then switches to a view of it as the prototypical Bresson film in its extremely careful editing and easy balance of improvisation and rigor. This balance is especially evident in the virtuoso pickpocketing scenes shot in the streets of Paris.
- 451 MURRAY, LEO. "Un Condamné à Mort S'Est Échappé." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 68-81.  
Factually inaccurate article that portrays the film as a celebration of the theological mystery of human free will. Murray analyzes the beginning sequence and sees the entire film as an elaboration of it.
- 452 \_\_\_\_\_. "Le Procès de Jeanne d'Arc." In The Films of Robert Bresson. Edited by Ian Cameron. London: Studio Vista, pp. 90-105.  
Detailed essay in which Murray describes the formal elements that make up this "very musical film" and argues that Bresson's fragmentation of time and space is an attempt to realistically present Jeanne's point of view, "to make us see the voices."
- \*453 NAHUN, A. J. "Conversazione con Bresson." Filmcritica, no. 201:311-13.  
Cited in entry 645. Interview.
- 454 OUDART, JEAN-PIERRE. "Bresson et la vérité." Cahiers du Cinéma, no. 216 (October):53-56.  
A poetic essay that defies summary, but here are some hints of its richness: Oudart examines Bresson's attempt to create "a discourse totally transitive . . . the utopia

of a unique meaning." In this, Bresson avoids words (other than someone else's) and acting, denouncing both as representation. But despite these precautions, he must always risk losing this carefully photographed "truth" during the editing (*écriture*). From this long and sketchy introduction, Oudart moves to a Freudian-inspired discussion of Une Femme douce, a film in which "it is obvious that, for Bresson, nothing has weight. . . . No more subjective images, intentional or not, and no more obsessive right angles. . . . Bresson is through with the eroticism of a point of view." He inscribes in this film "the death of meaning . . . the absence of Truth" that the telling of any fiction is: "Reading is to truth as desire is to love. . . . It is not the desire that is the problem for Bresson's characters, but love. . . . How can there be truth in their relationship, if in their communication, an Identity is not created by the signs exchanged?" The problem for Bresson is that the man "is looking for the difference, the absence, fascinated by lie, attached to his own jealousy"; while the woman is "looking for the presence, the Identity, the Truth"--all, by Bresson's insistent conclusion, unavailable. Still, Bresson asks, how can representation be avoided? What must be inscribed in the film to ensure the truth? And thus, he marks this otherwise "anonymous film," and justifies this "fantastic obliteration, this editing that could not create anything."

455 . "La Suture." Cahiers du Cinéma, no. 211 (April): 36-39; no. 212 (May):50-55.

Oudart is a formidably dense theorist, and Bresson has been a persistent inspiration to him (see index). Here, in a linguistics-based analysis of Bresson's style as demonstrated in Procès de Jeanne d'Arc, Oudart defines cinematic discourse as being traditionally sealed by the "suture," a binding of one shot to the next that represents "the relationship of the subject to the chain of his discourse." A suture is most perfect (seamless, after the Hollywood cinema) when the subject disappears ("ignores itself"), when the space of the "absent" (an "echo" of the framed space of the "present") is explained diegetically by a succeeding shot. By using repeated shot-reverse shots and an oblique angle of framing ("frankly admitted and used as a system") that results in the character's glance being imperfectly subtended, Bresson reserves, that is, never visibly defines--part of the space of the absent. This space is reserved for the "imaginary subject of the discourse," and the suture is then able to reveal this "other" subject. In this way, Bresson is shown to be "without

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doubt the first cinéaste to not put the system [of the suture] . . . into practice (other than inopportunately) but to use it as a cinematographic principle."

In part 2 of the essay, Oudart again defines the absent as a product of a "vacillating image whose elements successively hide each other," and its revelation is a "key moment which places the image in the order of the signifying and the cinema in the order of discourse." Oudart claims that the spectator's imagination plays most freely in those instants between the revelation of the absent and its replacement in the discourse by a reverse shot, and so criticizes Au hasard, Balthazar for its "discourse that does not cease to signify itself." The film thus becomes a "dead letter . . . its syntax emerging at every moment as the only signified of the film." Translated into English: entries 673, 717.

\*456 PFLAUM, GÜNTHER. Review of The Trial of Joan of Arc. Jugend Film Fernsehen, no. 3.

Cited in entry 687.

457 ROUD, RICHARD. "Memories of Resnais." Sight and Sound 38, no. 3 (Summer):124.

In an interview, Resnais comments on the meticulous soundtracks and poetic dialogue of Bresson's early films.

458 S[ÉMOLUÉ], J[EAN]. "Doute et certitude: Une Femme douce." Esprit, no. 11 (November):714-16.

The film is an overwhelming success for Sémolué; he claims that its depth of ideas, both visual and dramatic, is even more impressive than Au hasard, Balthazar.

459 SÉMOLUÉ, JEAN. "Une Femme douce." Téléciné, no. 157 (December):7-18. [Fiche filmographique, -no. 517.]

Synopsis and critical sections on the adaptation from Dostoevsky; the theme of the city, its noise and complexity that reverberates in the plot structure; the theme of the apartment as a privileged place, refuge, and prison; the characters; and finally, the theme of incommunication.

\*460 SKOLLER, DONALD S. "Praxis as a Cinematic Principle in Films by Robert Bresson." Cinema Journal 9, no. 1 (Fall):13-22.

Cited in entry 625.

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- 461 WAGNER, JEAN. "Une Femme douce." Téléciné, no. 155 (August-September):36-37.  
Short review of "the most classic" of Bresson's films; Wagner compares the heroine to Antigone and claims that Une Femme douce marks the point where Bresson's style "establishes itself as universal."
- 462 WENDERS, WIM. "Kritischer Kalendar: Mouchette." Filmkritik 13, no. 12 (December):753.  
In an admiring review, Wenders hypothesizes that the "creator" of the photographic image would have been pleased to know that the invention is being used so "unfathomably well."
- 463 ZIMMER, CHRISTIAN. "Cinéastes du verbe." Les Temps Modernes, no. 279 (October):569-74.  
Review of Une Femme douce, Bresson's "first non-Christian film." Zimmer argues that the characters never communicate, the unknown is never bridged, and the film is therefore unsatisfying because of its failure to fulfill in expected Bressonian terms.

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BOOK

- 464 CAMERON, IAN, ed. The Films of Robert Bresson. 2d ed. New York: Praeger, 145 pp.  
Second edition of entry 424. Includes two new articles: an interview by Ian Cameron and an essay by Phil Hardy. See entries 470, 477 for annotations.

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- 465 ARMES, ROY. "Cinema: The Art of Robert Bresson." London Magazine 10, no. 7 (October):77-80.  
Even-handed study of Bresson's work through Une Femme douce. Armes stresses the poetry of the films and the careful selection of "incidents from the flow of everyday life," through which Bresson, by his control of speech and gesture, conveys the oppressiveness of life. He also argues that the collaboration with each successive photographer has signaled a major change in style for Bresson.
- 466 \_\_\_\_\_. French Film. London: Studio Vista, pp. 89-92.  
Short wrap-up of Bresson's career.

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- 467 \_\_\_\_\_. "Robert Bresson." In French Cinema Since 1946.  
Vol. 1, The Great Tradition. London: Zwemmer, pp. 128-45.  
An introduction to Bresson's work as a whole, with a  
good description of his style, mostly in quotes that have  
been taken from interviews with Bresson. Armes claims that  
Bresson is "interested in the spiritual and emotional  
aftermath of violent and startling events." Reprinted:  
entry 688.
- 468 ATWELL, LEE. "Une Femme Douce." Film Quarterly 23, no. 4  
(Summer):54-56.  
Atwell argues that the film is not a typical example of  
the Bressonian universe because Bresson has "eliminated any  
spiritual or religious context." He approves of Bresson's  
moving "into a freer and more relaxed style" and concludes  
that his work continues to be a "vision of the invisible."
- 469 BAXTER, BRIAN. "Une Femme Douce." Film (London), no. 57:19.  
Cited in entry 625.
- 470 CAMERON, IAN. "Appendix: Interview." In The Films of Robert  
Bresson. 2d ed. Edited by Ian Cameron. New York:  
Praeger, pp. 134-37.  
Reprint of entry 254.
- 471 CHIN, DARYL. "The Films of Robert Bresson." Program notes.  
New York: Museum of Modern Art.  
Notes for a retrospective at the Museum of Modern Art,  
29 January-9 February 1970. Short articles on each of the  
films through Une Femme douce; Chin sees Bresson's work as  
a "supreme example of Christian tragedy."
- \*472 FARGIER, JEAN-PAUL. "Une Femme douce." Cinéthique, no. 6  
(January-February).  
Cited in entry 644.
- \*473 FOGLIEHI, MARIO. "A proposito di stesso . . ." Revista del  
Cinematografa, no. 6:283-84.  
Cited in Film Periodical Index, 1970.
- 474 GOW, GORDON. "A Gentle Creature." Films and Filming 17,  
no. 3 (December):45-50.  
Negative review of Une Femme douce, though Gow is im-  
pressed with the cinematography. The main character, how-  
ever, "appears to develop all the symptoms of a thorough  
going bitch," and the scene from Hamlet is "too crude a  
put-down of the antithesis of [Bresson's] . . . own spare  
style."

- 475 GREENSPUN, ROGER. "The Screen: Au Hasard, Balthazar." New York Times (20 February):31.  
Greenspun sees the film as differing from other Bresson works "in the degree to which it accepts and sustains a multiplicity of actions, objects, and . . . characters." Though it "proceeds by contraries," Balthazar is "Bresson's most appealing hero," and the film is the "only essential moviegoing in New York."
- 476 \_\_\_\_\_. "Screen: Bresson's Mouchette Opens." New York Times (13 March):29.  
Review describing Mouchette as Bresson's "most human heroine" and her death so beautiful as to suggest "a theatricalism of the spirit." But the film "falls into curious melodramatics," and "the ending has too narrow an emotional base."
- 477 HARDY, PHIL. "Une Femme Douce." In The Films of Robert Bresson. 2d ed. Edited by Ian Cameron. New York: Praeger, pp. 127-33.  
An interpretation of the film based on liberation and death, freedom and privacy, and contemplation: "In Bresson, details are not signifiers, but rather containers of meaning, and so constructed that the meaning and its container are inseparable."
- 478 HASKELL, MOLLY. "Film: Mouchette." Village Voice (19 March):59-60.  
Praises Mouchette for its vivid detail and criticizes its failure to present Mouchette's softer, more appealing side. Unfortunately, the criticism is based on a scene noted in error; Mouchette does, in fact, sing at Arsène's side in the film, just as she does in the book.
- 479 HURLEY, NEIL P. Theology Through Film. New York: Harper & Row, pp. 58-59, 138-40.  
Uses the main characters of Pickpocket and Journal d'un curé de campagne to illustrate the presence of moral and religious themes in the cinema. Includes inaccurate quotations and synopses.
- \*480 JOANNIDES, PAUL. Review of Une Femme douce. Monthly Film Bulletin, no. 442 (November).  
Cited in entry 687,
- 481 JOHNSON, WILLIAM. "Balthazar." In Renaissance of the Film. Edited by Julius Bellone. New York: Collier, pp. 32-40.  
Reprint of entry 391.

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- \*482 KRUSCHE, DIETER. Robert Bresson. Koln: Kotholische Film- und Fernsehliga, 12 pp.  
Cited in entry 687.
- 483 LEROY, JEAN. "Une Femme douce: les paradoxes de Bresson." Amis du Film et de la Télévision, no. 165 (February):8-9.  
Positive review that discusses the themes of communication and marriage, and Bresson's dry style in general, which is ameliorated in this film by the use of color.
- 484 MORGENSTERN, JOSEPH. "Donkey Serenade." Newsweek (16 March): 101-2.  
Negative review of Au hasard, Balthazar: Bresson's movie is a "religious statement, not an entertainment . . . [but] the most striking thing about it, after its outward reverence for life, is its inward lifelessness."
- 485 RHODE, ERIC. "Dostoevsky and Bresson." Sight and Sound 39, no. 2 (Spring):82-83.  
Rhode gives the literary background and then compares Dostoevsky's story "A Gentle Creature" to the film, which he finds somewhat implausible in the transposition. About the woman he says, "It is a fact of life, worth Bresson's continual attention, that some people are scapegoats willing to bear the mental pain of others."
- 486 ROPARS-WUILLEUMIER, MARIE-CLAIRE. "L'Apport de Bresson: la parole dans la parole." In De la littérature au cinéma: genèse d'une écriture. Paris: Armand Colin, pp. 96-104.  
Summary of Bresson's career emphasizing the increasingly streamlined narratives, the quick editing, and the "disappearance of word and image." The author argues that those films written from an original story by Bresson are paradoxically more literary and derivative than the adaptations.
- 487 \_\_\_\_\_. "Un Mauvais Rêve?" In L'Écran de la mémoire: essais, de lecture cinématographique. Paris: Éditions du Seuil, pp. 178-81.  
Reprint of entry 361.
- 488 SARRIS, ANDREW. "Films in Focus." Village Voice (19 February):55, 60.  
Review of Au hasard, Balthazar: "plucks out the roots of existence and presents us with a very morbidly beautiful flower of cinematic art. Bresson's vision of life and his cinematic style may seem to be bleak. . . . Yet, no film I have ever seen has come so close to convulsing my entire being as Au Hasard, Balthazar. . . . It stands by itself as

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- one of the loftiest pinnacles of artistically realized emotional experiences." Reprinted: entry 552.
- 489 \_\_\_\_\_. "The Trial of Joan of Arc" and "Les Dames du Bois de Boulogne." In Confessions of a Cultist. New York: Simon & Schuster, pp. 133-35, 193-95.  
Reprints of entries 292, 310.
- \*490 STROBEL, HANS. Review of Mouchette. Jugend Film Fernsehen, no. 1.  
Cited in entry 687.
- 491 TOROK, JEAN-PAUL. "Une Femme douce." Positif, no. 112 (January):71.  
Negative review of the film, which merely gives evidence of Bresson's continuing mental deterioration.

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- \*492 AHRNE, MARIANNE. "Bresson och Une Femme douce." Chaplin, no. 107:119-20.  
Cited in entry 645.
- \*493 A[MERY], J[EAN]. "Robert Bresson und der Antifilm." Neue Zürcher Zeitung (4 September).  
Cited in entry 687.
- 494 ANON. "BFI Award, 1971." Sight and Sound 41, no. 2 (Spring): 69.  
Announcement of an annual award given to Bresson for Quatre nuits d'un rêveur. "A conservative choice perhaps, made partly in recognition of Bresson's work as a whole."
- 495 ANON. "Par le biais d'un ami." Le Monde (11 November):13.  
Short article on Pierre Charbonnier (Bresson's art director off and on since 1934);\*mostly points out that Charbonnier rarely speaks of Bresson.

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- 496 BABY, YVONNE. "L'Art n'est pas une luxe mais un besoin vitae." Le Monde (11 November):13.  
Bresson speaks about Quatre nuits d'un rêveur and Dostoevsky. Also comments on why he bases films on literary works, on art in contemporary society, on being a pessimist, and on his education.
- 497 BORY, JEAN-LOUIS. "De la misère au magnificat." In La Nuit complice: Cinéma II. Paris: L'Union Générale d'Éditions, pp. 98-102.  
Reprint of entry 372.
- 498 \_\_\_\_\_. "Pour ou contre Bresson: Le Procès de Jeanne d'Arc, Au hasard, Balthazar." In Des yeux pour voir: Cinéma I. Paris: L'Union Générale d'Éditions, pp. 79-89.  
Insightful descriptions of both these films: Procès de Jeanne d'Arc is too dry and cold; but Au Hasard, Balthazar is the height of Bresson's achievement, a flower that "blossoms wondrously" on the dribbles of water that Bresson feeds it.
- 499 CLARENS, CARLOS. "Four Nights of a Dreamer." Sight and Sound 41, no. 1 (Winter):2-4.  
Discusses the film as a "simple rendering," and Bresson's cinema as "gestural" and "erotic." Procès de Jeanne d'Arc "summed up and defined" Bresson's style, which has since declined.
- \*500 COVI, ANTONIO. Dibattiti di film: Fellini, Bergman, Antonioni, Buñuel, Pasolini, Kazan, Visconti, Bresson. Padova: Gregoriana Editrice.  
Cited in the Catalog of the Book Library of the British Film Institute.
- \*501 FULLER, STEVEN. "Une Femme Douce: Death, Freedom, and Robert Bresson." Changes (15 July):10-11.  
Cited in entry 625.
- 502 GILLIATT, PENELOPE. "The Current Cinema: Bresson." New Yorker (29 May):79-81.  
Gilliatt hints at a feminist and even antimale strain in Une Femme douce, describing it and all Bresson's work as "reflections on escape from states of being buried alive."

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- 503 GREENSPUN, ROGER. "Film Festival: Romantic; Four Nights of a Dreamer Bows at Beaumont." New York Times (9 October):20.  
Review: "The intense covert eroticism of the earlier films . . . is here overt and even lyrically sustained. . . . Whole scenes have an emotional complexity to match their deep refreshing cinematic purity."
- 504 HARTUNG, PHILIP T. "The Screen: The Ignored Bresson." Commonweal (20 August):428.  
Positive review of Une Femme douce, which more accurately comprises a plea for attention to Bresson's work as a whole, rather than a discussion of the film. Reprinted: entry 525.
- 505 HASKELL, MOLLY. "Bresson Deadpans Dostoevsky." Village Voice (4 November):65.  
Review of Quatre nuits d'un rêveur, a dead end for Bresson, full of new images of the modern world that are too vaguely treated.
- 506 HATCH, ROBERT. "Films." Nation (21 June):796.  
Review of Une Femme douce arguing that the transposition from nineteenth-century Russia to twentieth-century Paris, despite Bresson's "visual grip on the story," cannot be made to work.
- 507 KAUFFMANN, STANLEY. "Une Femme Douce." New Republic (26 June):428.  
Review concluding that the film has a "missing" center; it provides plenty of atmosphere, but the dramatic conflict is too thin. Reprinted: entry 617.
- 508 OUDART, JEAN-PIERRE. "Un Discours en défaut." Cahiers du Cinéma, no. 232 (October):4-12.  
An analysis of the classic Hollywood cinema and the contemporary European cinema represented by the Bressonian model. The two types of film--the first involving the dramatic resolution of an antagonistic situation, the second involving the impossible-to-resolve situation of an alienated innocent--are contrasted in terms of the characters' positioning in the frame relative to each other and to the frame itself. The (positive) ideological effects of the latter are produced by the main character's "signifying in excess" of the fictional requirements and her corresponding "lack" relative to the other characters. This signifying, augmented by Bresson's emphasis on "the look" of the character and his "anchoring" of metaphysical connotations in the image, leads to the "refutation of the

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'object position' and constitutes the finality of the Bresson fiction." Translated into English: entry 717.

- 509 PROKOSCH, MIKE. "Bresson's Stylistics Revisited." Film Quarterly 25, no. 2 (Winter):30-32.  
Prokosch defines a materialist analysis and then attempts to show that Bresson's films, particularly Au hasard, Balthazar, emerge favorably from such an analysis because Bresson refuses to encourage the spectator's inclination to relate to the characters, and he presents events as "equivalent emotionally" without dramatic emphasis or ordering. With this comes a "new mode of understanding."
- 510 ROSENBAUM, JONATHAN. "Working with Bresson: Two Nights of an Extra." Village Voice (29 April):76, 86.  
Account of two evenings on the set of Quatre nuits d'un rêveur.
- 511 SAMUELS, CHARLES. "Bresson's Gentleness." American Scholar 40, no. 2 (Spring):309-15.  
Review of Une Femme douce that discusses it primarily as a character study: "Dostoevsky attributes the distance [between people] . . . to fundamental human perversity; Bresson links it to a world without spiritual force." Reprinted: entry 679.
- 512 SÉMOLUÉ, JEAN. "Quatre nuits d'un rêveur." Téléciné, no. 173 (October-November):7-14. [Fiche filmographique, no. 552.]  
Discusses at length the Paris setting and atmosphere of the film, the overall effect of which is a superficial and unintegrated film. Sémolué suggests Bresson is presenting the world less rigorously and becoming more filmic, but paradoxically, still exhibiting the same narrow range. He also points out the strangeness of the ending, which is without the finality of virtually all Bresson's other films.
- 513 ZEMAN, MARVIN. "The Suicide of Robert Bresson." Cinema (Beverly Hills) 6, no. 3 (Spring):37-42.  
Article that argues that Bresson himself, by virtue of the evidence of his work as a whole, is heading toward suicide. Zeman claims that Bresson is obsessed with the question of whether or not suicide is religiously acceptable.

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- 514 ZIMMERMAN, PAUL D. "Escape from Marriage." Newsweek (7 June):106.

Review of Une Femme douce: It "makes no concessions to the audience's appetite for alleviating humor or accelerated action [but] . . . rewards our forbearance with beauty, intelligence, and the high seriousness of a true artist."

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- 515 AMIEL, MIRIELLE. "Quatre nuits d'un rêveur." Cinéma 72, no. 164:122-23.

This film is in "perfect correspondence to the Dostoevsky novella. . . . In its refusal of the tragic, this beautiful and smooth film has a sorrowful resonance and reaffirms Bresson's importance in French cinema."

- 516 CLOUZOT, CLAIRE. "Le Cinéma français depuis la nouvelle vague." France: Éditions Fernand Nathan, Alliance Française, pp. 123-39.

Even treatment of Bresson's later films, which Clouzot claims are "fixed" in the style of Un Condamné à mort s'est échappé. At the core of them is the "correspondence between realism and abstraction, between body and soul," but Clouzot agrees with those who feel that the presentation of these correspondences only confuses further an already muddled critique of modern society.

- 517 COLLET, JEAN. "Choix de films: Quatre nuits d'un rêveur." Études (March):429-31.

Collet is struck by the many uncharacteristically pleasing elements of the film and sees it as a definite break in the traditional view of Bresson as a "haughty stranger to the anxieties and hopes of our time; here, he is engaged with a less serious, even charming, neurosis."

- \*518 DANIELS, HENRY. "Menschen in Schatten." Filmreport, nos. 16-17 (1 September).

Cited in entry 687.

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- 519 DUNOYER, JEAN-MARIE. "Les Nuits bleus." Le Monde (3 February):11.  
Positive review of the romantic, but ordinary Quatre nuits d'un rêveur.
- 520 EBERT, JÜRGEN. "Vier Nächte eines Träumers." Filmkritik 16, no. 2 (February):98-102.  
Positive review of Quatre nuits d'un rêveur, which Ebert finds "too precious" for the "children of Marx and Coca-Cola." The film is generally discussed as another attempt by Bresson to mark "the end of the cinema" and "the future of cinematography."
- 521 GODARD, JEAN-LUC, and DELAHAYE, MICHEL. "Entretien avec Robert Bresson." In La Politique des auteurs. Paris: Champ Libre, pp. 269-316.  
Reprint of entry 338. See entry 388 for annotation.
- 522 GREENSPUN, ROGER. "It's about Sexual Awakening, but Don't Expect Summer of '42." New York Times (26 November): sect. 2, p. 9.  
Review of Quatre nuits d'un rêveur: "Unique, not for its greater severity and difficulty, but for its opulence, its lyricism, its openness to ordinary ways of feeling and behaving."
- \*523 GRISOLIA, MICHEL. "Les Dames du Bois de Boulogne." Dossiers du Cinéma, Films 2, pp. 57-60.  
Cited in Dossiers du Cinéma table.
- 524 GUIGUET, JEAN-CLAUDE. "Quatre nuits d'un rêveur." Image et Son, no. 260 (April):120-24.  
Positive review emphasizing the change in tone that this film represents for Bresson. Guiguet discusses in detail the film-within-a-film sequence, the visit of Jacques's pompous artist friend, and the rich string of theoretical notions that each brings to the film.
- 525 HARTUNG, PHILIP T. "Une Femme Douce: The Ignored." In Film 71/72. Edited by David Denby. New York: Simon & Schuster, pp. 141-43.  
Reprint of entry 504.
- \*526 KNUDSEN, M., and THOMSEN, C. BRAAD. "Bresson's Isolation." Kosmorama 18, no. 107 (February):109-12.  
Cited in International Index to Film Periodicals, 1972. Interview.

- 527 MEKAS, JONAS. "On Bresson and Une Femme Douce." In Movie Journal. New York: Collier, pp. 357-58.  
Reprint of entry 447.
- 528 OUDART, JEAN-PIERRE. "L'Idéologie moderniste dans quelques films récents (3): le hors champ de l'auteur (Quatre nuits d'un rêveur)." Cahiers du Cinéma, nos. 236-237 (March-April):86-89.

A tour de force of analysis that should be read in full. Quatre nuits d'un rêveur is described as the usual intrigue: a "hysterical erotic relationship" presented in Bresson's own particular and monied context. To Oudart, it is an exceptionally weak "idealist transcription of internal contradictions, a film so completely devoid of the ideological effects" of Bresson's previous films that it neutralizes their value. Bresson's desire has been "foreclosed"; he confuses the shooting space with a real space presented "live" that is supposed to reflect the contradictions of contemporary society. This inscription of a real social practice is "the last resort of idealist cinema to give itself a seeming political position." Oudart then goes on to an extensive discussion of the "Sadian rapport" between Bresson and his actresses and actors. This rapport is "the inhibition of the Bressonian fiction," and its denegation results in a "castrated lover . . . ; Bresson suppresses himself as master by showing himself in the intrigue as only undesired." And his refusal to face this inhibition places him "in a film practice that is culturally marginal and deficient--worth no more than the fetishized track of the author hanging around Parisian decors."

- 529 SAMUELS, CHARLES THOMAS. "Robert Bresson." In Encountering Directors. New York: Capricorn Books, G. P. Putnam's Sons, pp. 57-76.

Interview that focuses particularly on Bresson's methods of directing actors, including a direct question about his "closed off manner on the set." Also comments on psychologists and the use of psychology, on exercise "for its own sake," on nudity, and the difference between eye and ear.

- 530 SCHRADER, PAUL. "Bresson." In Transcendental Style in Film: Ozu, Bresson, Dreyer. Berkeley: University of California Press, pp. 57-108.

A study of Bresson's work as it exemplifies "the transcendental style in the West." Schrader discusses Bresson's different brand of realism based on the "everyday" in image and sound, and his avoidance of plot, acting, moving camera,

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and so forth. "Disparity" is posited as the key to transcendental style, and Bresson provokes it through doubling (a formalism) and by alienating the main character from the environment. All this is capped by a "decisive action" of the character (after Sémolué's "decisive moment"), a "transformation" in the spectator, and a final period of "stasis." Other sections are on the prison metaphor (as shaped by theological tradition) and the influence of scholasticism and Byzantine iconography.

- 531 SEGUIN, LOUIS. "La Ligne droit de Robert Bresson." La Quinzaine Littéraire (1-15 February):25-26.  
Review of Quatre nuits d'un rêveur contrasting it with Visconti's version of the same story. Seguin argues that Bresson, by his use of minimalist imagery and metonymy, reduces coherent reality to a contradiction. Bresson "burns the bridges" of accumulated culture, but replaces it with "nothing."
- 532 S[ÉMOLUÉ], J[EAN]. "Quatre nuits d'un rêveur ou la dixième affirmation d'un cinéaste." Esprit, nos. 4-5 (April-May): 846-49.  
Points out the extremely simple and clear construction of the film; though not at all like Bresson's other films in its worldview, it is one of the most Bressonian in its "calm unfolding."
- \*533 SVENSSON, ARNE. "Samtel Méd Bresson." Filmrutan, no. 1:11-15.  
Cited in entry 645. Interview.
- \*534 TURRONI, GIUSEPPE. "Une Femme douce." Filmcritica, no. 23 (February):107-8.  
Cited in entry 645.
- 535 ZIMMER, CHRISTIAN. "De glace et de feu." Les Temps Modernes, no. 309 (April):1725-27.  
Review of Quatre nuits d'un rêveur discussing it in terms of politics and semiotics, and Bresson's paradoxical scorn for verisimilitude: "Bourgeois cinema in rupture with the bourgeois aesthetic--solitary cinema." The film is a search for rhythms and values that do not uncover or signify character or story, but give back to the film its own finality as an object to be regarded, "in sum, the opposite of spectacle."

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- 536 ZIMMERMAN, PAUL. "Evenings in Paris." Newsweek (4 December): 110.

Review of Quatre nuits d'un rêveur that is particularly appreciative of the jokes. "A small jewel . . . which is not about anything. It deals with the illusions of youth, the limits of idealism, the ironies of the mating game and the resilience of the young."

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SHORTER WRITINGS

- \*537 ANON. "Les Anges du péché." Cahiers de la Cinémathèque, no. 8 (Winter):48.  
Cited in entry 557.
- \*538 AYFRE, AMEDÉE. "L'universo di Robert Bresson." Cineschedario, nos. 65-72 (May-December):14-18.  
Cited in Film Literature Index, 1973.
- 539 BAUMBACH, JONATHAN. "Medium and Message: Four Nights of a Dreamer." Partisan Review 40, no. 3:449-51.  
Review that sees the film as a "meta-cinematic fable" and a comedy. "It is as if Bresson's influence on Godard had filtered back to him in a kind of circular pollination."
- \*540 BONGIOANNI, M. "Robert Bresson: dalla non-violenza alla grazia." Cineschedario, nos. 65-72 (May-December):19-26.  
Cited in Film Literature Index, 1972.
- 541 BORY, JEAN-LOUIS. "Un Bel Iceberg." In Ombre vive. Paris: Union Générale d'Éditions, pp. 123-26.  
Reprint of entry 434.
- 542 BURCH, NOËL. Theory of Film Practice. Translated by Helen R. Lane. New York: Praeger.  
Bresson is only periodically mentioned here, but always as an innovator and prime practitioner of the kind of cinema that Burch espouses. Almost every chapter is a discussion of some formal concern, of which Bresson ("above all") has sensed the value: the relationship of screen and off-screen space, the structural use of fades and dissolves, the relationship of sharp and soft focus, the

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problem of duration, and the structural use of sound.  
Translation of entry 436.

- 543 CAMPBELL, RUSSELL, and HUNTER, GRETCHEN. "Beast of Burden: Bresson's Balthazar." Velvet Light Trap, no. 9 (Summer): 19-22.  
A well-supported socioeconomic analysis of Au hasard, Balthazar that begins by comparing the film to more traditional cinematic portrayals of French rural life. The feminist as well as economic themes of the film are explored, but the authors conclude that because "the possibility of revolutionary social transformation remains outside Bresson's vision," such anticapitalist sentiments lead only to the "nihilistic endorsement of self-destruction" that can be seen in the later films.
- \*544 CHIARINI, L. "Contrario al bello." Cineschedario, nos. 65-72 (May-December):71-78.  
Cited in Film Literature Index, 1973.
- 545 ELLEY, DEREK. "Robert Bresson." In International Film Guide. Edited by Peter Cowie. New York: A. S. Barnes, pp. 29-35.  
Wrap-up of Bresson's career that emphasizes the theme of fatalism.
- \*546 FOGLIEHI, MARIO. "A proposito di se stesso; dichiarazioni di Robert Bresson." Cineschedario, nos. 65-72 (May-December): 10-14.  
Cited in Film Literature Index, 1973.
- 547 HAYMAN, RONALD. "Robert Bresson in Conversation." Transatlantic Review, nos. 46-47 (Summer):16-23.  
Bresson speaks relatively freely and at length here; he relates anecdotes from the set, comments on his religious beliefs, and declares that he stopped painting because he was "too nervous."
- 548 METTEY, MARCEL. "Au hasard, Balthazar." Image et Son, no. 269:15-29.  
Synopsis, production details, long section of character analyses, section of quotes from Bresson on the origin of the film and on his conception of it, thematic and visual analysis, and questions for discussion.
- \*549 MURRY, L. A. "Bresson: dall'unita tematica al senso del teological." Cineschedario, nos. 65-72 (May-December): 45-70.  
Cited in Film Literature Index, 1973.

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- \*550 NAHUN, A. J. "La spontaneita che io cerco." Cineschedario, nos. 65-72 (May-December):14-18.  
Cited in Film Literature Index, 1973.
- \*551 PERUZZI, G. "Quattro notti di un sognatore." Cinema Nuovo, no. 22 (May-June):207-8.  
Cited in Film Literature Index, 1973.
- 552 SARRIS, ANDREW. "Au Hasard, Balthazar." In The Primal Screen. New York: Simon & Schuster, pp. 157-60.  
Reprint of entry 488.
- 553 THÉVENON, PATRICK. "Bresson: sur la piste du graal." L'Express (13 August):44-46.  
Interview with Bresson and report from the set of Lancelot du Lac. Comments about the film, modern art, and the modern church.
- \*554 VIAN, WALTER. "Er wählt seine Darsteller am Telefon." Zoom Filmberater, no. 10 (17 May).  
Cited in entry 687.
- 555 WILLINGHAM, DAVID. "Au Hasard, Bresson." Movietone News, no. 22 (April):1-7.  
General study of Bresson's work and review of Quatre nuits d'un rêveur that focuses on the differences between Bresson's "geometric" narrative style and more traditionally composed film narratives.
- 556 WINSTON, DOUGLAS GARRETT. "Diary of a Country Priest: Robert Bresson and the Literary Adaptation." In The Screenplay as Literature. London: Tantivy Press, pp. 87-95.  
Derivative discussion of Bresson's method of adaptation.

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BOOK

- 557 ESTÈVE, MICHEL. Robert Bresson. 2d ed. Paris: Édition Seghers, 191 pp.  
Second edition of entry 213. Most of the chapters have been rewritten to include examples from the later films and much of the support material (e.g., extracts from the découpages) has been dropped.  
Estève adds a fourth "cycle" to describe Bresson's work beginning with Mouchette, which is marked by a rejection of all dialogue and the clear supremacy of image over word.

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His critical attitude, which emphasizes a distinction between literary and nonliterary elements, remains the same. Along with the four "cycles" that follow chronologically, Estève discusses the "Bernanos cycle" and the "Dostoevski cycle." There are two new chapters--on Au hasard, Balthazar, which is discussed in terms of its Dostoevskian emphasis on animals as innocent victims, and its depiction of a world deprived of "sense" and overwhelmed by evil; and on Lancelot du Lac, which is discussed in terms of the prison theme and its "aesthetic of passion" that plays cold formalism against Lancelot and Guinevere's ill-fated love.

Includes a long section of excerpted criticism, part of the découpage from Pickpocket, a filmography, and a bibliography.

### SHORTER WRITINGS

- 558 AMENGUAL, BARTHÉLEMY, and GRISOLIA, MICHEL. Robert Bresson. Dossiers du Cinéma, Cinéastes 3, pp. 9-15.  
Two opposing viewpoints of Bresson's career. Amengual describes the films as a "game of oppositions and structural contradictions," and Bresson's recourse to the voice-off as "the central pivot of the Copernican revolution imposed by Bresson on the modern cinema."  
Grisolia finds Bresson the curious object of a "strange cult. Like God the Father." He feels his "obsessive purity" has led only to snobbery and affectation. "It is the doorknobs which are expressive, significant, and completely new. Not the actors, even less, the story."
- 559 ANON. "Bresson: Lancelot du Lac repêché en dernière minute." L'Express (13 May):48.  
Report of the last-minute selection of the film for showing at Cannes, after several people protested.
- 560 ANON. "Cannes encore." Écran, no. 27 (July):87.  
Report of Bresson's complaint that the Cannes Festival is a commercial mediocrity, with only one advantage for the filmmaker--the fees that are paid.
- 561 ANON. "Lancelot vu par Robert Bresson." Le Monde (26 September):1.  
Editorial portrait of Bresson and a scolding of the Cannes selection committee for ignoring Lancelot du Lac.
- \*562 ANON. "Lancillote e Ginevra di Robert Bresson." Cinema Nuovo, no. 23 (September-October):368-69.  
Cited in Film Literature Index, 1974. Photo essay.

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- \*563 ARBOIS, JANICK. "Lancelot du Lac." Télérama (26 September).  
Cited in entry 604.
- 564 BABY, YVONNE. "Du fer qui fait du bruit." Le Monde  
(26 September):15.  
Interview with Bresson on Lancelot du Lac; includes  
statements on why he wanted to film it and how he views the  
myth.
- 565 BADDER, DAVID. "Robert Bresson." Film Dope, no. 5 (July):  
17-18.  
Wrap-up of Bresson's career through Lancelot du Lac that  
bemoans the growing antipathy toward his work since Au  
hasard, Balthazar. Includes a filmography and a listing of  
two television films about Bresson, one French, one German.
- 566 BARONCELLI, JEAN de. "Lancelot du Lac de Robert Bresson."  
Le Monde (26 September):15.  
Rave review of this "most Bressonian" of works, which is  
"distinguished not by its style, but by its essence."
- 567 BARRON, FRED. "Robert Bresson's Lancelot of the Lake: That  
Hollow Ring." Take One 4, no. 7:34.  
Ambiguous review of this "unqualified masterpiece" with  
a "humorless vision."
- 568 BAUMBACH, JONATHAN. "Going To the Movies: Pieces of the  
Masters." Partisan Review 41, no. 4:581-85.  
Short review of Lancelot du Lac: "The film's real sub-  
ject is Bresson's odd way of perceiving an event . . .  
which moves us not through action or characters but almost  
wholly through image and form."
- 569 B[ECHTOLD], C[HARLES]. "Les Chemins de Robert Bresson: le  
graal ou la fin du voyage?" Cinématographe, no. 10  
(November-December):33-37.  
Discussion of Bresson's method of directing actors and  
the resulting main characters. Bechtold finds several com-  
mon traits that connect the "heroes": they are all lost  
and deprived, they are all alone, and the catalyst of their  
liberty is always another person.
- \*570 BILLARD, PIERRE. "Lancelot du Lac." Le Journal du Dimanche  
(29 September).  
Cited in entry 604.

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- 571 BORY, JEAN-LOUIS. "Souffles et fracas: Bresson raconte en musicien le naufrage de la chevalerie." Le Nouvel Observateur (16 September):96.  
Review of Lancelot du Lac. Bory considers the film a success, but feels that Bresson has gone too far in his borrowing from musical structure. He also points out how Bresson's own "quest" for a perfected cinematography and his free use of the signs, the flags, and the natural Bressonian items that a medieval setting has to offer reflect his affinity for the material. Reprinted: entry 633.
- 572 CAPDENAC, MICHEL. "Lancelot du Lac." Écran, no. 29 (October):57-59.  
Review that emphasizes the mythical elements of the film and Bresson's "radical perspective."
- 573 CHAUVET, LOUIS. "Les Films: Lancelot du Lac." Le Figaro (26 September):21.  
Chauvet is inclined to like the film because he admires the style, but finds it to have no feeling.
- 574 CHEVASSU, FRANÇOIS. "Lancelot du Lac: contre." Image et Son, no. 291 (December):101-2.  
Opposing a positive review in the same issue, Chevassu argues that the film is too self-consciously constructed, even if by a "true theoretician."
- 575 C[OCKS], J[AY]. "Pictures at an Exhibition." Time (14 October):4.  
Negative review of Lancelot du Lac, which "lacks passion for all its frosty beauty."
- 576 COOPER, ARTHUR. "Lovers, Traitors, Con Men." Newsweek (14 October):131.  
Short review of Lancelot du Lac: "Unlike . . . [Bresson's] earlier and superior films, the moral anguish of the hero remains unconvincing."
- 577 DELMAS, JEAN. "Robert Bresson et ses armures." Jeune Cinéma, no. 82 (November):19-24.  
Review that discusses Lancelot du Lac in terms of Bresson's quest for his own language and an accompanying "will to abstraction."

- 578 DUVAL, ROLAND. "Non, c'est pas du poulet." Écran, no. 30 (November):10-11.  
• Column on the bad treatment Lancelot du Lac is getting from the critics at Écran. Duval accuses them of being "stingy on the stars" when rating this "Hitchcockian masterpiece." Duval himself got a "stiff neck from the suspense."
- \*579 EZINE, JEAN-LOUIS. "Entretien avec Bresson." Les Nouvelles Littéraires (23 September).  
Cited in entry 632.
- \*580 FERRONI, G. "Il cinema e l'impossibile." Filmcritica, no. 25 (November-December):403-7.  
Cited in Film Literature Index, 1974.
- 581 GRANT, JACQUES. "Lancelot du Lac." Cinéma 74, no. 188 (July): 92.  
Notice of the controversial showing of the film outside the formal Cannes competition "in spite of the collective shame of the selectors whom Michel Piccoli publicly denounced."
- 582 \_\_\_\_\_. "Lancelot du Lac." Cinéma 74, no. 190-91 (September-October):273-75.  
Grant characterizes Bresson's cinema as the "cinema of the sign": "Unlike Buñuel who shows us symbols in action, Bresson shows us the objects themselves, but by signs, the means of expression which, since the beginning of language, is the most direct possible between one person and another."
- \*583 JUNG, F. "Vier Nächte eines Traeumers." Jugend Film Fernsehen 18, no. 2:107-8.  
Cited in Film Literature Index, 1974.
- \*584 KARKOSCH, K. "Robert Bresson: der Maler mit der Filmkamera." Film & Ton Magazin, no. 10 (May):37-39.  
Cited in Film Literature Index, 1974.
- 585 LATIL-Le DANTEC, MIRIELLE. "Lancelot." Cinématographe, no. 10 (November-December):38-42.  
In a long introduction to an analysis of Lancelot du Lac, Latil-Le Dantec laments Bresson's failure to reach the wide audience he deserves, calling him a "victim of etiquette." The film is seen as a perfect subject for Bresson, "rich with ambiguities" and with a central relationship that plays them out to the fullest.

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- 586 LELLIS, GEORGE. "Lancelot du Lac." Cinema Texas 7, no. 32 (28 October).  
Lellis considers Bresson "a technician beyond reproach, a man incapable of making even the smallest error of taste," and pretentious because of it.
- 587 McKEGNEY, MICHAEL. "The Greening of Camelot." Village Voice (31 October):110, 112.  
Review that considers the film to be about the "contrast between the freedom and growth of the spirit and the fixed stability of physical reality."
- \*588 MAINGOIS, MICHEL. "Le Geste de R. Bresson, Lancelot du Lac." Zoom, no. 27 (November-December):104.  
Cited in entry 632.
- 589 MARTIN, MARCEL. "Les Trésors de la rentrée: le hiératisme héraldique de Robert Bresson." Cinéma Pratique 20, nos. 134-135 (November-December):244-46.  
Review of Lancelot du Lac as a "conquest of purity" and a very private form of expression.
- 590 MARTIN, PAUL-LOUIS. "Lancelot du Lac." Image et Son, no. 291 (December):98-101.  
Positive review and discussion of the film's structure of signs in the dialogue, framing, sound, and so forth.
- 591 POLHEMUS, HELEN M. "Matter and Spirit in the Films of Robert Bresson." Film Heritage 9, no. 3:12-16.  
General remarks on Bresson's work as a whole and specific discussion of Mouchette and Journal d'un curé de campagne that places great emphasis on the "conclusive climax" of each film. Polhemus sees the films as existing in a "cheerless . . . November" world, which the final images of "true liberation" transcend and clarify.
- 592 PREDAL, RENÉ. "Leonce H. Burel." Cinéma 74, no. 189 (July-August):104-8.  
Interview with Burel in which he claims that Bresson misrepresented Jeanne d'Arc by presenting her as a cunning girl. He describes Bresson as a man who brooks no disagreement and never wants to recognize that he is wrong.
- 593 PROUSE, DEREK. "Rare Promises." Sunday Times (London) (17 November):35.  
Negative notice on Lancelot du Lac: "An arid, unharrowing experience."

- 594 ROBINSON, DAVID. "The Unconventional in Locarno." Times (London) (26 August):5.  
 • Notice of a showing at the Locarno festival of Lancelot du Lac, a film "that could seem self-parody."
- 595 ROSENBAUM, JONATHAN. "Bresson's Lancelot du Lac." Sight and Sound 43, no. 3 (Summer):128-30.  
 Review that finds the film the perfection of Bresson's film language, a model of "clarity and simplicity."
- 596 SCHOFFER, PETER. "Dissolution into Darkness: Bresson's Un Condamné à Mort S'Est Échappé." Sub-STANCE, no. 9:59-66.  
 A routine wrap-up of rhetorical devices used in the film--elipsis, synecdoche, metonymy--couched in theoretical simplistics: "We should construct the 'other' film that is absent. . . . The visible refers to the invisible. Presence means absence."
- 597 SÉMOLUÉ, JEAN. "Lancelot du Lac." Téléciné, nos. 191-192 (September-October):23-26. [Fiche filmographique, no. 563.]  
 Synopsis, discussion of the twenty-year history of the film, and analysis of the film itself: the "ruptures in the discourse," its darker than usual message, its particular kind of continuity that relies heavily on abstract rhythms, and its place in Bresson's oeuvre.
- 598 SINEUX, MICHEL. "Un Autre Point de vue sur Lancelot du Lac: le chevalier inexistant." Positif, no. 163 (November): 73-74.  
 Negative review of this "clichéd" film made by a "megalomaniac of the ellipse." Sineux sees the continuous averting of the eyes as "aesthetic constipation."
- 599 SMITH, PATTI. "Robert Bresson." In Babel. New York: G. P. Putnam's Sons, pp. 128-32.  
 After falling off a stage and breaking her neck, Smith had a projector installed in her room and watched movies, one of which was Au hasard, Balthazar, viewed "several hundred times under mild sedation." Many poetic insights, including a description of Anne Wiazemsky as "the artist's model, Eve the manipulatable . . . the victim, the sacrificial lamb of inspiration."
- \*600 STUTZ, HANS. Review of Lancelot du Lac. Zoom Filmberater, no. 11.  
 Cited in entry 687.

Writings about Robert Bresson

1974

- 601 VITOUX, FRÉDÉRIC. "L'Armure sied à Bresson (Lancelot du Lac)." Positif, no. 163 (November):72-73.  
Positive review of this "perfect meeting of subject and style . . . one of the most beautiful successes in French cinema."

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- 602 TURIM, MAUREEN. "The Textual System of Au Hasard, Balthazar." M.A. thesis, University of Wisconsin, Madison. 170 pp.  
Semiotic analysis that attempts to situate the film in a Marxist framework. Turim details the erotic paradigm (after Bataille) and the treatment in the film of exchange and value. Also includes plot diagrams, a discussion of the narrative organization, and a detailed analysis of the first and last segments as proof of a system of closure. Though a solid and admiring study, Turim finds the text wanting, for "it does not and cannot define what there is to believe in that would make a difference"; Au hasard, Balthazar therefore must remain an interim step in the political revamping of film form.

SHORTER WRITINGS

- 603 ALLOMBERT, GUY. "En toute franchise: ne confondons pas baveur et cravateur." Image et Son, no. 292 (January):2-3.  
Sarcastic review of Lancelot du Lac: "Enough of this sterile narcissism which ignores life, the actual world, and men."
- 604 ANON. "Lancelot du Lac." L'Avant-Scène, no. 155 (February):46-50.  
Synopsis, short interview with Bresson, and press clips.
- 605 ANON. "Robert Bresson et le cinématographe." Cinéma Quebec 4, no. 3 (May):33-36.  
Gathering of quotations from Bresson on Lancelot du Lac, anachronisms, Dreyer, brilliance, and poverty.
- 606 ARMES, ROY. "Cinema: Film Theory and Practice: Buñuel, Bresson, and Tati." London Magazine 15, no. 1 (April-May):96-101.  
Lancelot du Lac discussed in the context of current film theory and changing ideas of film narrative. Very general.

- 607 BASTAIRE, JEAN. "Cinéma: dans l'amitié de Robert Bresson." La Nouvelle Revue Française, no. 272 (August):116-21.  
An account of Bastaire's friendship with Bresson, carried on mostly by letter.
- 608 BERG, CHARLES RAMIREZ. "Le Journal d'un Curé de Campagne." Cinema Texas 8 (20 March).  
Review of the film's narrative elements as a "perfect dramatic pyramid."
- 609 BIETTE, JEAN-CLAUDE. "Lancelot du Lac." Image et Son, no. 299 (October):217-18.  
Short, pointed analysis of the film, which Biette describes as a stale product too long in the idea stage. Bresson is placed at a pole opposite Renoir, and his previous films lauded for a rigor and intensity that this one lacks.
- 610 CLARENS, CARLOS. "Behind Lancelot: Histoires d'A." Film (London), no. 22 (January):3.  
Production background on Lancelot du Lac, anecdotes, and so forth.
- 611 DUVAL, ROLAND. "Quand le film noir se met au vert." Écran, no. 33 (February):12-13.  
Half-serious, half-humorous piece that contends that the only thing close to American film noir in France is Bresson's oeuvre.
- 612 ELLEY, DEREK. "Robert Bresson." In Fifty Major Film-makers. Edited by Peter Cowie. New York: A. S. Barnes, pp. 43-47.  
Similar to a previous essay (see entry 545) on Bresson's career. Also includes biographical information.
- \*613 FLIPO, E. "Bresson grand format: Lancelot du Lac." Amis du Film et de la Télévision, no. 224 (January):16-17.  
Cited in Film Literature Index, 1975.
- 614 GILLIAT, PENELOPE. "Bresson's Legend of a Fugitive." New Yorker (6 June):117-19.  
Positive review of the "dazzlingly severe and beautiful" Lancelot du Lac.
- \*615 GRAFE, FRIEDA. "Asketenexzesse." Süddeutsche Zeitung (22-23 November).  
Cited in entry 687.

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- \*616 HOLLSTEIN, DOROTHEA. "Arbeitshilfe." In Filme des Monats, 1973-74. Edited by Rainer Bunz. Frankfurt: Gemeinschaftswerk de Evangelischen Publizistik, pp. 50-57.  
Cited in entry 687.
- 617 KAUFFMANN, STANLEY. "Une Femme Douce." In Living Images. New York: Harper & Row, pp. 57-59.  
Reprint of entry 507.
- 618 KELMAN, KEN. "The Structure of Fate: Bresson's Pickpocket." In The Essential Cinema. Edited by P. Adams Sitney. New York: Anthology Film Archives and New York University Press, pp. 208-15.  
A character study that supplies motivation for most of the action and psychological explanation for most of the shots in the film. The points made lend solid support to a narrow, though plausible interpretation of Pickpocket as maturation drama.
- 619 KORN, ERIC. "Bloodstock." New Statesman 90 (5 September): 287.  
Positive review of Lancelot du Lac, despite the "Bressonian longeurs."
- 620 LEFEBVRE, J.-P. "Le Cinéma de derrière l'émulsion." Cinéma Quebec 4, no. 3 (May):34-36.  
Lefebvre, a filmmaker, describes Bresson's work as "essentially moral" and "a prism . . . which defies the anecdotal and enlarges the interior of space and time by knowledge of the experience of others."
- 621 MILNE, TOM. "Lancelot of the Lake." Monthly Film Bulletin 42, no. 500 (September):199-200.  
Review that focuses on the increasingly pessimistic views of Bresson: "From being different, the attainment of grace has gradually become virtually impossible."
- 622 OUDART, JEAN-PIERRE. "Un Pouvoir qui ne pense, ne calcule, ni ne juge." Cahiers du Cinéma, nos. 258-259 (July-August): 36-41.  
An analysis of Lancelot du Lac and Aguirre, la colère de dieu as studies of feudal power on the verge of decline. Oudart defines this as a fascist power used immoderately and passionately, which upsets the bourgeois conscience in its joy at transgressing the rules. Meanwhile it paradoxically maintains the bourgeois ideal of an individualist exercise of power by being a "perversion of power" instead of an opposing one. By turning on themselves in this and

other ways, these films hold up for judgment the dominant ideology and its power codes, but refuse to take the judgment seriously. Oudart is struck by what he considers to be the films' radical representation of fascism in their refusal to incorporate the stereotypical sexual perversities that in cinema traditionally make fascism attractive. But he also argues that this attitude cannot be accounted for by political conscience. It is rather a "religion . . . of reserved artistic territory," by which the film-makers cast aside the dominant ideology with a "nihilistic laugh."

- 623 ROBINSON, DAVID. "End of Arthurian Dream." Times (London) (5 September):7.

Positive review of Lancelot du Lac: "an elegy and valediction for the Arthurian legend and the quest for a spiritual ideal."

- \*624 ROOD, J. "Een minimumtaal: Lancelot du Lac van Robert Bresson." Skoop 11 (May):34-35.  
Cited in Film Literature Index, 1975.

- 625 SITNEY, P. ADAMS. "The Rhetoric of Robert Bresson." In The Essential Cinema. New York: Anthology Film Archives, New York University Press, pp. 182-207.

Analysis of Bresson's linear style and the rhetorical devices at work in his films: "synecdoche, hysteron proteron, binary contexts, the two-part shot, ellipses, and elision." Sitney sees Bresson's development as corresponding to a "subjunctivization" of the narrative whereby dramatic emphasis and accented episodes are avoided. The subjunctive mode distracts from the action and "points to the way the action is perceived." It is Bresson's distinction that the formal devices that create this mode function as a necessary element of the narrative rather than stand outside it. A good amount of evidence is brought to the argument, including detailed explication of a series of shots from Mouchette and several segments from Au hasard, Balthazar.

- 626 TRUFFAUT, FRANÇOIS. "Robert Bresson." In Les Films de ma vie. Paris: Flammarion, pp. 208-18.

Reprints of entries 94, 117. Also a third review: see entry 700 for annotation.

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- 627 WILSON, R. A. "Lancelot of the Lake." Audience, no. 84 (June):5-6.  
Admiring review of this tale of "barn-loft infidelity and in-group politicking."
- \*628 WOLFF, EGMONT. Robert Bresson. Kempton: Filmclub e 69.  
Cited in entry 687.

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### BOOKS

- 629 FERRERO, ADELIO. Bresson. Florence: La Nuovo Italia, 120 pp.  
Critical analyses of Bresson's films through Lancelot du Lac, including chapters on the strained production atmosphere of 1943 occupied France (the year Les Anges du péché was made); Journal d'un curé de campagne as literary adaptation; the "Trilogy of Liberation" (Un Condamné à mort s'est échappé, Pickpocket, and Procès de Jeanne d'Arc); Mouchette; Au hasard, Balthazar; and Lancelot du Lac. Ferrero is an erudite critic who has a wide knowledge of the literary and historical sources of Bresson's films. He sees them as dominated by two elements: a "chain of metaphors" comprised of cells, traps, and tortures; and an explication of the radical antithesis of an established world and a character who does not recognize his or her self in it. Bresson explores this antithesis through the "horizontalty" of an interior experience revealed through faces, gestures, and words. In this way, he emphasizes the "diversity" of his characters and their existence at odds with the established world and its rigid habits, low horizons, and "interiorized norms." But in his insistence on destiny and solitude, Bresson paradoxically creates a "cinema of negation"; he diminishes this "diversity" that his characters represent and with it "the central nucleus of his cinema."
- 630 TINAZZI, GIORGIO. Il cinema di Robert Bresson. Venice: Marsilio, 138 pp.  
Two introductory chapters and analyses of each of the films through Lancelot du Lac. Tinazzi sees the films as structured by "refusals" (of spectacle, acting, plot, etc.) and based on two principal themes: liberation, and the "exploration of possibilities." He emphasizes Bresson's desire to translate the past into the present, which leads Bresson to "reduce" the facts to a negligible importance

and focus on their preceding moments or aftermaths. Tinazzi's analyses are traditional and formal; he elaborates the films' structural economy and their distinctly individual dimension, saying they all have the make-up of a personalized "itinerary." He also examines the philosophical and religious influences on Bresson and concludes that the ambiguity and complexity of his philosophical position are derived from Pascal, Racine, Dostoevsky, and the existentialists. With them, Bresson sees the social dimension as reduced to a relationship between the individual and the rules, between subjective affirmation and idealized, enforced consolidation.

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- 631 ARMES, ROY. "Robert Bresson: An Anachronistic Universe." In The Ambiguous Image: Narrative Style in Modern European Cinema. Bloomington: Indiana University Press, pp. 82-94.  
Discussion of Bresson's career that describes his work as a radical renewal of a literary tradition. Armes argues, focusing particularly on the films of the 1960s, that Bresson employs nineteenth-century ideas, but powerfully resurrects them through abstraction.
- 632 BERTIN-MAGHIT, JEAN-PIERRE. "De l'écran à la classe: Lancelot du Lac de Robert Bresson." Pédagogie 31, no. 2 (February):53-64.  
Two study lessons for the presentation of Lancelot du Lac in the classroom. One treats the film's approach to the Arthurian legend; the second offers a framework for detailed semiological analysis of a particular section.
- 633 BORY, JEAN-LOUIS. "Souffles et fracas." In L'Obstacle et la Gerbe. Paris: Union Générale d'Éditions, pp. 373-77.  
Reprint of entry 571.
- 634 CHRISTENSEN, JEROME C. "Versions of Adolescence: Robert Bresson's Four Nights of a Dreamer and Dostoevsky's "White Nights." Literature/Film Quarterly 4, no. 3 (Summer): 222-29.  
Long article comparing the original story and film adaptation, emphasizing their similar presentation of the love relationships: Marthe's aggressive maneuvering toward a marriage contract and Jacques's less practical, but more sincere desire for ideal love.

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- 635 GERLACH, JOHN. "The Diary of a Country Priest: A Total Conversion." Literature/Film Quarterly 4, no. 1 (Winter): 39-45.  
Describes the film in contrast to the book as a narrative that emphasizes the significance of particular instances. Argues that this method is better suited to film, and much different from the convergence of social issues that the book rests upon.
- 636 GRANT, JACQUES. "Entretien avec Benoit Jacquot." Cinéma 76, no. 207 (March):107.  
In an interview, Jacquot, the director of L'Assassin musicien, distinguishes his own use of nonprofessional actors from Bresson's. He describes the relationship between a filmmaker and actors as analogous to a sexual one and suggests that while Bresson strains to ignore this dynamic, he (Jacquot) wishes to confront and analyze the relationship.
- 637 MARTIN, MARCEL. "Rencontre à propos de l'évolution esthétique de l'image, avec Philippe Agostini." Cinéma Pratique, no. 147 (August-September):146-49.  
Interview with Bresson's first cinematographer, who briefly describes his relationship with Bresson as at first difficult, but still a fondly remembered collaboration.
- 638 NOGUEIRA, RUI. "Burel and Bresson." Translated and with an introduction by Tom Milne. Sight and Sound 46, no. 1 (Winter):18-21.  
Burel speaks at length of the four films he made with Bresson, the disagreements they had, and the final break-up over Procès de Jeanne d'Arc.
- 639 PETRIC, VLADA. "For a Close Cinematic Analysis." Quarterly Review of Film Studies 1, no. 4:453-77.  
In an article on the pedagogical value of shot-by-shot analysis, Petric uses as an example the opening sequence of Un Condamné à mort s'est échappé. The actual shot-by-shot description is included, as well as thirty frame enlargements.
- 640 POWELL, DILYS. "No Yen for Zen." Sunday Times (London) (4 January):36.  
Short negative notice of Lancelot du Lac.

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- 641 TRUFFAUT, FRANÇOIS. "A Certain Tendency of the French Cinema." In Movies and Methods. Edited by Bill Nichols. Berkeley: University of California Press, pp. 224-37. Reprint of entry 360.
- 642 WESTERBECK, COLIN, Jr. "Robert Bresson's Austere Vision." Artforum 15, no. 3 (November):52-57.  
Wrap-up of Bresson's career that places Procès de Jeanne d'Arc at its height because in that film Bresson's manner of "delimitation," of reducing human experience to details, reached its most severe and rigorous expression.
- \*643 WILLIAMS, A. "On the Absence of the Grail." Movietone News, no. 47 (January):10-13.  
Cited in Film Literature Index, 1976.

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- 644 FILMOTECA NACIONAL de ESPAÑA. Robert Bresson. Barcelona: Filmoteca Nacional de España, 234 pp.  
Anthology of excerpted material, mostly from the French literature, translated into Spanish. A chapter on each film, including Le Diable probablement.
- 645 HANLON, LINDLEY PAGE. "Narrative Structure in the Later Films of Robert Bresson." Ph.D. dissertation, New York University, 341 pp.  
Extensive formal analyses of the narrative structures of five of the later films, which Hanlon uses to argue that all narrative elements in a Bresson film carry equal weight and come to full significance only when considered in relation to his work as a whole. The first chapter is a "topical analysis" of Une Femme douce, including a comparison to the Dostoevsky story and a discussion of point of view. The other chapters include a "chronological reading" of Au hasard, Balthazar, and analyses of the characters and acting in Quatre nuits d'un rêveur and sound and music in Mouchette. The last chapter, on Lancelot du Lac, is an unusual discussion of the poetic dialogue and voice intonations in that film, which well illustrates the care Bresson takes even with the construction of dialogue.

## Writings about Robert Bresson

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### SHORTER WRITINGS

- \*646 BAER, VOLKER. "Hinter die Dinge kommen." Der Tagesspiegel (25 September).  
Cited in entry 687.
- 647 BORDWELL, DAVID, and THOMPSON, KRISTIN. "Functions of Film Sound: A Man Escaped." In Film Art: An Introduction. Reading, Mass.: Addison-Wesley, pp. 207-15.  
Uses the film as a textbook example of the uses and effects of sound.
- 648 B[ORY,] J[EAN]-L[OUIS]. "Dracula, sans doute . . ." Nouvelle Observateur (27 June):73.  
Review of Le Diable probablement describing it as a horror story that expresses Bresson's abhorrence of the world and pushes his ideas to their inevitable extreme.
- 649 BROWNE, NICK. "Narrative Point of View: The Rhetoric of Au Hasard, Balthazar." Film Quarterly 31, no. 1 (Fall), pp. 19-31.  
Dense analysis of the complex presentation of point of view in Au hasard, Balthazar, which allows the spectator to view the film as "aesthetic image" or imaginative object, and Balthazar as a "special sign" or religious subject. Browne contrasts the allegorical functioning, which pushes the film toward its religious meaning, and the story functioning, which is lacking in "narrative necessity" because it is ordered by chance. He amply illustrates the "strategies of dissociation" (in the action, characterization, music, etc.), as well as the system of shot/reverse shots that discourages spectator identification. Finally, he argues that the film presents a "restructuring of the relations" between character, spectator, and narrator that "reexamines the premises and means of narration." This restructuring reveals the authority for the meaning of the images to be that of the narrator, a narrator who recognizes and makes his limits known by a "film form based on disjunct views."
- \*650 BURG, VINZENZ B. "Von der Begrenztheit der eigenen Welt." Film-Korrespondenz (6 September).  
Cited in entry 687.

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- 651 CAPDENAC, MICHEL. "Les Hirondelles du printemps." Europe-  
Revue Littéraire Mensuelle, nos. 580-581 (August-  
September):209-10.  
Review of Le Diable probablement that lauds Bresson's  
persistence in refining the language of film, but is criti-  
cal of the social-political context of the problems pre-  
sented in it.
- 652 CLURMAN, HAROLD. "Film Festival I." Nation (15 October):  
379-80.  
Positive review of Le Diable probablement and its "un-  
sentimental compassion."
- \*653 CRAWFORD, JO ANN. "Lancelot: The Grail Has Eluded Us."  
Thousand Eyes Magazine 2 (March):7.  
Cited in Film Literature Index, 1977.
- 654 DANEY, SERGE. "Le Diable probablement de Robert Bresson:  
l'orgue et l'aspirateur (la voix off et quelques autres)."  
Cahiers du Cinéma, nos. 279-280 (August-September):18-27.  
Detailed discussion of sound in Le Diable probablement as  
it illustrates Bresson's pessimistic view of human speech  
as a carrier of truth. Daney analyzes several scenes, most  
successfully the one referred to in the title, in which a  
group discussion of modern Catholicism in a Gothic cathed-  
ral is punctuated and drowned out, in turn, by an organ  
being tuned and a vacuum cleaning the carpet. It is a  
"Bressonian heterology: the high (organ), the low (discus-  
sion), and the trivial that destroys the simple opposition  
of high and low (the vacuum cleaner)." The last parts of  
the essay comprise a more abstractly theoretical discussion  
of voice-on, voice-off, and Bresson's distinction between  
the mouth and the voice. Daney redefines the "famed  
Bressonian voice" as one that requires only the slightest  
opening of the mouth, that reduces as much as possible the  
recognition of the effort of emission; for the voice is the  
whole person (weak though that may be) while the mouth is  
clear, obvious, a hole "for the pleasure of the devil."  
Partially translated into English: entry 707.
- 655 DAWSON, JAN. "The Invisible Enemy." Film Comment 13  
(September):23-24.  
Review of Le Diable probablement emphasizing the in-  
creasing darkness of Bresson's vision, his religious un-  
orthodoxy on the question of suicide, and the film's com-  
plete absence of any consoling social or religious element.

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- 656 E[STÈVE], M[ICHEL]. "Le Désespoir de Robert Bresson." Esprit, no. 9:87-89.  
Positive review of Le Diable probablement: The first fictional film to adopt the stance of the ecologists and an "unpitying, ferocious satire on consumer society." Estève sees the film as a despairing "cry of alarm" from a filmmaker heretofore known for his "tragic optimism."
- \*657 FIESCHI, J. "Robert Bresson." Cinématographe, no. 29 (July-August):28-30.  
Cited in Film Literature Index, 1977. Interview on Le Diable probablement.
- 658 FORD, CHARLES. Histoire du cinéma français contemporain: 1945-1977. Paris: Éditions France-Empire, pp. 76-78.  
Wrap-up of Bresson's career that considers its height to be Un Condamné à mort s'est échappé. A decline has followed because of his "obstinate use of non-professionals."
- 659 GASTELLIER, FABIAN. "Le Diable probablement." Jeune Cinéma, no. 104 (July-August):49-50.  
Review critical of Bresson's approach to the problems of the modern world. The style is as beautiful and powerful as ever, but the ideas are trite and weak, and even contradict Bresson's stated faith in "clear-thinking young people."
- 660 GAUTHIER, ARMEL. "Lancelot du Lac." Téléciné, no. 214 (January):13-14.  
Short notice of a showing on French television.
- \*661 GIGER, BERNHARD. Review of Le Diable probablement. Zoom Filmberater, no. 20 (19 October).  
Cited in entry 687.
- 662 GIRAUD, THÉRÈSE. "Refléxions sur cinéma-et-histoire." Cahiers du Cinéma, no. 277 (June):63-65.  
Bresson is mentioned in an article on the third Festival of Cinema and History at Valence. Includes a still from Pickpocket from a scene not included in the film.
- \*663 GRAFE, FRIEDA. "Silentium." Süddeutsche Zeitung (24-25 September).  
Cited in entry 687.

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- 664 HOLLOWAY, RON. Beyond the Image: Approaches to the Religious Dimension in the Cinema. Geneva: World Council of Churches, Interfilm, pp. 23, 186-90.  
A detailed study of Christian theology as it is expounded in the cinema, in which Bresson's films play a respected part. Compares his work with the parables of Jesus in illustrating that "how we conduct ourselves determines who we are." Suggests, though only barely illustrates, that "the key to Bresson's cinema is his interpretation of the traditional Christ figure."
- \*665 JOUVET, P. Review of Le Diable probablement. Cinématographe, no. 29 (July-August):35.  
Cited in Film Literature Index, 1977.
- 666 LATIL-Le DANTEC, MIRIELLE. "Bresson et l'argent." Cinématographe, no. 27 (May):15-19.  
Traces the theme of money through all Bresson's films, in particular the "Dostoevskian cycle" of Pickpocket, Au hasard, Balthazar, Une Femme douce and Quatre nuits d'un rêveur. Concludes that this theme works to expose the dialectic of freedom and oppression.
- \*667 \_\_\_\_\_. Review of Le Diable probablement. Cinématographe, no. 29 (July-August):31-34.  
Cited in Film Literature Index, 1977.
- 668 LAURET, BERNARD. "Le Diable probablement: à moins que cet enfermente." Téléciné, no. 220 (July-August):40-41.  
Describes the film sympathetically as bound by perverse loves and money-corrupted relationships, but is very critical of Bresson's "senile" and "decadent" attempts to suggest suicide as a responsible solution.
- 669 MAGNY, JOEL. "Robert Bresson: Le Diable probablement; état de manque." Cinéma 77, no. 223 (July):98-99.  
Describes Bresson's technique as one that plays games with the spectator's desire to see more--more space, more time, more events. Magny is one of the few to still see hope in Bresson's vision, hope being a product of despair imploding in on itself.
- 670 MARTIN, MARCEL. "Le Diable probablement." Écran, no. 60 (15 July):60-61.  
Positive review describing the film as a "profoundly coherent" explication of a worldview that rejects all politics as well as all psychology, and is lyrical in the process of expounding on itself.

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- 671 MILNE, TOM. "Le Diable probablement." Sight and Sound 47, no. 1 (Winter):16-17, 22.  
Positive review suggesting that the "light" in Bresson's darkened vision is in the inanimate objects that he portrays humorously.
- \*672 O'KONOR, L. "Tankar om abstraktion och realism hos Robert Bresson." Filmrutan 20, no. 1:33.  
Cited in Film Literature Index, 1977.
- 673 OUDART, JEAN-PIERRE. "Cinema and Suture." Screen 18, no. 4 (Winter):35-47.  
Translation of entry 455.
- 674 \_\_\_\_\_. "Modernité de Robert Bresson." Cahiers du Cinéma, nos. 279-280 (August-September):27-30.  
An ambiguous analysis of Le Diable probablement that finds Oudart stepping back from the extremely negative criticism of Quatre nuits d'un rêveur and Lancelot du Lac (see entries 528, 622). In this film, Bresson's sensibility is bourgeois because of its insistence on the existence of evil, but also modern because of its functioning as a critical aesthetic. "It is the perversion of a bourgeois filmmaker filming bourgeois bodies . . . but also . . . the deep questioning of a person from a particular class (l'être de class)." The film is afflicted with Bresson's "own experience of desire, language, power, and money, all the evil that his body has experienced." It is impossible to make sense of the evil, as it is not explained or presented as an opposite. Thus Oudart sees the film as "scandalous," but also he finds in it a lesson: "Do not adore images; do not appropriate images for yourself that belong to others; do not put in a cage the vagabond angels."
- \*675 PFLAUM, HANS GÜNTHER. "Robert Bresson." In Jahrbach Film 77/78. Munich: Hanser, pp. 152-56.  
Cited in entry 687.
- 676 POTREL-DORGET, MARIE-LINE. "Le Diable probablement." Image et Son, no. 322 (November):98.  
Review emphasizing Bresson's increasing pessimism, but also his lucidity. A quote from the film is presented as the key to its dark vision: "My sickness is that I see things clearly."

- 677 RICKEY, CARRIE. "Contamination Categorically: Robert Bresson's The Devil Probably." Artforum 16, no. 4 (December):54-55.  
Positive review: "There is something ineffable in every frame, every second, because Bresson's interstices are so moving that by inference that which is not there--the essential--can only be even more powerful."
- 678 ROUD, RICHARD. "Redemption of Despair." Film Comment 13 (September):23-24.  
Roud calls Le Diable probablement Bresson's best film since Pickpocket because it readjusts "the ratio of emotion to abstraction" that has been out of balance since then.
- 679 SAMUELS, CHARLES. "Bresson's Gentleness." In Mastering the Film and Other Essays. Knoxville: University of Tennessee Press, pp. 160-70.  
Reprint of entry 511.
- 680 SCHRADER, PAUL. "Robert Bresson, Possibly." Film Comment 13 (September):26-30.  
In an interview, Schrader tries to pin Bresson down on grace, redemption, Jansenism, saints, suicide, and death; Bresson, for the most part, resists. Also includes sections on pornography and violence.
- \*681 SEGER, J. "Lancelot du Lac." Film en Télévisie (Brussels), no. 239 (April):38.  
Cited in Film Literature Index, 1977.
- 682 SEGUIN, LOUIS. "Dieu certainement: Robert Bresson: Le Diable probablement." Quinzaine Littéraire, no. 261:27.  
Review comparing the film with the tragic romanticism of Goethe. Though Bresson does not allow himself to agree with the analysis he presents, Seguin wonders how he can compromise his reputation with so common a theme as ecology.
- 683 SÉMOLUÉ, JEAN. "Le Film bressonien, bel objet; Les Dames du Bois de Boulogne: éléments d'un dossier critique." L'Avant-Scène, no. 196 (November):5, 75-78.  
Two articles on the film that accompany the publication of the script: an introduction and a critical afterword consisting mostly of excerpts from the literature on the film.

*Writings about Robert Bresson*

1977

- 684 VITOUX, FRÉDÉRIC. "Les Vides de l'image." Positif, no. 197 (September):61-63.  
Review of Le Diable probablement: "A film on emptiness which is itself empty." But the extreme coherence of the style forces "our esteem, if not our admiration."
- 685 WEINGARTEN, I. "Robert Bresson's Le Diable probablement." Sight and Sound 46, no. 3 (Summer):162.  
Three photographs from the film and a caption.
- \*686 W[LEGAND], W[ILFRED]. "Der Puritaner unter den Filmregisseuren." Frankfurter Allgemeine Zeitung (24 September).  
Cited in entry 687.

1978

BOOK

- 687 Robert Bresson. With contributions by Peter Buchka, Robert Bresson, Hans Helmut Prinzler, Stefan Schädler, Karsten Witte. Munich: Carl Hanser Verlag, 199 pp.  
Introductory essay, an exchange of letters between Bresson and Witte, comments on each of the films, and an extensive filmography and bibliography.  
The essay by Peter Buchka is entitled "Bresson's Filmic Wager on the Nature of Man" and emphasizes Bresson's relationship to Jansenist philosophy. Buchka sees the films as being characterized by seeming contradictions; a form in excess of the scope of the story being told; a narrative opposed to classical concepts of continuity; and a thematic similarity, which reflects Bresson's own uncompromising control over the films. He then discusses the acting as "being" instead of "appearing," and suggests that the characters' passion is expressed through suffering instead of warmth. But the main focus of the essay is Bresson's Jansenism, which is not of the preaching, moralistic kind, but has to do with his nonjudgmental, appearance-negating style, and his emphasis on the final scenes of death and deliveration. Buchka analyzes these scenes in an attempt to prove that they show an unclear fate; no observer can know the redemption that only God grants. He sees the characters' plight as an urgent demand for the respect that assuages this fate, and as "a mimicry of scapegoats" who "sink into the rotten reality from which they would like to isolate themselves, and in that process, unite themselves with the cry, 'Everything should be different!'"

The comments on the films, by Stefan Schädler, for the most part reiterate the standard interpretations based on formal analysis. Like Buchka, he sees the film style as developing over time and not as integrated thematically in the first films as it will come to be in the later ones. For Schädler, Bresson is a "great experimenter" who tries something new in every film and effectively illustrates the isolation of the individual from the "system."

SHORTER WRITINGS

- 688 ARMES, ROY. "Robert Bresson." In Great Film Directors. Edited by Leo Braudy and Morris Dickstein. New York: Oxford, pp. 91-96.  
Reprint of entry 467.
- 689 BAZIN, ANDRÉ. "Le Journal d'un Curé de Campagne and the Stylistics of Robert Bresson." In Great Film Directors. Edited by Leo Braudy and Morris Dickstein. New York: Oxford, pp. 97-105.  
Reprint of entry 368.
- 690 ESTÈVE, MICHEL. "Bernanos et Bresson: étude de Journal d'un curé de campagne et Mouchette." La Revue des Lettres Modernes, Archives Bernanos, no. 7:33-111.  
Detailed, lengthy analysis of Bresson's two adaptations from Bernanos; largely a reworking of Estève's previous work on the subject. Illustrates the success of both films in translating the spirit of the novels, and their place in Bresson's quest for a film language free of influence from the aesthetic principles of the novel.
- 691 \_\_\_\_\_. "Le Dieu caché de Bernanos et de Bresson: Journal d'un curé de campagne." In Cinéma et condition humaine. Paris: Éditions Albatross, pp. 211-17.  
Review of the literature on the film as adaptation; yet another reworking of Estève's ideas and an affirmation of his feeling that the film is a masterpiece that testifies "at once to the absence and presence of God on the screen."
- 692 \_\_\_\_\_. "L'Itinéraire de Bresson." Français Dans le Monde, no. 135 (February):65-66.  
Review of Le Diable probablement: A "cry of alarm" and an affirmation of Bresson's view of the world as a prison where any attempt at freedom, except death, meets failure.

Writings about Robert Bresson

1978

- 693 \_\_\_\_\_. "Lancelot du Lac." In Cinéma et condition humaine. Paris: Éditions Albatross, pp. 147-51.  
Describes the film as a milestone in Bresson's career and a revivification of his work through its precisely made, antinaturalistic, and poetic abstraction.
- 694 GOW, GORDON. "The Devil Probably." Films and Filming 24, no. 7 (April):36-37.  
Review stressing the difficulty and austerity of Bresson's style, which Gow apologizes for not appreciating.
- 695 GREGOR, ULRICH. "Robert Bresson." In Geschichte des Films ab 1960. Munich: C. Bertelsmann Verlag, pp. 16-20.  
Routine wrap-up of Bresson's career through Le Diable probablement.
- 696 LAMBERT, GAVIN. "Un Condamné à Mort S'Est Échappé: A Review." In Great Film Directors. Edited by Leo Braudy and Morris Dickstein. New York: Oxford, pp. 106-12.  
Reprint of entry 139.
- 697 PYM, JOHN. "The Devil Probably." Monthly Film Bulletin 45, no. 529 (February):23.  
Synopsis and review: The film "presents us with a painterly enervated vision of a society in which man has submitted to science and lost his will . . . to fight for his own survival."
- 698 ROBINSON, DAVID. "Bresson--and the Battle Against Evil." Times (London) (17 February):7.  
Positive review of Le Diable probablement emphasizing Bresson's concern with modern society's "perilous moral predicament."
- 699 STEWART, BRUCE. "Kinds of Suicide." The Month 11, no. 4 (April):135.  
Review of Le Diable probablement: Bresson is "one of those cerebral French Catholics who . . . moves gravely down gothic aisles making dignified obeisances to a remote and stern god."
- 700 TRUFFAUT, FRANÇOIS. "Robert Bresson." In The Films In My Life. Translated by Leonard Mayhew. New York: Simon & Schuster, pp. 188-96.  
Translation of entry 626. See entries 94 and 117 for annotations of the first two items. The third article is a review of Un Condamné à mort s'est échappé that could not

Writings about Robert Bresson

1980

- be traced. It describes the film as "pure music" and an  
• explosion of all previous notions of "classical cutting."

1979

BOOKS--NONE

SHORTER WRITINGS

- 701 BAZIN, ANDRÉ. "Das Tagebuch eines Landpfarrers und die Stilistik von Robert Bresson." Filmkritik 23, no. 5 (May):220-33.  
Translation of entry 44. See entry 368 for annotation.
- 702 HORTON, ANDREW. "An Interview with Louis Malle." Literature/Film Quarterly 7, no. 2:89.  
Includes comments by Malle on Bresson, whom he worked with on Un Condamné à mort s'est échappé.
- \*703 JUTKEVIC, S. "Cinematograf Robert Bresson." Iskusstovo Kino, no. 2 (February):145-58; no. 3 (March):145-59.  
Cited in Index to Film Periodicals, 1979. Analysis of the films and a portrait.
- 704 THIHER, ALLEN. "The Existentialist Moment: Bresson's Un Condamné à Mort S'Est Échappé: The Semiotics of Grace." In The Cinematic Muse: Critical Studies in the History of French Cinema. Columbia: University of Missouri Press, pp. 130-42.  
Broad discussion of the film, the cultural oppositions that endow it with significance, and the cultural and cinematic codes that create it.
- 705 ZISCHLER, HANS. "Filme: Der Andrang, der in die Glieder fährt." Filmkritik 23, no. 1 (January):30-31.  
Positive, very impressionistic review of Le Diable probablement that emphasizes its creative use of sound.

1980

BOOKS--NONE

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### SHORTER WRITINGS

- 706 BROWNE, NICK. "Film Form/Voice Over: Bresson's Diary of a Country Priest." Yale French Studies, no. 60:233-40.  
An analysis of the compositional role of voice-over, discussing the first-person speech of the priest in opposition to the "scene" narrated by the sound film, which includes the characters, dialogue, and camera work. The character of the priest is isolated by a "narrative framework" created by his constant presence on the screen and a complex system of voice-over "pastness" and "presentness" that motivates camera movement in closer to the priest. This isolation is another facet of the general, distanced stance of the film, which is Bresson's "characterization of spirituality."
- 707 DANEY, SERGE. "The Organ and the Vacuum Cleaner: On Robert Bresson's The Devil Probably." Little Caesar (Los Angeles), no. 10:127-30.  
Partial translation (the first of three sections) of entry 654.
- 708 DEMPSEY, MICHAEL. "Despair Abounding: The Recent Films of Robert Bresson." Film Quarterly 34, no. 1 (Fall):2-14.  
In an analysis of the "color films," Dempsey attempts to prove that Bresson's ideas have "changed drastically; . . . [each film] conveys little or no sense of an afterlife; each implies a God who is either silent or non-existent." The proof relies on strict theological definitions of God, suicide, predestination, and free will. The final section contrasts Quatre nuits d'un rêveur with Bresson's "despairing" other films, but offers no explanation of its relationship to them. In conclusion, Dempsey expresses the hope that Bresson's "love for film . . . remains stronger than any despair."
- 709 HOUSTON, BEVERLE, and KINDER, MARSHA. "Experience and Behavior in Red Desert and Une Femme Douce: A View from Inside Out." In Self and Cinema: A Transformalist Perspective. Pleasantville, N.Y.: Redgrave, pp. 191-241.  
Extensive analysis of Une Femme douce and the woman's position as a victim "trapped in the limbo between experience and behavior." The relevance of many of the film's motifs to this theme of entrapment and freedom is illustrated, and the ideas of B. F. Skinner and R. D. Laing are used to project two opposing interpretations of the character's suicide. "While Laing would be . . . useful in illuminating the pervasive mystifications of her actions, a

*Writings about Robert Bresson*

Undated

Skinnerian might argue that this very quality results from a muddled understanding of behavior inherent in the literature of freedom and dignity."

- 710 ROUD, RICHARD. "Robert Bresson." In Cinema: A Critical Dictionary: The Major Filmmakers. Vol. 1. New York: Viking, pp. 141-53.

Roud argues that Bresson's first five films "about redemption" are superior to the next seven about "despair and suicide" because of the theme.

UNDATED WRITINGS

- 711 BERNARD, RENÉE. "Pickpocket." Paris: IDHEC [1960?], 7 pp. [Fiche filmographique, no. 198.]

Synopsis; list of sequences; dramatic analyses of the themes, characters, and structure; and cinematic analyses of the images, rhythms, and sound. Bernard generally sees Pickpocket as the most abstract of Bresson's films.

- 712 BRIOT, RENÉ. "Le Journal d'un curé de campagne." Paris: IDHEC [1952?], 12 pp. [Fiche filmographique, no. 117.]

Biographical sections on Bernanos and Bresson, synopsis, list of sequences, character and dramatic analysis of the novel and the film, and a description of the forty-five minutes that was cut by Bresson from the final version. The criticism is primarily a review of the critical reaction to the film in 1951.

- 713 CHALONGE, CHRISTIAN de. "Un Condamné à mort s'est échappé." Paris: IDHEC [1956?], 14 pp. [Fiche filmographique, no. 146.]

Synopsis, list of sequences, dramatic and character analyses, and cinematic analyses of the editing, acting, music, sets, composition, and sound. "The film documents, without meandering or contortions . . . the ways and results of a willful push towards the exterior."

- 714 FONG, MONIQUE. "Les Dames du Bois de Boulogne." Paris: IDHEC [1950?], 13 pp. [Fiche filmographique, no. 10.]

Background information, synopsis, list of sequences, analyses of the story and the characters, criticism on the tragic realm, and the appearance of tragedy in the dialogue and the images.

*Writings about Robert Bresson*

Undated

- 715 HENRICH, ANDRÉ. "Les Anges du péché." Paris: IDHEC [1950?], 7 pp. [Fiche filmographique, no. 1.]  
Synopsis, list of sequences, and dramatic and visual analyses, all in outline form.
- 716 PICHONNIER, CATHERINE. "Le Procès de Jeanne d'Arc." Paris: IDHEC [1962?], 32 pp. [Fiche filmographique, no. 184.]  
Overview of the contemporary critical reaction to the film; a list of sequences; dramatic and visual analyses; long section of questions about the film, answered with quotations from Bresson's interviews; and long analysis of the cinematographic elements: sound, dialogue, sound effects, music, editing, camera movement, composition, costumes, sets, and acting. Pichonnier's excellent and thorough analysis emphasizes Joan's private knowledge of grace and the inability of philosophy, history, or the court to understand and explain it.

FORTHCOMING

- 717 BROWNE, NICK, ed. The Politics of Representation: Perspectives from "Cahiers du Cinéma," 1969-1972. London: Routledge & Kegan Paul, British Film Institute.  
Includes translations into English of entries 455, 508.

## Writings by Robert Bresson

1944

- 718 GIRAUDOUX, JEAN. Le Film de Béthanie; texte de "Les Anges du péché." After the scenario by R. P. Brückberger, Robert Bresson, and Jean Giraudoux. Paris: Gallimard, 190 pp.  
Screenplay, including a few minor sequences that are not in the film.

1952

- 719 "The Best Films of Our Life (suite et fin)." Cahiers du Cinéma, no. 12 (May):71.  
Several filmmakers list their favorite films, including Bresson, who apologizes for not citing ten, saying that he rarely goes to the cinema: (1) The Gold Rush, (2) City Lights, (3) The Battleship Potemkin, (4) Brief Encounter, (5) The Bicycle Thief, (6) Man of Aran, (7) Louisiana Story.

1953

- \*720 BRESSON, ROBERT. Diario di un Curato di Campagne. Edited by Antonio Petrucci. Rome: Edizioni Filmcritica, 111 pp.  
Cited in the Dictionary Catalog of the Research Libraries of New York Public Library. Script for Journal d'un curé de campagne.
- 721 \_\_\_\_\_. "Le Rythme vient de l'intérieur." In Regards neufs sur le cinéma. Edited by Jacques Chevallier. Paris: Éditions du Seuil, p. 63.  
Two paragraphs reprinted from an interview.

Writings by Robert Bresson

1957

1957

- 722 BRESSON, ROBERT. "Réponse de Robert Bresson à François Letterier." Cahiers du Cinéma, no. 67 (January):1.  
It is not clear to what this short, hostile "response" refers. Letterier played the part of Fontaine in Un Condamné à mort s'est échappé.
- 723 COCTEAU, JEAN. "Dialogue." Cahiers du Cinéma, no. 75 (October):16-23; no. 76 (November):28-35; no. 77 (December):23-33.  
The dialogue from Les Dames du Bois de Boulogne, with place designations added by the editor. According to both Cocteau and Bresson, most of it was written by Bresson. It varies at several points from the film, as well as from the full script published in L'Avant-Scène (entry 737), particularly in the ending.

1960

- 724 BRESSON, ROBERT. "C'est l'intérieur qui commande"; "Les Rapports d'images." In L'Art du cinéma. Edited by Pierre L'Herminier. Paris: Seghers, pp. 111, 599-603.  
Two sections of excerpts from interviews.

1962

- 725 BRESSON, ROBERT. Procès de Jeanne d'Arc; Film. Paris: Julliard, 130 pp.  
The dialogue from the film, with place designations.

1965

- 726 "Qui? Pourquoi? Comment?" Cahiers du Cinéma, nos. 161-162 (January):23.  
Statements from several filmmakers, including Bresson, in response to a questionnaire on financing, production, and exhibition--difficulties, hopes, and so forth.

1966

- 727 BRESSON, ROBERT. Baltasar al Azar; Guion Completo. Translated by Vincente Molina Foix. Temas de Cine, no. 41. Madrid: Ediciones Film Ideal, 61 pp.  
Spanish translation of the script of Au hasard, Balthazar.

*Writings by Robert Bresson*

1972

- 728 . \_\_\_\_\_. "Sceneggiatura Originale e Integrale del Film Au hasard, Balthazar." Cineforum, no. 56 (October):443-513.  
Italian translation of the script.

1967

- 729 BRESSON, ROBERT. "Témoignage." In Amedée Ayfre, interprete de l'image. Edited by Alain Baudelier. Paris: Editions Fleurus, p. 88.  
Bresson's testimony to the quality of the critical work of Abbé Ayfre: "His premature death deprives us of one of the most penetrating judges of cinematography."
- 730 \_\_\_\_\_. "Dialoghi e sceneggiatura del film Mouchette." Cineforum, no. 67 (September):543-87.  
Italian translation of the script.
- 731 \_\_\_\_\_. "Notes sur le cinématographe." Revue d'Esthétique 20, nos. 2-3 (April-September):113-14.  
Extracts from Notes sur le cinématographe, entry 735.

1968

- 732 BRESSON, ROBERT. "Mouchette." L'Avant-Scène, no. 80 (April):1-39.  
Script of the film.
- 733 "Vers un livre blanc du cinéma français." Cahiers du Cinéma, nos. 200-201 (April-May):77.  
In the politically charged atmosphere of 1968, several filmmakers, including Bresson, respond to a questionnaire on the role of the state in the film industry, the influence of television, and the need for more control by filmmakers over their work.

1972

- 734 BRESSON, ROBERT. "Témoignage." In Cahiers Jean Cocteau--3. Edited by Jean Denoël. Paris: Gallimard, pp. 23-24.  
Tribute to Cocteau: "Our conceptions of cinematography were not the same . . . [but] our friendship was cemented by the fact that we both gave all our souls to our films."

Writings by Robert Bresson

1975

1975

- 735 BRESSON, ROBERT. Notes sur le cinématographe. Paris: Gallimard, 139 pp.  
Translated into English: entry 738. See entry 738 for annotation.  
  
Reviews: Variety (7 May 1975); Cinématographe, no. 12 (1975); Écran, no. 40 (1975); Times Literary Supplement (9 January 1976); Cinéma 76, no. 206 (1976); Séquences, no. 83 (1976); Chaplin, no. 2 (1977).

1976

- 736 BRESSON, ROBERT. "Bressonisms." Sight and Sound 46, no. 1 (Winter):21.  
Page of excerpts from Notes on Cinematography (entry 738).  
  
737 \_\_\_\_\_. "Les Dames du Bois de Boulogne." L'Avant-Scène, no. 196 (November):7-74.  
Script of the film, including a numbered list and description of each shot.

1977

- 738 BRESSON, ROBERT. Notes on Cinematography. Translated by Jonathan Griffin. New York: Urizen Books, 72 pp.  
Translation of entry 735. Notes that Bresson made to himself during the years 1950-1964 concerning his work. They are rarely more than a sentence or two long and bear a striking resemblance in format and tone to similar published notes by Paul Valéry. One-fourth of the entries concern Bresson's ideas and expectations in regard to his models. Many of these are admonitions to himself always to be aware of their uniqueness and work to render it on the screen: "Model. Don't just reduce or abolish the gap between you and him. Deep exploration."  
The rest of the approximately four hundred entries are more or less equally divided among several different, but closely related subjects that dovetail to describe Bresson's philosophy of applied directness and truth, and the resultant simplicity.  
The first of these subject groups is his distinction between cinema, or "photographed theater" (the "failure" of which can be seen in the "star-system") and cinematog-

- raphy films (which are "emotional, not representational"). His thoughts are often on the commercial restrictions of the former: "The future of cinematography belongs to a new race of young solitaires who will shoot films by putting their last cent into it and not let themselves be taken in by the material routines of the trade."

The second group discusses matters of technique: framing, repetition, fragmentation, movement, and especially, the use of and the relationship between sound and image. Many of these take the form of commands to himself: "Don't show all sides of the objects. A Margin of indefiniteness."

The third subject is what he calls "transformation," the exchanges that occur among the elements that he has carefully created during the shooting: "Don't run after poetry. It penetrates unaided through the joins (ellipses)."

The fourth group indicates Bresson's concern with attitude, which is a combination of openness ("Be as ignorant of what you are going to catch as a fisherman is of what is at the end of his fishing rod,") and the strictest tenacity ("To forge for oneself iron laws, if only in order to obey or disobey them with difficulty. . . . Empty the pond to get the fish").

The last group consists of reminders to himself that only he can judge the quality and purpose of his art, that only his taste rules and his feeling decides: "Everything brought back to what suffices you. . . . It is useless and silly to work especially for a public. I cannot try what I am making, at the moment of making it, except on myself. Besides, all that matters is to make well."

Reviews: Library Journal (15 January 1977); New York Times Book Review (16 October 1977); Choice (November 1977); Filmmaker's Newsletter, no. 8 (1977); Journal of Aesthetics and Art Criticism, no. 3 (1977); Take-One, no. 10 (1977).



## V. Archival Sources

### AUSTRALIA

- 739 National Library of Australia  
National Film Lending Collection, Parkes Place, Canberra  
A.C.T. 2600. Director: Ray Edmondson. Telephone: (062)  
621 361.  
Researchers and graduate students welcome. Call or  
write in advance. Duplication facilities for stills at the  
National Film Archive.  
Prints: Au hasard, Balthazar

### CANADA

- 740 Cinémathèque Québécoise  
335 Boule de Maisonneuve EST, Montreal, Quebec H2X IK1.  
Director: Robert Daudelin. Telephone: (514) 845-8118.  
Hours of service: 9:30 A.M.-5:30 P.M., Monday-Friday.  
Researchers and students welcome.  
Prints: Les Dames du Bois de Boulogne (16mm)

### DENMARK

- 741 Det Danske Filmmuseum  
Store Søndervoldstraede, 1419 Kobenhavn K. Director: Ib  
Monty. Telephone: (01) 57 65 00.  
Hours of service: Noon-4 P.M., Monday-Friday; 6:30-  
9 P.M., Tuesday and Wednesday (September through May).  
Researchers and students welcome. Call or write in ad-  
vance.  
Prints: Les Anges du péché  
Scripts (unpublished): Une Femme douce (dialogue list)

## Archival Sources

### FINLAND

- 742 Suomen Elokuva-Arkisto  
PL 216, 00181, Helsinki 18. Director: Olli Alho. Telephone: 643 416.  
Hours of service: 1-4 P.M., Monday-Friday. Researchers and students welcome. Duplication facilities available.  
Prints: Les Dames du Bois de Boulogne; Journal d'un curé de campagne, Un Condamné à mort s'est échappé, Au hasard, Balthazar, Mouchette, Quatre nuits d'un rêveur

### FRANCE

- 743 Centre National de la Cinématographie  
Services des Archives du Film, 78390 Bois d'Arcy, Paris. Conservateur: Schmitt Firntz. Telephone: 460-20-50.  
Hours of service: 8:30 A.M.-12:30 P.M., Monday-Friday. Researchers and students welcome. Write in advance to justify the research. The Center intends at some time in the future to strike viewing prints from the negatives. \$30.00 plus hourly fee for film viewing.  
Prints: Les Anges du péché, Les Dames du Bois de Boulogne (16mm), Journal d'un curé de campagne, Un Condamné à mort s'est échappé (16mm, incomplete), Pickpocket (negative), Le Procès de Jeanne d'Arc (negative), Une Femme douce (negative), Lancelot du Lac  
Scripts (unpublished): Au hasard, Balthazar, Mouchette (dialogue list), Une Femme douce (dialogue list), Quatre nuits d'un rêveur (dialogue list), Lancelot du Lac (dialogue list)
- 744 Cinémathèque Française  
Palais de Chaillot, Place du Tracadero, Paris 75016. Assistant: Marianne de Fleury. Telephone: 553-2186.  
Hours of service: 10 A.M.-1 P.M., 3-6:30 P.M., Monday-Friday. Researchers and students welcome. Write for appointment in advance. Films are available, but the actual titles are for some reason a "professional secret"; presumably they own several.  
Scripts (unpublished): Les Dames du Bois de Boulogne, Journal d'un curé de campagne, Un Condamné à mort s'est échappé, Procès de Jeanne d'Arc, Au hasard, Balthazar, Une Femme douce

### GERMANY

- 745 Stiftung Deutsche Kinemathek  
Pommernallee 1, 1000 Berlin 19 (west). Director: Heinz Rathsack. Telephone: 3036-212.

## Archival Sources

Call or write in advance.

Prints: Un Condamné à mort s'est échappé, Pickpocket,  
Au hasard, Balthazar (All are the German version)

### GREAT BRITAIN

- 746 British Film Institute  
127 Charing Cross Road, WC2H OEA, London. Director:  
Anthony Smith. Telephone: 01-437-4355.  
Hours of service: Viewing (call in advance):  
10:30 A.M.-5:30 P.M., Monday-Friday. Reading Room:  
11 A.M.-6 P.M., Tuesday, Thursday, Friday; 11 A.M.-9 P.M.,  
Wednesday. "Small handling fee." Extensive clipping and  
stills files. Duplication facilities.  
Prints: Les Anges du péché, Les Dames du Bois de  
Boulogne, Un Condamné à mort s'est échappé, Pickpocket,  
Au hasard, Balthazar, Mouchette  
Scripts (unpublished): Journal d'un curé de campagne,  
Un Condamné à mort s'est échappé, Pickpocket, Au hasard,  
Balthazar, Mouchette

### ITALY

- 747 Cineteca Nazionale  
Centro Sperimentale di Cinematografia, Via Tuscolana 1524,  
Rome 00173. Acting director: Guido Cincotti. Telephone:  
740046.  
Hours of service: 9 A.M.-4 P.M., Monday-Friday. Re-  
searchers and students welcome. Call or write in advance.  
Duplicating facilities for stills.  
Prints: Un Condamné à mort s'est échappé, Lancelot du  
Lac

### NORWAY

- 748 Norsk Film Institutt  
Aslakveien 14b, Oslo 7. Director: Jon Stenklev. Tele-  
phone: 02-24 29 94.  
Hours of service: 9 A.M.-3 P.M., Monday-Friday. Re-  
searchers and students welcome. Call or write in advance.  
Prints: Journal d'un curé de campagne (35mm), Au  
hasard, Balthazar (35mm) (both with subtitles in Norwegian)

## Archival Sources

### SWEDEN

- 749 Swedish Film Institute  
Filhuset, Box 27126, 102 52 Stockholm 27. Archivist:  
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Mouchette

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échappé (35mm), Mouchette (35mm)

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- 751 Anthology Film Archives, Film Art Fund, Inc.  
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tor: Susan C. Greene. Telephone: (212) 226-0010.  
Call or write in advance. Hourly fee.  
Prints: Les Dames du Bois de Boulogne, Journal d'un  
curé de campagne, Un Condamné à mort s'est échappé,  
Pickpocket, Au hasard, Balthazar, Mouchette, Une Femme  
douce
- 752 Film Department, International Museum of Photography  
George Eastman House, 900 East Ave., Rochester, N.Y.  
14607. Director: Dr. John B. Kuiper. Telephone:  
(716) 271-3361.  
Call or write in advance.  
Prints: Journal d'une curé de campagne, Un Condamné à  
mort s'est échappé

## Archival Sources

- 753 Film Study Center, Museum of Modern Art  
11 West 53d St., New York, N.Y. 10019. Director: Charles Silver. Telephone: (212) 956-4212.  
Hours of service (by appointment): 1-5 P.M., Monday-Friday. Open to serious scholars only. Fees range from \$5.55 to \$10.00 per hour.  
Prints: Pickpocket, Quatre nuits d'un rêveur
- 754 Pacific Film Archive, University Art Museum  
University of California, Berkeley, Calif. 94720. Research librarians: Linda Artel, Nancy Goldman. Telephone: (415) 642-1412.  
Hours of service: 9 A.M.-noon, 1-5 P.M., Monday-Friday. Researchers and students welcome. Fees range from \$2.50 to \$15.00 for viewing facilities. Some Bresson films are available, but the titles vary. Call or write for further information.  
Prints: See above.  
Scripts (unpublished): Journal d'un curé de campagne, Un Condamné à mort s'est échappé, Pickpocket, Une Femme douce, Quatre nuits d'un rêveur, Lancelot du Lac
- 755 UCLA Film Archive  
University of California at Los Angeles, 1438 Melnitz Hall, Los Angeles, Calif. 90024. Telephone: (213) 825-4142.  
Call or write in advance. No fees.  
Prints: Journal d'un curé de campagne (16mm), Un Condamné à mort s'est échappé (16mm, dubbed)



# Film Distributors in the United States (16mm)

- 756 Cinema Perspectives  
250 W. 57th St., Rm. 314, New York, N.Y. 10019. (212)  
586-8720.  
Procès de Jeanne d'Arc
- 757 Macmillan Films/Audio Brandon Films  
34 Macquesten Parkway South, Mount Vernon, N.Y. 10550.  
(914) 664-5051.  
Les Anges du péché, Journal d'un curé de campagne
- 758 New Line Cinema  
121 University Place, New York, N.Y. 10003. (212) 674-7460.  
Au hasard, Balthazar, Mouchette
- 759 New Yorker Films  
43 W. 61st St., New York, N.Y. 10023. (212) 247-6110.  
Un Condamné à mort s'est échappé, Pickpocket, Une Femme  
douce, Quatre nuits d'un rêveur, Lancelot du Lac



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