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source guides

adaptations, heritage film  
& costume dramas



National Library

# adaptations, heritage film and costume drama

## 16 + Source Guide



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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

BFI National Library Reading Room Opening Hours:

**Monday**

10.30am - 5.30pm

**Tuesday**

10.30am - 8.00pm

**Wednesday**

1.00pm - 8.00pm

**Thursday**

10.30am - 8.00pm

**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
W1T 1LN  
Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# introduction

There has been a long-standing relationship between literary novels and film and television. Adaptations of well-known 'classics' were made from the early days of cinema.

Yet this has often seemed to be an uneasy relationship. Frequently critical writing on adaptations has come from a literary standpoint focusing on the fidelity of the film to the novel on which it is based. On the other hand film theorists have indicated that these kind of literary judgements devalue film, which has its own visual language.

We hope that the references provided in this pack will give useful material on the issues surrounding this debate. There are a substantial number relating to films of the works of Jane Austen, Charles Dickens and George Eliot, whose novels have frequently been adapted for film and television.

There is also a section on 'heritage film' as exemplified by the work of the Merchant Ivory production team in bringing adaptations of the novels of E.M.Forster to the screen. The 'heritage film' has been the subject of intense debate since the 1980s and has been criticised by some for its commodification of the past - for its perceived tendency to present British culture and history in a prettified and conservative package.

Since the early 1990s there has been a move away from the 'heritage film' towards adaptations of literary novels by a number of directors who have worked in other genres and have brought a fresh vision to the costume film. Perhaps the first to take this approach was Martin Scorsese whose *THE AGE OF INNOCENCE*, adapted from the novel by Edith Wharton, was widely praised by film theorists as a cinematic triumph.

We therefore include a number of references illustrating the way in which Scorsese's use of the genre has encouraged a fresh debate on the subject of adaptations. Students who are engaged in their own research on adaptations may well wish to also consider other contemporary directors who have worked within this genre.

Susanna Goodson

## e.m. forster

(1879-1970)

adaptations by  
Merchant Ivory

## books

DEGLI-ESPOSTI, Christine (ed.)  
**Postmodernism in the cinema.**  
Berghahn Books, 1998. 264p. illus.  
Index.

In the chapter 'E. M. Forster's anti-touristic tourism and the sightseeing gaze of cinema', Ellen Strain examines how the notions of tourism as represented by Forster in his novels and then in the film adaptations compare. A lot of the chapter is spent discussing the sociology of tourism in relation to postmodern theories.

Unfortunately, though an interesting discourse the terminology renders it impossible to read. Strain sees Forster's representation of travel as "the fruitless search for cultural authenticity and unmediated reality" but the conventions of the heritage film submerge Forster's ideas into something more visually appealing and conversely, 'touristic'. While there are many interesting ideas put forward, the dense theoretical tone means trying to make sense of them is hard work.

HILL, John  
**British cinema in the 1980s.**  
Clarendon Press, 1999. ix-xiv, 261p.  
illus. bibliog. index.

In the chapter 'The heritage film: issues and debates' Hill notes that "During the 1980s there was a significant growth of interest in the

past and in heritage". He examines the emergence of a 'heritage industry' both socially and economically before moving on to deal with cinema in particular. The adaptations of E. M. Forster's novels are highlighted and their place within the heritage genre is examined closely. *A ROOM WITH A VIEW*, *MAURICE* and *HOWARDS END* are all debated with many pertinent observations made. This chapter brings together many of the issues and arguments surrounding the genre and is essential reading for anyone wishing to gain a better understanding of the issues.

LONG, Robert Emmet  
**The films of Merchant Ivory.**  
Harry N. Abrams, 1991. 208p. illus  
(some col.). bibliog. filmog. Index.

A well-illustrated book detailing the history of Merchant Ivory films, from the start of their careers in the 1950s going through to the late 1990s. Included are: *A ROOM WITH A VIEW*, *MAURICE* and *HOWARDS END*. This book offers useful insights into the filmmaking process and gives interesting anecdotal accounts of the backgrounds to the making of the films. Less is written about *HOWARDS END* as it was being shot while the book was being written.

MONK, Claire  
**Sex, politics and the past: Merchant Ivory, the heritage film and its critics in 1980s and 1990s Britain.**  
British Film Institute/Birkbeck College MA in cinema and Television, 1994. 82p. bibliog. tables. Appendices.

At the beginning of her thesis Monk notes that what she terms "heritage" film, popular in the 1980s/90s combined both "'classic' and 'popular' culture credentials". At a time when Britain was going through political and ideological changes it seemed to be clear that in terms of representation on film, audiences preferred to look to Britain's 'great' past than its uneasy present. This led to a critical and academic backlash which Monk's thesis aims to argue against; seeing all heritage films as

"uniformly 'conservative' texts organised rigidly around a notion of national identity. Paying particular attention to *A ROOM WITH A VIEW* and *MAURICE*, Monk critiques these films in opposition to previous criticisms that had been levelled at them. Its rare to say reading an MA is enjoyable, but this provides an excellent introduction to the various arguments surrounding heritage films and a solid defence of an unfashionable genre.

PARKER, David  
**Film adaptation and the novels of E. M. Forster: aspects of narrative structure.**

PhD dissertation, University of Kent at Canterbury, 1998. 229p. bibliog. filmog.

Parker's thesis is that rather than view film adaptations of novels in terms of how true they are to the source novel; they should instead be viewed as separate, but comparable entities. His focus for the study are the films adapted from the novels of E.M. Forster. With regards the analysis of *A ROOM WITH A VIEW*, *MAURICE* and *HOWARDS END* each of the novels/films narrative structures are studied, duration of scenes measured and other quite technical details recorded. Whilst this thesis offers a unique perspective on a well-known subject, its focus may be too narrow for some.

PYM, John  
**Merchant Ivory's English landscape: rooms, views and Anglo-Saxon attitudes.**  
Harry N. Abrams, 1995. 131p. illus  
(some col.). filmog. Index.

This very glossy book offers an appreciation rather than a critique of four of Merchant Ivory's films: *A ROOM WITH A VIEW*, *MAURICE*, *HOWARDS END* and *THE REMAINS OF THE DAY*. Beautifully illustrated, this book offers excellent background information on Merchant Ivory's early career, and anecdotal and location information on their quartet of costume dramas. Also includes some script extracts.

## journal articles

**EMPIRE**  
No.141. March 2001. p.132

**Video to buy: classic Merchant Ivory**

While noting that the Heritage film/costume dramas are “now condemned as elitist and old fashioned”. Parkinson offers extremely complimentary reviews of both *A ROOM WITH A VIEW* and *HOWARDS END*.

**SIGHT AND SOUND**  
Vol.5 No.10. October 1995, pp.32-33

**Sexuality and the heritage**, by Claire Monk

Looking at what she describes as ‘post-heritage’ film such as *CARRINGTON* and *ORLANDO*, Claire Monk states the out-of-vogue films of Merchant Ivory (citing *A ROOM WITH A VIEW* and *MAURICE*) offer a much more honest depiction of sexuality than the supposedly more daring films.

**IN CAMERA**  
Autumn 1991. pp.3-4

**Cover story: what’s in a look?**

An interview with Tony Pierce-Roberts who was the cinematographer on both *A ROOM WITH A VIEW* and *HOWARDS END* while strong on technical detail offers a few interesting insights on what is often described as the “look” of Merchant Ivory films.

## case studies:

**A Room With A View (1985)**

## book

PELLOW, Kenneth C.  
**Films as critiques of novels: transformational criticism.**  
Edwin Mellen Press, 1994. 369p. bibliog. Index.

A comprehensive comparison of how the novel was adapted onto film. An indication of where the author stands on this is given in the opening sentence in the chapter on *A ROOM WITH A VIEW* which “presents that rare example of a good novel that was transformed into a good film”.

## journal articles

**HISTORICAL JOURNAL OF FILM, RADIO AND TELEVISION**  
Vol.10 No.3. 1990, pp.243-253

**Imagined contemporaries: cinematic and televised dramas about the Edwardians in Great Britain and the United States, 1967-1985**, by D. L. LeMahieu

Narrowing the gaze of heritage film and television to specifically the Edwardian era, LaMahieu offers an interesting account of why this specific period of British history should prove popular with contemporary audiences. With specific references to *A ROOM WITH A VIEW*.

**CINEMA PAPERS**  
No.58. July 1986, p.41

**An Englishwoman abroad**, by Brian McFarlane

McFarlane praises the way both James Ivory and Ruth Praver Jhabvala balance the opposition at the heart of the novel; “repression and expression”, within the film and notes that the adaptation of *A ROOM WITH A VIEW* is further evidence of Ivory’s “continuing fascination with cultural discrepancies”.

**METRO**  
No.171. Spring 1986, pp.48-49

**A room with a view**

This offers a lightly critical review of the film.

**SIGHT AND SOUND**  
Vol.55 No.2. Spring 1986, pp.134-135

**Love in a hot climate**, by Richard Mayne

In this review Richard Mayne, while very complimentary about the film (noting that the tone of the novel has been caught precisely) notes that through the use of inter titles and the mood created by the film “we never really forget that this is a book”. Mayne also finds the supporting characters more interesting than the two lovers (played by Helena Bonham Carter and Julian Sands).

**FILMS AND FILMING**  
No.378. March 1986. p.41

**A room with a view**, by Ann Lloyd

While praising the performances in the film and noting that the screenplay is for the main part a faithful adaptation of the novel, Lloyd criticises the ending of the film, which she believes is “trivial” in comparison to that of the novel.

**MONTHLY FILM BULLETIN**  
Vol.53 No.627. April 1986, pp.118-119

**A room with a view**, by Philip Strick

In a balanced critique of the film, Strick notes that in faithfully adapting the film from the book both the good and not so good qualities from the novel are introduced into the film. Strick also has some comments to make about the sound of the film and James Ivory’s use of music.

**STILLS**  
No.26. April 1986, p.42

**Tourist trap: A room with a view**, by Sheila Johnston

Offers a complimentary review of the film, but not without some criticisms.

**CINEASTE**

Vol.15 No.1. 1986, p.48

**Room with a view**, by Hal W. Peat

Remarking that it is a “very simple tale” Peat compares the lightness of *A ROOM WITH A VIEW* with (in his view) the “lumbering” *PASSAGE TO INDIA* (directed by David Lean) in their depictions of clashing cultures. However, the implication of his review seems to be that while good, it is not a substantial film.

**CITY LIMITS**

10-17 April 1986, p.23

**New releases: A room with a view**, by Kim Newman

Newman believes Merchant Ivory’s *A ROOM WITH A VIEW* to be a much more successful work of adaptation than their previous efforts.

press articles

**NEW YORK TIMES**

28 July 1985, p.15

**A literary film-making team has a go at E. M. Forster**, by Michael Billington

Behind the scenes during the making of the film, this article gives a brief overview of the Merchant Ivory partnership, to some of the themes covered in the narrative of the novel and film and includes an interview with James Ivory.

**SUNDAY TIMES**

2 June 1985, p.39

**The merchant of Florence**, by Nigel Horne

Primarily an interview with Ismail Merchant during the making of the film, he explains how they chose to film *A ROOM WITH A VIEW* and how they have managed to stick to their own ideas about film-making rather than be swayed by Hollywood. A slight though nonetheless interesting article.

**NEW YORK TIMES**

7 March 1986, p.16

**The screen: A room with a view**, by Vincent Canby

Noting that the original novel was “uncharacteristically benign for Forster”, Canby goes on to praise Ruth Praver Jhabvala and James Ivory’s adaptation.

**VILLAGE VOICE**

11 March 1986, p.53

**Films in focus: Forster care**, by Andrew Sarris

In a detailed review of the film, Sarris notes that there is always a dilemma for filmmakers who adapt a novel for the screen; they are criticised if they take liberties with the text and they are criticised if it is too faithful an adaptation. However, for Sarris, Merchant Ivory’s production of *A ROOM WITH A VIEW* is deemed “one of the finest films of the year”.

**NEW YORKER**

17 March 1986, pp.79-80

**The longest journey**, by David Denby

Denby claims at the start of his review that until the release of *A ROOM WITH A VIEW* he considered the Merchant Ivory team as “more persistent than gifted”. However, with this adaptation Denby feels that they have finally produced a film that can be considered “a triumph”. Praising every aspect of the film, Denby’s is an effusive and enthusiastic review.

**NEW YORKER**

24 March 1986, pp.112-115

**The current cinema: twits, turtles and creeps**, by Pauline Kael

In this lengthy review of *A ROOM WITH A VIEW* while analysing and praising the film as a whole, for some reason Kael decides to spend a fair amount of the review criticising Helena Bonham Carter’s personal appearance.

**FINANCIAL TIMES**

1 April 1986, p.8

**Room with a view helps outlook at Goldcrest**, by Raymond Snoddy

An article about how the success of *A ROOM WITH A VIEW* helped to (temporarily) improve the fortunes of its production company Goldcrest Films and Television after it suffered a series of costly disasters.

**ROLLING STONE**

8 April 1986, pp.31-32

**Foreign films with a view**, by Elvis Mitchell

Noting the American aversion to any film tainted with the “art-house” tag, Mitchell highlights the qualities that have made the film a success in the U.S. and offers praise to the filmmakers “For those who thought the day would never come when they’d enjoy a Merchant-Ivory film, *A Room with a View* could be a shock”.

**THE GUARDIAN**

10 April 1986, p.13

**Thanks a million**, by Derek Malcolm

A positive review of the film, but of interest as it notes that though *A ROOM WITH A VIEW* has a smaller budget than two other Goldcrest films (*REVOLUTION* and *ABSOLUTE*



A Room With A View

BEGINNERS) it will probably make the more money.

#### THE LONDON STANDARD

10 April 1986, p.25

**Daniel's a perfect snob!** by Alexander Walker

While admiring the film as a whole, Walker devotes most of his praise (and the review) to Daniel Day Lewis's characterisation of Cecil Vyse.

#### DAILY MIRROR

11 April 1986, p.16

**The lazy, hazy way we were,** by William Marshall

An antipathetic review that while noting all the visual merits of the film feels there is very little else of interest to an audience.

#### DAILY TELEGRAPH

11 April 1986, p.13

**A fine romance,** by Patrick Gibbs

A fine review of the film, though Gibbs seems to be an exception to all the other reviewers who singled out Daniel Day Lewis's performance for praise.

#### TIMES

11 April 1986, p.15

**Masterpiece of enchanting fidelity,** by David Robinson

Robinson's review praises all elements of the film and especially for not, as he puts it, "betraying" Forster's novel.

#### TIMES LITERARY SUPPLEMENT

11 April 1986, p.375

**Detached about attachments,** by Alan Hollinghurst

Starts by describing A ROOM WITH A VIEW as E. M. Forster's "least interesting" novel. Describing the film as "a spirited, if simple-minded...confection" Hollinghurst however, goes on to add that while the film is "a quality product, solidly made" he sees little reason for it to have been made.

#### TODAY

11 April 1986, p.24

**Just too charming for words,** by Anne Bilson

A vaguely critical review that finds the reviewer noting, "it doesn't exactly titillate, provoke or inspire you but it's tremendously civilised and charming".

#### THE SPECTATOR

19 April 1986, p.38

**Pictures from Italy,** by Peter Ackroyd

As much a critique of the Merchant Ivory 'style' as it is of the film, Ackroyd believes that the film is almost a parody of a parody and that the adaptation could be said to be "almost too faithful" to the novel. However, he still provides a good review for the film.

#### NEW YORK TIMES

5 July 1986, p.11

**Merchant and Ivory strike gold,** by Aljean Harmetz

Highlighting the success of A ROOM WITH A VIEW in America and detailing the profits made by the distributors and how they marketed the film in America.

#### DAILY MAIL

14 July 1986, p.7

**The gentle English conquering America,** by Shaun Usher

In a country where the majority of the audience greet "art-house" films with indifference, this article looks at the unexpected success of A ROOM WITH A VIEW at the American box-office and how it took the industry by surprise.

#### DAILY TELEGRAPH

18 December 1986, p.3

**U.S. award for British film,** by the Los Angeles correspondent

A note about the film winning Best Picture at America's oldest awards panel, the National Board of Review. Daniel Day Lewis won Best Supporting Actor. The Board is made of U.S. film critics, researchers, academics and authors.

#### LONDON DAILY NEWS

30 March 1987, p.17

**Romancing the whole world,** by Michael Pye

A brief article tracing how the film was shot on a shoestring budget, but eventually was Oscar nominated and made a healthy profit at the American box-office. Its success is cited as being because the film is "clean, beautiful and intelligent – heterosexual romantic love, for once".

#### CINEMA: A QUARTERLY REVIEW

1987

**Cinema: a quarterly review,** by David Shipman

Shipman gives a near scathing review of the film, nearly a year after it was first released. Damning the film with faint praise "tolerable entertainment". This is clearly a reviewer who has no time for the work of Merchant Ivory, regardless of what it is.

#### MAIL ON SUNDAY

6 March 1994, p.3

**Helena sues for a slice of film's profits,** by Paul Nathanson

In a claim brought against the production company Goldcrest, Bonham Carter, Daniel Day Lewis, Julian Sands and Maggie Smith claimed that they were owed a percentage of the films profits.

## Maurice (1987)

### book

WAUGH, Thomas

**The fruit machine: twenty years of writing on queer cinema.**

Duke University Press, 2000. xii, 312p. illus. bibliog. index.

In the chapter entitled: 'Laws of desire: Maurice, Law of Desire and Vera' MAURICE is enthusiastically described as "one of the most moving and honest gay films of the decade, and a faithful adaptation of one of the most important gay novels of the pre-Stonewall era". While there isn't much critique or analysis of the film, this chapter illustrates some of the

importance that was attached to the film upon its release.

## journal articles

**LITERATURE/FILM QUARTERLY**  
Vol.24 No.3. 1996, pp.309-321

**The functions of the narrator's voice in literature and film: Forster and Ivory's Maurice**, by June Perry Levine

A highly theoretical discourse on the use of narrative voice in both the novel and film adaptation, that makes many good points about narrative and differences of focus in the narrative voice because of the media used. However, the explorations in theory may prove a deterrent to many when reading this piece.

**LITERATURE/FILM QUARTERLY**  
Vol.17 No.2. 1989, pp.99-107

**Ivory-Merchant's Maurice: the hero in absentia**, Margaret Goscilo

A critical approach to the Merchant Ivory adaptation of MAURICE. Goscilo's main arguments are that the screenplay is disjointed and ignores the subtleties of the characters, Clive Durham and Alec Scudder. And that James Ivory's and Kit Hesketh-Harvey's screenplay minimises and loses sight of the character of Maurice Hall himself. A rare article that goes against the tide of near unanimous praise for the film.

**LITERATURE/FILM QUARTERLY**  
Vol.17 No.2. 1989, pp.108-112

**"To thine own self be true..." Adapting E.M. Forster's Maurice to the screen**, by W. Rohan Quince

A detailed critique of the differences between the novel and the film adaptation. Noting in particular the filmmaker's attempts to highlight the homophobia of the era and the effects of this on the characters more sharply than Forster detailed in the novel. This essay is excellent for those who are unfamiliar with MAURICE as it gives a straightforward analysis of the story and outlines most of the main themes and issues.

## SCREEN

Vol.29 No.3. 1988, pp.72-80

**Melodrama and 'Maurice': homo is where the het is**, by Mark Finch and Richard Kwietniowski

In an interesting critique of MAURICE that repositions the film as being part of the tradition of Hollywood melodramas, Finch and Kwietniowski do not seem particularly enthusiastic about the film. They do view the timing of the film's release as re-politicising the reasons why Forster wrote the novel and its relevance to late Twentieth century Britain.

## FILMS AND FILMING

No.398. November 1987, pp.35-36

**Maurice**, by Ronald Bergen

A clear and thorough review of the film, that touches on many of the topics that tend to get raised in discussions about MAURICE. These include attitudes to homosexuality that are reflected in both the novel and in the film in what is a post-AIDS era, and why it was published posthumously. Issues of class are highlighted and as with all Merchant Ivory reviews, the "look" of the film. A good starting point for anyone researching the film.

## CITY LIMITS

5-12 November 1987, p.27

**New movies: Maurice**, by John Wrathall

In this slightly critical review of MAURICE, Wrathall manages to say what is wrong with the film a lot more concisely than some other critics of the film. He points out, the faithful adaptation of the novel, the loss of perspective on the character of Maurice and the look of the film. Wrathall, however does acknowledge that this is still one of the first mainstream movies to tackle homosexuality head-on.

## TIME OUT

No.898. 4-11 November 1987, pp.28-29

**Ivory league**, by Mark Sanderson

Consisting of interviews with some of the cast and James Ivory, this not only provides some interesting insights into the making of MAURICE, but is also worth reading for the pre-fame interview with Hugh Grant.

## MONTHLY FILM BULLETIN

Vol.54 No.646. November 1987, pp.338-339

**Maurice**, by Jill Forbes

Forbes notes that any faults with the film are to be found in the book as well, describing MAURICE as Forster at his "most snobbish and least able to comprehend the world he lives in". She goes on to note, that by being faithful to the novel, Merchant Ivory have failed to bring any perspective to the work.

## FILMS AND FILMING

No.397. October 1987, pp.13-15

**Ivory tower**, by Allan Hunter

In this interview with James Ivory, the production of MAURICE is discussed and the themes and issues of the film. He also answers questions of how a mainstream movie audience will be able to accept the gay narrative. Hunter then goes on to ask James Ivory about his future directing projects. This article offers an interesting insight into the workings of Merchant Ivory.

## SIGHT AND SOUND

Vol.56 No.4. Autumn 1987, p.290

**Love story/Maurice**, by Claire Tomalin

Describing the film as a "stunning success", Tomalin critiques the film in comparison to Forster's novel and gives useful background information to the circumstances of Forster writing the book and how this is manifest in the adaptation.

## press articles

## GUARDIAN

30 July 1987, p.11

**The trouble with Maurice**, by Paul Roud

While praising most aspects of the film, Roud believes that any problems with the film are ones that are inherent to the novel and that these revolve around the character of Maurice. Roud believes him to be “too wet and a whiner”.

## LONDON EVENING STANDARD

3 September 1987, p.41

**Boys will be boys**, by Alexander Walker

Walker notes that while MAURICE the film is beautiful to look at, the character of Maurice Hall is unsympathetic, therefore making the film an unsatisfactory experience.

## NEW YORKER

21 September 1987, pp.103-105

**The current cinema: temporary madnesses**, by Pauline Kael

A fairly scathing review that attacks both the novel for being a “museum piece” and the film “which painstakingly reproduces the limp, drawn-out construction of the novel”.

## VILLAGE VOICE

22 September 1987, p.72

**Men in love**, by Stephen Harvey

A two-part piece, this first-part is the actual review that heaps praise on the Merchant Ivory adaptation “a stimulating movie which actually improves on its distinguished source”. The second-part is an interview with James Ivory which provides interesting detail on Ivory’s views on E.M. Forster’s work and how he never had been interested in England until he started directing films in India, and became aware of their social legacy and how he feels the film marks an end to their Forster adaptations.

## NEW YORK TIMES

28 September 1987, p.136, 138

**Making book**, by David Denby

Criticising, ‘Maurice’ the novel, Denby describes it as “a mere shadow of such masterpieces as *Howard’s End* and *A passage to India*”, Denby goes on to note however, that the Merchant Ivory production of MAURICE is “remarkably solid – as good, really, as a faithful adaptation” but that for all its strengths, the film cannot overcome the inherent weaknesses of the novel.

## TIME

12 October 1987

**Twits atwitter**, by Richard Schickel

Criticises both James Ivory’s direction and Forster’s novel for being clichéd and too reverential in its handling of its subjects.

## MAIL ON SUNDAY

25 October 1987, pp.17-18, 20

**The house party that came to stay**, by Tim Craven

A report from one of the locations used in the filming of MAURICE.

## SUNDAY TIMES

4 November 1987, p.27

**Making Maurice by degrees**, by Anna Kythreatis

Primarily an interview with Ismail Merchant in which he describes trying to persuade the Cambridge colleges of King’s and Trinity to allow them to film there. Also mentioned is the budget of the film and his partnership with James Ivory.

## WHAT’S ON

4 November 1987, p.38

**Prim and proper**, by Philip Bergson

A quite harsh review that commends the look of the film but criticises the content: “it is all most properly executed, if without the fire of either imagination, or real desire”.

## DAILY TELEGRAPH

5 November 1987, p.12

**The hidden loves of Edwardian society**, by Victoria Mather

Mather states that while the Merchant Ivory adaptation is superior to the original novel, she believes the characters to be weak and the happy ending improbable.

## GUARDIAN

5 November 1987, p.24

**Maurice**, by Derek Malcolm

Noting the mixed reviews the film received in America, Derek Malcolm feels that the reality is somewhere in between the two camps; “the Forster original is by no means his best work, though perhaps his most personal, but praising Ivory for yet another elegantly mounted, finely shaded literary adaptation”.

## INDEPENDENT

5 November 1987, p.14

**Speakable vices**, by Adam Mars-Jones

In this complimentary review of the film, Adam Mars-Jones makes the same point that other reviewers of MAURICE make which is that in being a faithful adaptation of the novel; any faults of the novel are replicated in the film.

## EVENING STANDARD

5 November 1987, p.32

**Of flesh and fashion**, by Alexander Walker

At one point in his review Alexander Walker states, “This is a story that commands great understanding but elicits little sympathy”. Feeling that the pace of the narrative is slow and that the characters of Maurice and Clive are unsympathetic, but that in common with other Merchant Ivory films, “the film is masterly...as a social panorama of the Edwardian era in town and country”.

**TODAY**

6 November 1987, pp.32-33

**Greater love hath no man**, by Jane Reed

A vaguely mocking review of the film, which while not criticising it, sees little point in it either. All the usual elements, such as the cast and the settings and design of the film are praised, but the reviewer leaves little room for doubt about their ambivalence towards the film.

**FINANCIAL TIMES**

6 November 1987, p.21

**Another tour-de-Forster**, by Nigel Andrews

This review for MAURICE starts off by highlighting why some people have a problem with the Merchant Ivory style of filmmaking: "To the sceptic, the Merchant-Ivory style sometimes seems like yards of sumptuous set-dressing and high-tone British acting in search of a moment of cinematic originality". However, this then gives way to an enthusiastic review of the film that ends by commenting that the characters are as recognisable today as they were at the time the novel was written.

**OBSERVER**

8 November 1987, p.22

**Two faces of love**, by Philip French

A very enthusiastic review that compares the themes in a shared review with the Steve Martin film ROXANNE that was released at the same time.

**SUNDAY TELEGRAPH**

8 November 1987, p.17

**The Wildean shores of love**, by Richard Mayne

A review that commends the Merchant Ivory adaptation of MAURICE as being so skilful "as to suggest weakness in the original text". The only criticism that Mayne levels at the film is that he found it lacking in "erotic electricity".

**MAIL ON SUNDAY**

9 November 1986, p.9

**Lifting the veil on a dark secret**, by Victor Davis

Reporting on why it took so long for MAURICE to first be published and then adapted into a film, and includes a short interview with the producer of the film, Ismail Merchant.

**NEW YORK TIMES**

12 November 1987, p.21

**Forster's 'Maurice' becomes a move**, by Joseph Lelyveld

Primarily an interview with the two executors of E.M Forster's estate, Donald Parry (a vice-provost at King's College, Cambridge) and John Rylands. Both prove very entertaining about their perceptions of the making of MAURICE and why it took until ten years after Forster's death for one of his novels to be allowed to be adapted.

**MORNING STAR**

13 November 1987, p.8

**Maurice**, by Victoria Dignam

This review praises the film for remaining "faithful to the spirit of the book" and describes the film as "an eloquent voice".

**SPECTATOR**

21 November 1987, pp.50-51

**Tasteful repro**, by Hilary Mantel

A considered review of the film in which Mantel argues that perhaps the filmmakers should have taken more liberties with the novel; the character of Maurice could have been made "less of a whiner and a prig", sections of dialogue lifted from the novel and Mantel feels that the happy-ending is too improbably considering all that has proceeded it.

**TIMES LITERARY SUPPLEMENT**

6 December 1987, p.1225

**Suppressive nostalgia**, by Alan Hollinghurst

This review of the film starts by providing a critique of the issues

surrounding Forster's novel its biographical background, its posthumous publication and the novels unexpectedly happy-ending. Hollinghurst, however, argues that in this "deplorably well-made film" James Ivory and Kit Hesketh-Harvey (the writers of the screenplay) have sacrificed the novels "nervous veracity, its point and its animus, to a numbingly slow display of authentic detail". While Hollinghurst's arguments are interesting, they do include at one point a rather bizarre defence of Forster's account of Clive's change of heart to heterosexuality, which is recontextualised in the film.

**INDEPENDENT**

10 December 1987, p.12

**Where dons fear to tread**, by Catherine Chester

This brief but interesting article interviews one of the executors of E.M. Forster's estate about their decisions and experiences of allowing Forster's work to be adapted into films. With particular focus on MAURICE.

## Howards End (1992)

### book

KELLY, Ian

**Howards End: study guide.**

Film Education, [1992]. 8p. illus. filmog. Bibliog.

Aimed at the 16-18 year olds as a teaching guide, this offers a concise introduction to the key points of the novel. Drawing upon other texts and prompting the students to ask questions about both the novel and the film, this is a useful and interesting guide.

### journal articles

**EMPIRE**

No.128. 8 February 2000, p.122

**Howards End**, by Ian Nathan

A DVD/video review of the film, that while complimentary still finds it passionless and "strangely inert".

**EMPIRE**

No.47. May 1993, pp.56-58

**Howards' way**, by Gary Leboff

A timeline of the history of the production of HOWARDS END beginning in 1983 when the screenwriter Ruth Praver Jhabvala and James Ivory first thought of adapting an E.M. Forster novel through to Spring 1993 with Merchant Ivory contemplating their next project. A thorough and interesting article.

**HOLLYWOOD REPORTER**

26 February 1993, p.14

**Hollywood report: 'Howards End' good Sony Classics beginning**, by Martin A. Grove

A brief interview with Tom Bernard one of the co-President's of Sony Classics, which distributed the film in America. Gives an interesting aspect into the more commercial aspects of the film and its box office in America.

**CINEASTE**

Vol.19 Nos.2/3. Dec 1992, pp.69-70

**Howards End**, by Peter Bates

An exhaustive critique of the film that examines the characters and narrative in relation to the novel in detail, Bates ends his review with the comment: "Howards End is a competent, sometimes thrillingly filmed novel; yet it falls just short of a truly imaginative adaptation".

**CINEMA PAPERS**

No.89. August 1992, pp.32-35

**Literature-film connections: three films reviewed**, by Brian McFarlane

Starting off with an Orson Welles quote: "I believe you must say something new about a book, otherwise it is best not to touch" McFarlane reviews three films, MY OWN PRIVATE IDAHO (loosely based on Shakespeare's Henry IV parts 1 and 2), EDWARD II and HOWARDS END, believing the first two too be much more adventurous and therefore "exciting as films". In comparison with the two other films, HOWARDS END is criticised for being "a scrupulous guided tour of the novel"

**EMPIRE**

No.36. June 1992, pp.46-47

**All good things to those who wait**, by David Gritten

An interview with Anthony Hopkins to coincide with the release of HOWARDS END. He looks back on his career and why he made the decision to make a film with Merchant Ivory.

**EMPIRE**

No.36. June 1992. p.24

**Howards End**, by Angie Errigo

A highly complimentary review that describes the film as "sheer perfection".

**SIGHT AND SOUND**

Vol.2 No.1. May 1992, pp.52-53

**Howards End**, by Lizzie Francke

Noting that HOWARDS END is regarded as Forster's "finest work" Francke's review examines how the very themes of the novel of inheritance and social disenfranchisement are at odds with the assumptions at the heart of the heritage film industry that Forster adaptations are usually associated with.

**SCREEN INTERNATIONAL**

No.856. 8 May 1992, p.1

A note on how HOWARDS END has "shattered" the box-office records at its only London venue, the Curzon Mayfair. Also includes

details of how well the film is doing in America.

**FILMS IN REVIEW**

Vol.34 Nos.3/4. March/April 1992, pp.117-119

**Howards End**, by Pat Anderson

While mainly a synopsis of the film, this review starts by proclaiming HOWARDS END to be "perfect" believing it to be a faithful and masterly adaptation of E.M. Forster's novel.

**HOLLYWOOD REPORTER**

Vol.312 No.12. 13 March 1992, p.9, 34

**Howards End**, by Jeff Menell

Describing the film as a product that "is rich in both texture and substance". In a review full of admiration for the film, the performance of Emma Thompson is particularly singled out for praise.

**INTERVIEW**

Vol.22 No.3. March 1992, p.40

**Shots in the dark.**

A critique of HOWARDS END, that looks at the themes of both the film and the novel. The review also draws upon the adaptation of another Forster novel WHERE ANGELS FEAR TO TREAD (1992) directed by Charles Sturridge that was released at the same time.

## press articles

**VILLAGE VOICE**

17 March 1992, p.21

**Howards End**, by Georgia Brown

While praising the performances, Brown is scathing in her review of the film as a whole, describing it as "grating" and "oppressive".

**DAILY MAIL**

27 March 1992, pp.32-33

**The secret passions that smoulder behind the windows of Howards End**, by Shaun Usher

Describing HOWARDS END as E.M. Forster's "masterpiece", this is a brief behind-the-scenes report on

the making of the film, including an interview with Antony Hopkins.

**TIMES**

30 March 1992, p.5

And now, an Oscar for the wallpaper, by Nicole Swengley

Focusing on how Merchant Ivory achieve the 'look' of their films, this article looks at the wallpaper and fabric company Sanderson, who specialises in being able to recreate period designs.

**DAILY TELEGRAPH**

4 April 1992, p.9

A home movie starring Antony Hopkins, by James Delingpole

This interview with the owners of one of the houses used in the filming of HOWARDS END gives an interesting insight into one of the aspects of the filmmaking process

**TIME OUT**

29 April 1992, p.62

**Howards End**, by Mark Sanderson

An ambivalent review of the film. While the reviewer offers some praise for the film, the overall tone seems to be one of indifference.

**WHATS ON**

29 April 1992, p. 61

**Homes and gardens**, by David McGillivray

Describing Forster as a "master storyteller", McGillivray praises the Merchant Ivory adaptation as being a "colossal achievement".

**WHATS ON IN LONDON**

29 April 1992, pp.17-18

**A truly flourishing plant**, by Mansel Stimpson

An interview with Ismail Merchant about the Merchant Ivory partnership, and their production of HOWARDS END.

**DAILY TELEGRAPH**

30 April 1992, p.14

**A triumph of period passion**, by Hugo Davenport

An enthusiastic review of the film, in which Davenport notes that the darker tone of HOWARDS END "takes it far beyond the dubious attractions of a gratuitous wallow in nostalgia".

**EVENING STANDARD**

30 April 1992, p.30, 39

**Edwardian Emma tops the class**, by Alexander Walker

In Walker's review, he sees the film as being faithful to E.M. Forster's original text and applauds the cast. He ends his review claiming that Merchant Ivory's adaptation gives us "fidelity to the art of the novel, truthfulness to the film's craft".

**FINANCIAL TIMES**

30 April 1992, p.19

**Prose and passion personified**, by Nigel Andrews

Though noting that the film "sometimes slides towards cliché" Andrews, instead prefers to view Merchant Ivory films as "prismatic visions of past times coloured, ironised and toughened by a modern sensibility", in a review that praises the Merchant Ivory production of HOWARDS END.

**THE GUARDIAN**

30 April 1992, p.26

**Howards End**, by Derek Malcolm

In a fairly tongue-in-cheek review designed to poke fun at detractors of Merchant Ivory films, (particularly Alan Parker, who describes them as the "Laura Ashley school of film-making") Malcolm praises HOWARDS END, describing it as "the best the team has made".

**TIMES**

30 April 1992, p.3

**Passion amid period props**, by Geoff Brown

Starting his review by noting the potential difficulties of adapting

E.M. Forster's prose, Brown states that the Merchant Ivory team tend to get it right, where others (notably David Lean in A PASSAGE TO INDIA), get it wrong.

**GAY TIMES**

May 1992, p.68

[no title or writer given]

Though not disputing the quality of HOWARDS END, the author of the piece questions the relevance of such period drama to modern day Britain, with funding being given to films that ignore "harsh" social realities of 1990's Britain.

**DAILY MAIL**

1 May 1992, p.34

**Fine probe into past prejudices**, by Shaun Usher

Describing it as "one of the better kinds of British film" the reviewer lavishes much praise on the film.

**TODAY**

1 May 1992, p.24

**Ivory coasts through feast of Forster**, by Sue Heal

Though complimentary about HOWARDS END, this reviewers ambivalence towards Merchant Ivory films becomes apparent.

**INDEPENDENT ON SUNDAY**

3 May 1992, p.19

**End to the Ivory trade in whimsy**, by Anthony Lane

A critical review of both the novel and the film, Lane goes on to describe HOWARDS END as "an odd mix of the galumphing and the delicate".

**INDEPENDENT ON SUNDAY**

3 May 1992, p.21

**Only connect! England saved by an ideal home**, by Blake Morrison

Morrison attributes the sudden interest in E.M. Forster and the popularity in adapting in his works to the English mood of nostalgia, but that also that there is less surface appeal in Forster's themes, which are as relevant to

audiences today, as they were when the books were first published. A thoughtful examination of Forster's motivations and themes.

**MAIL ON SUNDAY**  
3 May 1992, p.39

**Period piece making its own history**, by Tom Hutchinson

This ecstatic review of the film immediately proclaims that the film, *HOWARDS END* "is an instant national treasure" and that this time Merchant Ivory and Ruth Praver Jhabvala (who adapted the novel into the screenplay) have "landed an emotional punch to back up (the) pretty pictures". Hutchinson ends his review by stating that for once, in turning to the past, Merchant Ivory have come up with something "relevant and contemporary".

**OBSERVER**  
3 May 1992, p.52

**Be-all and end-all for triumphant**, by Philip French

In his review for *HOWARDS END* French asserts that most criticisms aimed at Merchant Ivory films are "cheap and false" and that they are in fact "literate, vibrant, intellectually urgent".

**SUNDAY TIMES**  
3 May 1992, pp.10-11

**All the best connections**, by Iain Johnston

Partly an appreciation of the Merchant Ivory partnership (usually in collaboration with Ruth Praver Jhabvala), and also a review of *HOWARDS END*. The article end, "All three are foreigners, yet they seem to be better at examining our nation's social history than any other contemporary film makers".

**NEW YORKER**  
4 May 1992, pp.74-76

**The current cinema: yes**, but by Terence Rafferty

An in-depth critique of both the novel and the film that explores Forster's narrative style and themes and to what extent these

are successfully transferred to the film. An article well-worth reading for its insights into *HOWARDS END*.

**DAILY TELEGRAPH**  
5 May 1992, p.12

**A love affair with E.M. Forster**, by David Holloway

An article examining why Forster's novels have become popular sources for adaptation, focusing especially on the Merchant Ivory adaptations. An article that provides useful insights for anyone studying this subject.

**SPECTATOR**  
9 May 1992, p.37

**Cosily connected**, by Vanessa Letts

A mixed-blessing of a review. Letts begins by stating that *HOWARDS END* is Merchant Ivory's "greatest success so far" but that this was only because "the standards are so low" describing the novel as "an earnest if naïve polemic" and the film version as lacking "bite".

**NEW STATESMAN AND SOCIETY**  
29 May 1992, pp.32-33

**Our kind of people**, by Anne Billson

A scathing review that questions why the film has gained so much critical praise. Billson at various points in her review calls *HOWARDS END* a "sub-standard slice of British heritage". Also in countering the view that the film holds a mirror up to the iniquity of the time, Billson counters this with "If *Howards End* is supposed to be an indictment of snobbery and greed, it fails, because it revels in the snobbish and greedy way of life...The qualities of such illustrated English Lit are not cinematic, but are those of the Edwardian theme park".

**INDEPENDENT**  
30 May 1992, p.38

**A womb with a view**

An article about a childhood friend of E.M. Forster's, the composer Elizabeth Poston, whose family home, Rook's Nest House was the

inspiration for the fictional *Howards End*, and that her mother may have been the model for the character of Mrs Wilcox.

**MAIL ON SUNDAY**  
28 March 1993, p.3

**Your Oscar is no big deal**, by Cynthia Heimel

Primarily an article about how even if she wins an Oscar for *HOWARDS END*, Emma Thompson will still not make it into the American consciousness, because "Virtually no one in America has seen *Howards End*". A rather confusing statement considering that by British standards *HOWARDS END* did well at the American box office.

**TIMES**  
29 March 1993, p.3

**America plays down British Oscar hopes**, by Ben Macintyre

An article about how the British dominance in the nominations at that year's Oscar ceremony was causing anxiety in certain sections of the American film industry, compounding "Hollywood's recent and profound attack of self-doubt", and causing a certain amount of resentment in the run up to a "quintessentially American show".

**DAILY TELEGRAPH**  
7 October 1995, p.3

**Period drama with a proven pedigree**, by Quentin Falk

A review that concisely highlights the length of the partnership between Ismail Merchant, James Ivory and Ruth Praver Jhabvala, and the background to the production of *HOWARDS END* including quotes from Anthony Hopkins.

## jane austen

(1775-1817)



## Pride and Prejudice

(GB/US. BBC Television/Arts &amp; Entertainment Network.

BBC1 tx 24/09/1995-29/10/1995)

## books

BIRTWISTLE, Sue and CONKLIN, Susie

**The making of Pride and Prejudice.**

London: Penguin/British Broadcasting Corporation, 1995.

Provides a lot of detail on the production process, with a chapter on the content of the script and comparison with the novel. Very useful sections on food, costume, music, dance, and how these inform the overall work. A classic example of the tie-in.

BLUESTONE, George

**Novels into film.**

Baltimore: John Hopkins Press, 1957.

Focus on the 1940 version of PRIDE AND PREJUDICE, but might provide useful contrasting or comparative insight. Discourses include: point of view; dialogue; description of characters; dance. (pp 114-146).

GIDDINGS, Robert

**The classic novel from page to screen.**

Manchester; New York: Manchester University Press, 2000.

An anthology of articles on adaptations of Forster, Dickens, Eliot, Wharton, etc. Includes Erica

Sheen's "'Where the garment gapes:' faithfulness and promiscuity in the 1995 BBC PRIDE AND PREJUDICE."

MAYNE, Judith

**Private novels, public films.**

Georgia: University of Georgia Press, 1988.

Chapter two: Two narratives of private and public life: PRIDE AND PREJUDICE and Fantasies of Reconciliation are the ones to look at. This gives a reading of the novel in the context of the separation of "private" and "public" in the narrative arts, and the relationship to middle-class culture (pp 43-67).

## journal articles

LITERATURE/FILM QUARTERLY

Vol. 27. No.2. 1999, pp. 142-148

**Pride and Prejudice: on A & E visions and revisions, by A. Sue Parrill**

The author discusses the BBC 6-hour version of PRIDE AND PREJUDICE, which was aired on the Arts and Entertainment network in the U.S. She argues that this is the definitive treatment of the novel, as it develops the characters truthfully, creates the world of the novel imaginatively, and is visually striking. She notes that Austen's omission of specific physical details of people, clothes, and places helps give the filmmaker free reign visually. Darcy's expanded role in this version is discussed: in the novel, we hear Elizabeth almost exclusively and in some earlier film versions, Darcy is rarely seen. But here, he even appears alone in several scenes. The film also shows scenes of servants and housekeepers, who are not as prominent in the novel. These scenes with members of the working class give the viewer another way of interpreting the scene/character.

METRO

No.106. 1996 pp. 14-20

**Desperately seeking Mr Darcy, by Maila Stivens**

The article discusses the success of the BBC serial PRIDE AND PREJUDICE and specifically the appeal of Colin Firth's Darcy to women viewers. Stivens considers the various interpretations of Darcy's appeal, as well as the popularity of various Austen adaptations today. Darcy's masculinity is analysed in terms of patriarchy and feminism, and the series' connection with popular culture and high culture/literary criticism, is also examined.

SIGHT AND SOUND

Supplement. Money. Single Issue. September 1996. p21.

**PRIDE AND PREJUDICE: The Cost of Dressing Up.**

Article discusses the cost of TV classic serials, focusing on the 1995 production of PRIDE AND PREJUDICE. Discusses the raising of finance, distribution deals, and time involved in shooting and post production. Provides figures relating to specific costs of PRIDE AND PREJUDICE and TV audiences in the UK.

SIGHT AND SOUND

Vol.6. No.9. Sept 1996, p.32

Article discusses the frequency of TV adaptations and asserts that costume drama is more revealing of the time when it is made than the period the drama is set in. Discusses the often limited nature of modern TV series and points to the popularity of PRIDE AND PREJUDICE as an indicator of audiences' interests today.

METRO

No.106. 1996 pp. 4-12

**Remarks on Jane Austen and the Period Film, by Gabrielle Finnane**

Finnane analyses various recent Austen adaptations within different frameworks of historical per-

ception. Within her discussion she uses Nietzsche's descriptions of history to reveal how the recent BBC version of PRIDE AND PREJUDICE presents a critical view of history in contrast to PERSUASION, which focuses on individuals acting and striving. Uniting both adaptations however, is the representation of women which delivers them from the past rather than confines them within the perimeters of their historical time.

#### CINEMA PAPERS

No.110. June 1996, pp. 30-31, p60

**Verbal Concepts, Moving Images.** Brian McFarlane continues his analysis of novel into films

The article discusses the proliferation of British films in the mid-1990's which are based on literary adaptations. He comments on the recent interest in Jane Austen and TV adaptations, including the 1996 production of PRIDE AND PREJUDICE and the film of PERSUASION which was originally made for TV. Although positive about the lead performances in PRIDE AND PREJUDICE, McFarlane criticises the internal coherence of the serial. In contrast, he sees PERSUASION as an intelligent and rigorous film, which remains faithful to the novel, focusing on character and relationship, whilst using the resources of the screen with imagination. The article also discusses other Austen adaptations, in particular SENSE AND SENSIBILITY by Ang Lee, which McFarlane argues has produced popular, mature and resourceful cinema.

#### MOVING PICTURES INTERNATIONAL

No.16. March 1996, p.9

Discusses the interest in Austen adaptations within the American market and how this stemmed from Heckerling's CLUELESS, based on Austen's novel Emma. Also provides details of the popularity of the BBC series PRIDE AND PREJUDICE in the US, as well as the critical reception of SENSE AND SENSIBILITY.

### press articles

The BFI National Library also holds cuttings relating to the 1980, 1967 and 1952 versions and the earlier

film version (1940) on microjacket.

#### EVENING STANDARD

25 September 1996

**Stop messing about with our Jane,** by Rachel Cusk

The writer argues that Austen adaptations, like PRIDE AND PREJUDICE tend to miss the point about the author's work.

#### INDEPENDENT

19 July 1996, p.4

A discussion about the PRIDE AND PREJUDICE industry.

## Sense and Sensibility

(dir. Ang Lee, 1995)

### books

CARTMELL, Deborah

**Adaptations: from text to screen, screen to text.**

London; New York: Routledge, 1999

Covers adaptations from Shakespeare through Trainspotting, and includes sections on how writers incorporate cinematic elements in their work. 'Conservative Austen, radical Austen' discusses SENSE AND SENSIBILITY.

DIXON, Rod

**Sense and Sensibility: study guide.**

London: Film Education, 1996.

This contains tasks which tie it specifically to the video (or television screening). It includes stills; looks at the "novel of sentiment", makes comparisons from text to screen, looks at the moral lesson, and focuses on the character of Willoughby. There is also an extract from the screenplay.

THOMPSON, Emma

**Jane Austen's Sense and Sensibility: the screenplay and diaries.**

London: Bloomsbury Books, 1995.

Rather lavish presentation with

stills, details of cast, the full screenplay, and then diaries which gives a detailed account of the production. Some of the details are perhaps a little too domestic (the cast having to change hotels to accommodate a wedding party that had already booked) but there is much here that sheds light on the production.

### journal articles

#### CREATIVE SCREENWRITING

Vol.4. No.2. Summer 1997 pp.74-82

**SENSE AND SENSIBILITY. A script review,** by Beverly Gray

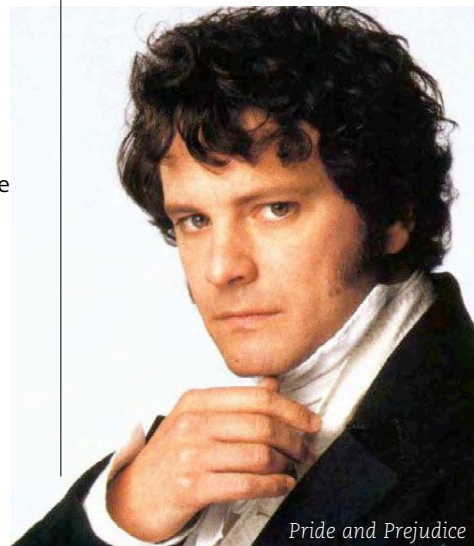
The article investigates how Thompson adapted and dramatised Austen's novel for a modern audience. Gray shows Thompson using a screenwriters's license to enhance certain characters, eg Margaret, the third sister, and cut others. With able economy she compresses the main stories in the novel, sometimes into single scenes. The difficulties Thompson encountered in producing a filmic structure and incorporating all necessary plots, are also considered and extracts from Thompson's own shooting diary are included to clarify many of her concerns.

#### SCREEN

Vol.43 No.1. Spring 2002, pp. 41-56

**Crossing over: performing as a lady and a dame,** by Christine Geraghty

Geraghty argues that just as gangster films have allowed male



Pride and Prejudice

actors to enjoy 'putting on a show', adaptations have given actresses, particularly British ones, the opportunity to draw attention to their acting skills. Describes Emma Thompson and Kate Winslet in *SENSE AND SENSIBILITY*, along with other roles. Geraghty makes the point that classic novels are often filmed more than once, and the availability of different versions allows the viewer to see that there is more than one way to tell the story. Adaptations also allow the viewer to see that actors are giving real performances in particular roles.

#### FILM CRITICISM

Vol.26 No.1. Autumn 2001, pp. 42-55

#### **Crouching sensibility, hidden sense**, by William Leung

Discusses Ang Lee's *CROUCHING TIGER, HIDDEN DRAGON*, which was described by its producer/co-scriptwriter as a kind of 'SENSE AND SENSIBILITY' with martial arts. Describes Lee's use of the Chinese Wuxia genre, a narrative form in which traditional ideas about good and evil are played out in the adventures of skilful yet spiritually attuned warriors. Lee's feminisation of the genre may be due to his work with Austen's text. Describes the cultural conflicts of both films—Romanticism v. Rationalism in *SENSE AND SENSIBILITY* and Confucianism v. Taoism in *CROUCHING TIGER*.

#### SIGHT AND SOUND

Vol.6. No.3. March 1996, pp.20-22

**Cautionary Tale. Ang Lee's version of *SENSE AND SENSIBILITY* may be his best film, but for its Austen adaptor and star, Emma Thompson, it's a personal psychodrama**, by Graham Fuller.

Fuller considers the recent crop of Austen adaptations and mentions how TV versions are usually considered a medium for the writer in contrast to film versions. In Thompson's adaptation however, Fuller argues that Thompson is not only the auteur and driving force, but that the script relates to her personal biography. Using scenes to project the story's themes and highlighting the restrictive lives of the women involved, Thompson's script embodies the dialectic between rationality and Romantic

sensibility. Though Ang Lee brings a classical visual perception to the film, Fuller claims the adaptation is Thompson's romantic triumph.

#### SIGHT AND SOUND

Vol.6 No.3. March 1998 pp.50-51

Credits, synopsis and review by Claire Monk, of *SENSE AND SENSIBILITY*, directed by Ang Lee

Arguing that Ang Lee is an appropriate director of the film, Monk praises Thompson's feminist-revisionist satirical script. She also points out how Thompson reinvents the third sister Margaret, ironically presents the romantic hero Willoughby, and focuses on the laws of inheritance at the time. The review ends by suggesting the film may well appeal to men as well as women.

### press articles

There are quite extensive production notes held on microjacket at the BFI National Library, along with newspaper cuttings including those listed below. Cuttings are also held for the 1971 and 1981 BBC versions.

#### EVENING STANDARD

27 February 1996, p.23

#### **The man who told Em not to look so old**, Roger Clarke

Discussion with Ang Lee about the mixture of brutality and t'ai chi brought to the film.

#### DAILY TELEGRAPH

Arts 27 January 1996, p.A1

#### **Austen viewed from Mars**, by Michael Pye

An interview with director of *SENSE AND SENSIBILITY*, Ang Lee, on capturing the essence of Englishness for the film.

#### DAILY TELEGRAPH

22 February 1996, p.14

#### **Kate shoots into a league of her own**, by David Gritten.

A focus piece on Kate Winslet's performance.

#### TIME OUT

7 - 14 February 1996, pp.20-21

#### **Austen maestro**, by Elaine Paterson.

With romance, love and confusing courtship all part of the picture being played out by Emma Thompson and Kate Winslet.

Other articles as follows:

#### DAILY MAIL

23 February 1996 p.44

#### DAILY MAIL

2 March 1996 p.59

#### INDEPENDENT ON SUNDAY

25 February 1996 p.11

#### OBSERVER

31 March 1996 p.15

#### OBSERVER PREVIEW

18 - 24 February 1996 p.4

#### TIMES

22 February 1996 p.31

#### TIMES (WEEKEND)

16 December 1995 p.9

#### VILLAGE VOICE

19 December 1995 p.76

## Emma

(dir. Douglas McGrath, 1996)

### books

BIRTWISTLE, Sue and CONKLIN, Susie

#### **The making of Jane Austen's Emma.**

London: Penguin, 1996.

Provides useful and entertaining information on the script, cast, design, and costumes, with extensive illustrations and photographs. About half the book is taken up by the screenplay.

LAURITZEN, Monica

#### **Jane Austen's Emma on television. A study of a BBC classic serial.**

Goteborg, Sweden: Acat Universitatis Gothoburgensis, 1981. (Gothenburg Studies in English 48).

Using the 1972 (so be careful) adaptation this is a study of the "classic" serial on television. The production of this version is set against Austen's situation when writing the book; plot comparisons are made; and there are genre comparisons between the novel and the tv serial.



TROOST, Linda and GREENFIELD, Sayre  
**Jane Austen in Hollywood**  
 Lexington: University Press of Kentucky, 1998; second edition, 2001.

Focuses on the mid-1990s boom in Austen adaptations: PRIDE AND PREJUDICE, SENSE AND SENSIBILITY, EMMA, and PERSUASION, as well as CLUELESS. Several chapters discuss feminist issues, and one describes the impact of class on American audiences. Second edition includes an extra chapter on Patricia Rozema's MANSFIELD PARK.

## journal articles

**PREMIERE (US)**  
 Vol.10 No.1. September 1996, pp.74-77, p.117

**Raising Jane. The Diary of the Making of EMMA**, by Douglas McGrath.

In diary format, McGrath describes how he finished the script, cast the film with Gwyneth Paltrow and directed the film himself. Discussing the problems of casting the minor character and of the costumes, he records his experiences as the film progresses towards completion.

**SIGHT AND SOUND**  
 Vol.6 No.9. September 1996, p.40

**Credits, synopsis and review by Peter Mathews of EMMA**, directed by Douglas McGrath

Mathews' review concentrates on the possible pitfalls of adapting Austen for today's audiences and yet feels many of the recent versions have restored the hard hitting themes within Austen's work. In this EMMA, he considers how the director tries to extend the social margins of the novel by depicting less fortunate classes, and addressing the inherent snob-

bishness of the original novel. Though unmannered and well acted, Mathews argues the film is not as successful or coherently adapted as Thompson's SENSE AND SENSIBILITY

## press articles

The BFI National Library also holds some cuttings on the 1972 version of EMMA. The following are selective; further newspaper reviews are held on the microjacket.

**ASIAN AGE**  
 24 September 1996, p.14

**About Neck and Neckability**, by Mark Stein

The reviewer gets excited about Ms Paltrow's neck and the director's obvious interest in it!

**ASIAN AGE**  
 10 September 1996, p.14

**Hollywood's Austenmania reaches the end of the line**, by Todd McCarthy

Critical review of the film suggesting that the production is rather less assured and compelling than other adaptations of similar kinds appearing at the time.

**DAILY TELEGRAPH**  
 7 September 1996, p.17

**The older woman**, by E. Jane Dickson

Greta Scacchi interviewed about her role as Mrs Weston, former governess.

**DAILY TELEGRAPH**  
 16 October 1995, p.21

**A match made in Hollywood**, by David Gritten

BBC1's PRIDE AND PREJUDICE is seen as a foretaste of an Austen avalanche in this interview with Douglas McGrath, the writer-director of one of the versions of EMMA.

**EVENING STANDARD**  
 14 August 1996, p.22

**Forget Darcy fever, here's Knightley passion...** by Shane Watson

Another personality focused interview.

**GUARDIAN**  
 Section 2, 3 September 1996, pp.8-9

**A cute accent**, by Lesley O'Toole

Primarily a look at the career progress of Gwyneth Paltrow, who plays the title role.

**NEW STATESMAN**  
 13 September 1996, p.39

Review by Boyd Tonkin.

**TIMES**  
 10-15 Supplement, 31 August 1996, p6-7

**Northam uproar**, by Louise Johncox

General piece on the film worked around an interview with Jeremy Northam who plays Mr Knightley.

## Persuasion

(1995, dir. Roger Michell)

## journal articles

**CREATIVE SCREENWRITING**  
 Vol.4 No.2. Summer 1997 pp.62-73

**License and Liability. Collaborating with Jane Austen**, by Nancy Hendrickson

Hendrickson concentrates on a number of film and TV adaptations of Austen's works, commenting on the screenplays and how they contrast to the original novels. She discusses how faithful a screenwriter should be to create a successful drama. Within a comparison of the 1971 BBC production of PERSUASION, with the recent 1995 production, she finds both hold shortcomings in their interpretations. Likewise, the BBC's 1985 production of PRIDE AND PREJUDICE and the recent adaptation by Andrew Davies, are perceived as failing to convey all of the original humour and tone of the novels. Attempts to update the characters, make the humour accessible and include a 20th century social conscience, Hendrickson argues, detract from the quality and success of Austen's own writing.

**LITERATURE/FILM QUARTERLY**  
Vol.30 No. 2 2002, pp. 104-110

**Persuasion and Cinematic Approaches to Jane Austen**, by Sidney Gottlieb

Discusses how critics have limited our appreciation of recent film adaptations of Jane Austen by emphasizing the 'literary' aspects of adaptation and narrowing the genre to the so-called heritage film, while paying little attention to the inventive cinematographic styles of these films. The author urges broadening the literary approach to Austen films by focusing on how they create powerful visual/emotional effects, establish complex structural and formal patterns, and evoke cinematic codes and contexts that take us far away from the reality of the 'authentic literary adaptation'. To illustrate his point, Gottlieb concentrates on a few key cinematic aspects of Roger Mitchell's PERSUASION.

## press articles

**INDEPENDENT ON SUNDAY**  
23 April 1995, p.20

**The fine art of "Persuasion"**, by Alison Pearson

A positive review making some comparisons about changing times and mores, and how this affects productions of this sort.

Other articles as follows:

**DAILY TELEGRAPH**  
7 April 1995

**DAILY TELEGRAPH**  
12 April 1995

**RADIO TIMES**  
21 April 1995

## Bride and Prejudice

(2005, dir. Gurinder Chadha)

## journal articles

**SCREEN INTERNATIONAL**  
No.1432. 5 December 2003, p. 6

**People: UK: When two cinema industries collide**, by Adam Minns

Deepak Nayar, producer of BRIDE AND PREJUDICE, discusses bridging the divide between the very different film industries and audiences of the East and West.

**SCREEN INTERNATIONAL**  
No.1471. 8 October 2004, p. 28

**Bride And Prejudice**, by Geoffrey MacNab

MacNab claims that this is one of the most ambitious attempts to combine Western filmmaking with Bollywood, suggesting that if it succeeds it may be followed by numerous imitators. The article includes details and trivia on the films release.

**SCREEN INTERNATIONAL**  
No.1488. 11 February 2005, p. 31

**Box office analysis: Under the influence**, by Leonard Klady

The article considers the limited commercial success that Bollywood films have had outside the country, despite India's annual output of over 800 films. Klady suggests that Chadra's Bollywood adaptation of Pride and Prejudice may prove to be a model for Indian producers seeking success outside their traditional international markets.

**SIGHT AND SOUND**  
Vol.14 No.10. 1 Oct 2004, pp. 43-44

Reviews, by Naman Ramachandran

A generally favourable review and aside from a few minor quibbles the reviewer describes BRIDE AND PREJUDICE as a "madly enjoyable ride", notable for its affectionate tributes to Bollywood.

## press articles

**ASIAN AGE**  
31 July 2004, p. 24

**Ballroom Dandiya**, by Aditi Khanna

Describes the film as a "perfect package of kitsch, song and dance routines" and quotes Chadha's comment that Jane Austen must have been a Punjabi due to the ease with which she was able to

translate the script across into an Indian setting.

**EASTERN EYE**  
23 July 2004, p. 22

**Bride idea, but will it be a hit?** by Asjad Nazir

Reviewer suspects that this will be a film audiences will either love or hate, drawing attention to the fine performances from the cast while describing the music as being very forgettable.

**GUARDIAN**  
8 October 2004, pp.14-15

**My big fat Indian wedding**, by Peter Bradshaw

Bradshaw is of the opinion that the subtlety of Austen's novel has been lost in this new adaptation, describing it as a "low-octane and glassy-eyed Bollywood romp."

**SUNDAY TELEGRAPH REVIEW**  
10 October 2004, p. 7

Review, by Jenny McCartney

While describing many of Chadha's interpretations as being ingenious, the reviewer concludes that the film doesn't sit easily in the Bollywood genre and misses out on much of the dry wit displayed in Austen's novel.

**THE TIMES**  
2 October 2004, p. 20

**Miss Bennet in Bombay**, by Nicola Christie

About time!? enthuses Christie, pleased to see something new coming out of all the screen adaptations. She describes the Bollywood appeal of Austen as glaring and draws attention to the similarities between the Bollywood tradition and Austen's novel.

**THE TIMES**  
7 October 2004, p. 12

**The Bolly goes flat**, by James Christopher

While admitting that in theory the idea of a Bollywood musical version of Pride and Prejudice is "an

ingenious literary steal”, the reviewer is unimpressed with the finished film.



Other reviews as follows:

**ASIAN AGE**

11 March 2003 p.12

**EASTERN EYE**

8 November 2002, p. 7

**EASTERN EYE**

18 July 2003 p. 7

**EASTERN EYE**

30 July 2004, pp. 6-7

**EVENING STANDARD**

15 July 2004, p. 23

**TIME OUT**

21-28 January 2004

**TIME OUT**

22-29 September 2004, p. 24

**THE TIMES**

7 October 2004, p. 14

**Pride & Prejudice**

(2005, dir. Joe Wright)

journal articles

**EMPIRE**

No.196. 1 October 2005, pp. 114-116

“We set out to reinvent the costume drama”, by Joe Wright

Director Joe Wright recalls some moments from the making of PRIDE & PREJUDICE.

**FILM IRELAND**

No.109. 1 March 2006, pp. 36-38

From Hampstead to Hollywood, by Edel Brosnan

Novelist and screenwriter Deborah Moggach talks about her most recent work, the adaptation of Jane Austen’s PRIDE & PREJUDICE.

**FILM REVIEW**

No.661. 1 September 2005, pp. 52-60

**Sugar & spice**, by Anwar Brett and David Grove

Keira Knightley discusses her recent roles as the character of Elizabeth Bennet in PRIDE & PREJUDICE and that of model-turned-bounty hunter in Tom Scott’s DOMINO.

**FILM REVIEW**

No.667. 1 March 2006, pp.110-111

**Why, Mr Darcy!** By Nikki Baughan

Matthew MacFayden discusses his portrayal of Mr Darcy, a role made famous by Colin Firth in the 1995 TV mini-series adaptation of PRIDE & PREJUDICE.

**SCREEN INTERNATIONAL**

No.1524. 18 November 2005, p. 35

**Come out with Pride**, by Jeremy Kay

The article contains a brief account of the marketing and box office revenues in the United States of Joe Wright’s PRIDE & PREJUDICE.

**SCREEN INTERNATIONAL**

No.1525. 25 November 2005, pp. 14-17

**The art of film-making**, by Mike Goodridge

Comments from some of the frontrunners for the 2005 Academy Awards Craft category on their work, including Jacqueline Durran (costume designer for PRIDE & PREJUDICE).

**SIGHT AND SOUND**

Vol.15 No.10. 1 October 2005, p. 83

**Pride & Prejudice**, by Jessica Winter

A favourable review, which suggests that Wright’s film distinguishes itself from earlier adaptations through its evocative cinematography and production design.

**SIGHT AND SOUND**

Vol.15 No.11. 1 November 2005, p. 8

**The numbers: Austen power**, by Charles Gant

A short analysis of literary-based costume dramas at the UK box office including PRIDE & PREJUDICE and its opening figures.

press articles

The following newspaper articles and reviews can be found in the PRIDE & PREJUDICE (2005) micro-jackets held in the bfi National Library.

**DAILY TELEGRAPH**

10 September 2005, pp. 19-20

**How I changed Pride and Prejudice**, by Deborah Moggach

Deborah Moggach writes about the daunting task of writing the screenplay for Jane Austen’s best-loved novel and the problems it posed for a modern audience.

**DAILY TELEGRAPH**

16 September 2005, p. 23

**A jolly romp to nowhere**, by Sukhdev Sandhu

Sandhu writes that despite the film being “competently scripted, competently shot and competently acted” it still fails to excite.

**EVENING STANDARD**

18 August 2005, p. 23

**And starring...the English country house**, by Rowan Moore

A brief discussion of the locations and architecture used in the film, claiming that the setting of the film is an “extended fantasy of English architectural poshness, firmly in the tradition of costume drama”.

**INDEPENDENT REVIEW**

16 September 2005, pp. 6-7

Review

The reviewer feels that the filmmakers have taken a cautious approach with the film, noting that while there is nothing much to dislike, neither is there much to

get excited about.

**TIMES**

15 November 2005, p. 5

**Why new *Pride & Prejudice* is shorter in Britain**, by Chris Ayres and Jack Malvern

Article discusses the controversy surrounding the two different endings of the film as released in the UK and US.

**THE TIMES**

15 September 2005, p. 22

Scenes and sensibility, by Deborah Moggach Scriptwriter for the film *PRIDE AND PREJUDICE* Moggach discusses the “perils and pitfalls” of adapting the novel for the big screen.

Other reviews as follows:

**SUNDAY TELEGRAPH**

28 Aug 2005, p.17

**DAILY MAIL**

6 Sep 2005, p. 3

**THE TIMES**

15 Sep 2005, p. 18

**INDEPENDENT ON SUNDAY**

11 Sep 2005, p. 23

**GUARDIAN (MUSIC AND FILM)**

16 Sep 2005, p. 9

**SUNDAY TELEGRAPH REVIEW**

18 Sep 2005, p. 7

**INDEPENDENT ON SUNDAY**

18 Sep 2005, p. 7

**DAILY TELEGRAPH**

27 Sep 2005, p. 19

**EVENING STANDARD**

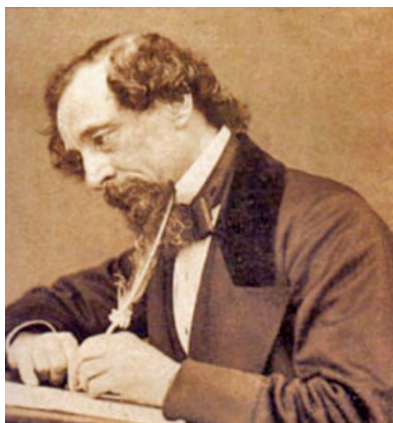
15 Sep 2005, p. 29

**INDEPENDENT**

15 Nov 2005, p. 3

# charles dickens

(1812-1870)



## books

**FAWCETT, F Dubrez**  
**Dickens the dramatist. On screen, stage and radio.**  
London: W.H.Allen, 1952.

Primarily a broad-brush - and rather dated - picture of Dicken's work, with a chapter "Dickens on the Screen" which confines itself to the cinema screen. There is a fairly skimpy history of the films (up until 1952). (p 105).

**NAREMORE, James.**  
**Film adaptation.**  
New Brunswick, NJ: Rutgers University Press, 2000.

Contains a selection of writings, some new, some reprinted, that explore the economic, cultural, and political issues of adaptations. Divided into two parts, the first set of essays discusses the theory of adaptation, and the second provides case studies, ranging from Dickens to William Burroughs.

**POINTER, Michael**  
**Charles Dickens on the screen. The film, television and video adaptations.**  
Lanham, Maryland: Scarecrow Press, 1996.

Extremely useful for identifying the various moving image versions of Dicken's novels and stories; there are also some brief general pieces, including some analysis of *GREAT EXPECTATIONS* and *DAVID COPPERFIELD*.

## Great Expectations

(dir. David Lean, 1946 & dir. Alfonso Cuaron, 1997)

## books

**DICKENS, Charles**  
**Great Expectations. The book of the film.**  
London: World Film Publications, 1946.

Contains some facts about the production, along with details of cast (with portraits) and some stills from the film, but perhaps of more use as a memory jogger than for its insight.

**GIDDINGS, Robert, SELBY, Keith & WENSLEY, Chris**  
**Screening the novel. The theory and practice of literary dramatization.**  
New York: St Martin's Press, 1990.

As well as an overview of the literature/screen debate, there are two chapters specifically on *GREAT EXPECTATIONS* (and also on Thackeray's *Vanity Fair*). Both film and television are covered and there is a helpful chapter on the "classic" serial tradition.

**McFARLANE, Brian**  
**Novel to film: an introduction to the theory of adaptation.**  
Oxford: Clarendon Press, 1996.

Concentrates on the way the film *GREAT EXPECTATIONS* addresses itself to the novel's first-person narration. Structures are compared, character-functions are looked at, and questions of adaptation, realism and symbolism; tropes; and the reflective/grotesque all feature (pp103-136).

**MANVELL, Roger**  
**The cinema.**  
Harmondsworth, Middlesex: Penguin, 1952. (Pelican Books).

Chapter 1, *British Screenwriting* (pp19-29) has an extract from the



Great Expectations (1946)

## journal articles

**JOURNAL OF POPULAR BRITISH CINEMA**  
No. 4. 2001. pp.72-80

**Literary adaptations and cultural fantasies**, by David Lusted

Lusted presents a textual analysis of the different adaptations of GREAT EXPECTATIONS, discussing the role of spectacle in the realist tradition and in the heritage film and describing how spectacle has connections with the politics of social class. Mentions PRIDE AND PREJUDICE briefly as well.

**FILM REVIEW**  
No.604 April 2001, pp. 70-75

**Great expectations**, by Howard Maxford

Discusses how director David Lean wanted to move away from his earlier series of Noel Coward adaptations and try something different. Lean and producer/screenwriter Ronald Neame began working on the GREAT EXPECTATIONS screenplay while in pre-production on BRIEF ENCOUNTER. Lean and Neame decided to adapt the screenplay themselves, but found it challenging; Kay Walsh, Lean's then-wife, devised the ending. Specific filming details are recounted; for example, the scene when Pip tried to smuggle Magwitch out of the country was originally filmed in bright sunshine, but when the weather changed for the worse, the scene was reshot and became far gloomier.

**AMERICAN CINEMATOGRAPHER**  
Vol.81 No.3 March 2000, p.136

**Wrap shot**, by Douglas Bankston

Article focuses on the work of cinematographer Guy Green, especially his work on GREAT EXPECTATIONS, for which he won an Academy Award. Includes a still photo of Green and director David Lean.

**LITERATURE/ FILM QUARTERLY**  
Vol.20 No.1. 1992, pp.68-76

**David Lean's GREAT EXPECTATIONS - Meeting Two Challenges**, by Brian McFarlane.

The article discusses how Dickens is the most filmed classic author and how Lean responds to two of the main challenges of adapting GREAT EXPECTATIONS for the screen - its first person narration and its rhetorical power. Analysing how the experiences of Pip are filtered through the voice over of the mature Pip, McFarlane notes the passive representation of Pip and how closely Lean stays with the events and perspective of the novel. The second half of the article focuses on the ways in which Lean visually adapts Dickens' verbal style and represents the Dickensian quality of the novel in filmic terms.

**LITERATURE/FILM QUARTERLY**  
Vol.20. No.1. 1992, pp.77-100

**Doing Time: Undoing Tim: Plot Mutation in David Lean's GREAT EXPECTATIONS**, by Gueric DeBona

DeBona comments on and lists the high number of film adaptations of Dickens' novels and analyses the connections between film and fiction. Focusing on the first scene in the film, DeBona discusses how Lean shapes the visual and auditory to produce the narrative, and highlights the fact the film is an adaptation. The article continues to discuss the fairy tale plot of Miss Havisham and Estella, and concludes that Pip straddles both a mythical and social world. Although Dickens struggled with these opposing worlds in his novel, DeBona argues that Lean integrates them successfully within the film.

**LITERATURE/FILM QUARTERLY**  
Vol.13 No.2. 1985, pp.127-134

**A Novel's Journey into Film: The case of GREAT EXPECTATIONS**, by Carol Hanbery MacKay

Hanbery MacKay discusses the process of adapting a novel into a film and refers to the techniques Lean used to present Pip's subjective viewpoint and experience. The film contains additions and deletions to the novel in order to

GREAT EXPECTATIONS script, and a page and a half of David Lean talking to Roger Manvell about the film.

**MOYNAHAN, Julian**  
**Seeing the book, reading the movie.**

[in The English novel and the movies; edited by Michael Klein and Gillian Parker. New York: Ungar, 1981.]

A discussion of the cinematic qualities of Charles Dickens, with Dickens's visual semiotic illustrated for you (pp 143-154). In the same book is an article by George Lellis and H. Philip Bolton, on the 1940 film version of Jane Austen's PRIDE AND PREJUDICE.

**PERKINS, W.H.**  
**Learning the liveliest art. A film and TV course for senior students.**  
Hobart, Australia: Fullers Bookshop, 1968.

Although intended for teachers to accompany (and be read prior to) study of the film, students will find some basic prompts that should help them get started on a comparative analysis between book and film (pp115-127). [There is also some material on the 1934 version of David Copperfield in this book]

**SINYARD, Neil**  
**Filming literature. The art of screen adaptations.**  
London: Croom Helm, 1986.

Covers an enormous range - Shakespeare to Pinter - but one chapter includes discussion on Dickens and the chapter on adaptation as criticism include GREAT EXPECTATIONS.

produce continuity. But Hanbery MacKay argues that original authorial intention has been partly sacrificed by these alterations. The absence of Orlick from the film simplifies the nature of evil portrayed in the book, together with related themes. The happy ending also conflicts with Dickens' ambivalent ending and his multiple endings, which often conflict with the reader's own expectations. However, Hanbury MacKay argues that Lean prepares us for the new ending which contains artistic integrity in its own terms.

#### MONTHLY FILM BULLETIN

Vol.13 No.156. December 1946, p.166

Credits, synopsis and review of GREAT EXPECTATIONS

Praising Lean's film of the Dickens' novel as a unique and reassuring British film, the article states that the first half hour of the adaptation contains 'some of the finest cinema yet made in Britain'. Although the film contains many tense and horrific scenes, it also includes humour and sincere feeling. Various performances are praised, including John Mills as Pip, Alec Guinness as Herbert Pocket and Martita Hunt as Miss Havisham

#### SIGHT AND SOUND

Vol.8 No.5. May 1998, pp.44-45

Credits, synopsis and review of GREAT EXPECTATIONS (1997), by John Wrathall.

Cuaron's recent adaptation uses only the bare bones of Dickens' novel and relocates the story to the late 1990's. Though not a straight adaptation, Wrathall sees the film as exciting and imaginative, with an opening scene comparable to Lean's 1946 version. However, the reviewer notes the film's lack of emotional weight and its lurch into melodrama with the reappearance of Robert de Niro near the end, as Lustig.

#### VARIETY

19 Jan 1998, p88, p92

Credits and review of GREAT EXPECTATIONS (1997), by Todd McCarthy

Although praising the film's images and vividly realised scenes,

McCarthy feels Cuaron's GREAT EXPECTATIONS lacks resonance, replacing Dicken's social detail with magical realism to the detriment of the adaptation. While describing the plot of the film and how Cuaron has updated and altered Dicken's novel to some effect, the reviewer feels the plot has been pared down so that it appears akin to yet another success story. Ethan Hawke as Finn Bell, the Pip character, lacks weight and Bancroft's performance as a modern Miss Havisham, is perceived as predictable.

## Little Dorrit

(dir. Christine Edzard, 1987)

### book

**Little Dorrit. A story told in two films from the novel by Charles Dickens.**

London: Sands Films, 1987.

Produced to accompany the 1987 film, giving a plot resumé, with some discussions of the performances. Also (briefly) talks about the differences between novel and film, which of course is why we are here. Excellent stills and some dialogue extracts.

### journal articles

#### CINEMA PAPERS

No.27. March 1989, pp.20-24

**LITTLE DORRIT. Christine Edzard's LITTLE DORRIT is the most recent adaptation of a Charles Dickens novel and it has been hailed as a truly 'Dickensian' work. Report by Neil Sinyard.**

Sinyard comments on the relevance of Dicken's novel today and on how Edzard's adaptation relates to British society in the 1980's. Divided into 2 parts, the film highlights the novel's duel themes: poverty versus riches, morality versus money, two nations etc. The article discusses how various critics have perceived the adaptation and Sinyard makes his own response to criticism by the historian Raphael Samuel. Finally, after seeing LITTLE DORRIT as a continuation of former Dickens' adaptations, Sinyard compares the film to MONA LISA and also to MY BEAUTIFUL LAUNDRETTE, which, he

argues, especially contains the Dickensian themes of imagination and social indignation.

#### FILMS IN REVIEW

Vol.40 No 1. January 1989, pp.26-27

**From 'New Directors, New Times, Part II'** by Richard Greenbaum.

Admitting he is no admirer of Dickens, Greenbaum describes his lack of enthusiasm for Edzard's adaptation of LITTLE DORRIT. Arguing that atmosphere and minute characterization take the place of action, he finds the characters boring and unsympathetic and the plot unconvincing.

#### MONTHLY FILM BULLETIN

Vol.54 No. 647 Dec 1987, pp.371-373

**Credits, synopses for Part 1 and Part 2 of LITTLE DORRIT and review by Verina Glaessner.**

In the review, Verina Glaessner acknowledges that the film is intended to be a 'tract for the times' and notes the degree of authenticity in the production. Though the film is told through the eyes of LITTLE DORRIT, replicating Dickens' narrative technique in the novel, Glaessner argues that the plot within the two parts is not coherent and that Edzard avoids dramatically aligning capitalism and patriarchy, though these themes are present if not fully apparent within her adaptation.

#### STILLS

No.26 April 1986, pp.36-39

Big Dorrit. In a small, self sufficient studio in London's dockland, Charles Dickens' novel LITTLE DORRIT - a vast and mordant satire on corruption, degradation and greed - is being turned into an undiluted, four and a half hour double feature by dedicated film-makers. By Graham Fuller.

The article comprises an interview with writer-director Christine Edzard and co-producer Richard Goodwin, and gives details of where the film is being shot. After providing an outline of the themes of the film and the problems of raising finance, Edzard explains how LITTLE DORRIT relates to social realities in the 1980's and how she has adapted the novel.

## press articles

**DAILY TELEGRAPH**  
8 December 1987, p.10

'Little Dorrit' exceeds all expectations, Charles Osborne.

Very favourable review, making some broad comparisons with other filmed versions of Dickens classics.

**GUARDIAN**  
19 February 1988, p.23

Little Dickens, by Raphael Samuel

The writer argues that the film sets out neither to shock nor disturb, but to please and in so doing removes the very essence of what Dickens intended - and achieved - in the book.

**GUARDIAN**  
7 April 1986, p.11

A tale of two tough cookies, by Derek Malcolm

A fairly general article suggesting that cinema history - at least as far as handling Dickens is concerned - was being made when LITTLE DORRIT was in production at Rotherhithe.

**OBSERVER**  
20 December 1987

Showbiz miracle in Rotherhithe, by Michael Davie

Background article on the production, and the people behind it.

**WHAT'S ON**  
9 December 1987, pp.60-61

Dickens of a time, by Phillip Bergson

Quite detailed discussion of the film, seeing it in the context of British film production at the time.

Other articles as follows:

**DAILY MAIL**  
24 November 1987, p 24  
**INDEPENDENT**  
10 December 1987, p16  
**SUNDAY TIMES MAGAZINE**  
November 1987, p 66

**TIMES ED. SUPP**  
25 December 1987, p23  
**TIMES LIT. SUPP**  
December 1987, p1378

## Mystery Of Edwin Drood

(dir. Timothy Forder, 1993)

## journal articles

**EMPIRE**  
No.47. May 1993, p38

THE MYSTERY OF EDWIND DROOD (1993), by Angie Errigo

The review disparages this adaptation, calling it mediocre and more akin to the works of Barbara Cartland than Dickens. Although Robert Powell's performance is praised, the reviewer wonders how the production ever reached the big screen.

**SIGHT AND SOUND**  
Vol.3 No.5. May 1993, p.54

Credits, synopsis and review of THE MYSTERY OF EDWIN DROOD, by Philip Kemp

Kemp asserts that director Timothy Forder fails to meet the challenges of adapting the half finished novel of Dickens' last work. Not only does Forder fail to recreate the atmosphere of the novel in cinematic terms, but also to provide a satisfying conclusion to the mystery. Arguing that the last half hour results in a Dickens' pastiche, Kemp wonders that the film got made at all.

## press articles

**DAILY TELEGRAPH**  
18 August 1992, p.10

The last hope of summer? by David Gritten

Sets the production in the context of this being the only all-British film then in production.

**GUARDIAN**  
Section 2, 10 June 1993, p.8

Keeping the faith, by Richard

Combs

Argues that faithful adaptation isn't necessarily the right option, and the extra invention that filmmakers can bring to bear has its place.

**TIMES**  
29 April 1993, p.35

Tackling Dickens raises great expectations, by Stephanie Billen

A general article on the cinematic adaptation of Dicken's novel.

**WHAT'S ON IN LONDON**  
28 April 1993, pp.16-17

Drood Awakening, by Anwar Brett

An interview with the filmmakers who "resolved" the mystery of the lack of an ending to the novel on which the film is based.

## Martin Chuzzlewit

(Tx. BBC 2. 07/11/1994 - 12/12/1994, dir. Pedr James)

## press articles

**DAILY TELEGRAPH**  
5 November 1994, p.13

The means streets of King's Lynn, by Steve Clarke.

Describes a visit to the set of MARTIN CHUZZLEWIT.

**OBSERVER**  
Review 4 September 1994, pp.8-9

Visions of Victoriana, by David Lodge

Describes the making of MARTIN CHUZZLEWIT which was the BBC's big costume-drama hope for that Autumn season.

Other reviews as follows:

**DAILY MAIL**  
October 1994 p.3  
**GUARDIAN**  
29 October 1994 p.31  
**INDEPENDENT**  
1 November 1994 p.17

**INDEPENDENT**  
13 December 1994 p.21  
**INDEPENDENT II**  
27 June 1994 p.19  
**TIMES**  
April 1994 p.7  
**TIMES**  
8 November 1994 p.47

## Our Mutual Friend

(GB/CA. BBC2 tx 09/03/1998-30/03/1998. BBC TV in association with Canadian Broadcasting Corp. 4 eps. x 90 mins, dir. Julian Farino)

### press articles

**TIMES**  
10 March 1998

**As far as anyone can tell, it looks promising**, by Joe Joseph

Slightly politicised review, but opens with the premise that the production was so dimly lit that whilst it was probably another classic series it was hard to see.

Other articles as follows:

**DAILY TELEGRAPH**  
(YOUNG TELEGRAPH)  
14 March 1998 p.14  
**INDEPENDENT ON SUNDAY**  
15 March 1998 p.9  
**OBSERVER REVIEW**  
15 March 1998 p.7

## Bleak House

(BBC 2005, dir. Justin Chadwick)

### journal articles

**ARIEL**  
18 October 2005, pp.8-9

**Leave them wanting more**

A behind the scenes feature in 15 parts on the making of the 2005 BBC adaptation of BLEAK HOUSE.

**BROADCAST (SUPPLEMENT)**  
HD Guide 2005, p.19

**Bleak House**

Producer Nigel Stafford-Clark comments on working with high definition technology for the BBC

series adaptation of BLEAK HOUSE.

**TELEVISUAL**  
August 2005, pp.22-24

**Do it like Dickens**, by Christina Pishiris

This article looks at the making of BLEAK HOUSE and contains comments from those involved in the production of the series

**VARIETY**  
23 January 2006, p.30, 36

**A slow-building but sleek "Bleak" on PBS**, by Brian Lowry

A review of BLEAK HOUSE following its screening on PBS in America where it featured over six weeks.

### press articles

The following newspaper articles and reviews can be found in the BLEAK HOUSE (2005) microjackets held in the BFI National Library.

**DAILY TELEGRAPH**  
(ARTS AND BOOKS)  
8 October 2005, p.7

**Bleak House was a Dickens of a job**, by Andrew Davies

Davies discusses the various challenges he faced working on the adaptation of BLEAK HOUSE for television.

**DAILY MAIL (WEEKEND)**  
15 October 2005, pp.24-25

**What the Dickens**, by Andrew Davies

Speculating that if Dickens were alive today he would surely be writing for television creating his own larger than life epics, Davies discusses how BLEAK HOUSE fits perfectly into today's modern world addicted to soaps.

**EVENING STANDARD**  
25 November 2005, p.39

**Dickens with cliffhangers**, by Victor Lewis-Smith

Notwithstanding his general antipathy towards televised versions of Charles Dickens' novels, the reviewer compliments Andrew

Davies for his effortlessly watchable adaptation that has remained true to the spirit of Dickens' intentions.

**GUARDIAN**  
10 October 2005, p.2 (Media section)

**The BBC's new cockney soap**, by Stephen Moss

Despite the omission of fog from the opening sequence, the review applauds this prime-time production advertised by BBC1 as soap opera Dickens.

**GUARDIAN (G2)**  
28 October 2005, p.28

**Last night's TV**, by Nancy Banks-Smith

Discussing Davies' opening departure from Dickens' novel, the review goes on to describe the casting as adventurously diverse.

**INDEPENDENT**  
5 October 2005, p.3

**What the Dickens! BBC rebuilds "Bleak House" for the "Hollyoaks" generation**, by Ciar Byrne

Scriptwriter Andrew Davies, discusses his new serialization of BLEAK HOUSE, hoping that it will have the same appeal as teen soap opera HOLLYOAKS and encourage children to read Dickens for themselves.

**THE TIMES**  
28 October 2005, p.31

**Davies cuts through the Dickensian fog**, by Ian Johns

The review commends Davies' adaptation of BLEAK HOUSE for plunging straight into the labyrinthine plot, recognizing that the "strange metaphoric life" of Dickens' descriptions work only on the page.

**THE TIMES**  
29 October 2005, p.27

**Hard times for fans faithful to Dickens**, by Jack Malvern

A short article that draws attention to several discrepancies in

BLEAK HOUSE in particular the introduction of new characters by scriptwriter Andrew Davies.

Other reviews as follows:

**DAILY TELEGRAPH**

28 October 2005, p. 9

**EVENING STANDARD**

10 October 2005, p. 31

**GUARDIAN**

17 January 2005, p. 10 (Media)

**GUARDIAN**

20 June 2005, p. 2/7

**GUARDIAN**

12 November 2005, p. 35

**GUARDIAN**

14 November 2005, p. 35

**INDEPENDENT ON SUNDAY**

30 October 2005, p. 39

**SUNDAY TELEGRAPH**

30 October 2005, p. 10

**SUNDAY TELEGRAPH**

4 September 2005, p. 9

**TELEGRAPH MAGAZINE**

1 October 2005, p. 52, 54, 56

## Oliver Twist

(2005, dir. Roman Polanski)

### journal articles

**AMERICAN CINEMATOGRAPHER**

Vol.86 No. 9. 1 Sept 2005, pp.30-38, 40-41

**A boy's will**, by B. Benjamin

Provides a discussion between director Roman Polanski and cinematographer Pawel Edelman on the production and technical choices made in Polanski's OLIVER TWIST.

**POSITIF**

No.536. 1 October 2005, pp.34-38

Roman Polanski, by Eithne O'Neill & Alexandre Tyyski

In French. Article includes a review of Polanski's OLIVER TWIST, also focusing on the theme of childhood in the director's overall body of work.

**PREMIÈRE**

No.344. 1 October 2005, pp.88-95

**Portfolio: Oliver et moi**, by Roman Polanski

In French. Director Roman Polanski reminisces about his film

adaptation of OLIVER TWIST, drawing a parallel between his childhood and that of the character Oliver in Charles Dickens' novel.

**SIGHT AND SOUND**

Vol.15 No.10. 1 Oct 2005, pp.20-26

**Roman Polanski: the insider**, by Mark Cousins and Patrick Fahy

The article provides a substantial assessment of Polanski's career and includes a two-page report with photographs from the set of OLIVER TWIST.

**SIGHT AND SOUND**

Vol.15 No.10. 1 Oct 2005, pp.80, 82

**Oliver Twist**, by Philip Kemp

Considers Roman Polanski's recent version of OLIVER TWIST in the context of earlier adaptations, most notably David Lean's film (1948) and Carol Reed's film of Lionel Bart's musical OLIVER! (1968).

### press articles

The BFI National Library also holds cuttings related to the 1922, 1932, 1948, 1961, 1985, 1997, and 1999 versions of OLIVER TWIST on microjackets.

**DAILY TELEGRAPH**

7 October 2005, p.23

**Please, sir, can we have more heart?**, by Sukhdev Sandhu

Describes Polanski's dark adaptation as being loyal to the spirit of Dickens' novel, but overall lacking in heart.

**EVENING STANDARD**

29 September 2005, p.33

Review, by Norman Lebrecht

Discusses the portrayal of Fagin in Roman Polanski's OLIVER TWIST and commends the director for shedding the anti-Semitic stereotype that has usually been associated with this character.

**GUARDIAN (Film & Music)**

16 September 2005, p.5

**A regular right-down good 'un**, by John Irving

Irving praises the writer-director collaboration between Ronald Harwood and Roman Polanski, adding that Polanski seems to have been born to make this "soaring and accomplished" film.

**SUNDAY TELEGRAPH**

2 October 2005, p.5

Review, by John Sutherland

In this review Sir Ben Kingsley comments on how he handled playing the role of Fagin in Roman Polanski's OLIVER TWIST.

**SUNDAY TELEGRAPH**

9 October 2005, p.7

Review, by Jenny McCartney

McCartney describes Polanski as being well suited to the task of rediscovering the essential bleakness of Dickens' novel, which over the years, she argues has developed a "patina of jollity".

**THE TIMES (Magazine)**

16 October 2004, p.62-65

**A tale of two boys**, by Marilyn Cole Lownes

The reviewer describes her time on the set of OLIVER TWIST talking to cast members and watching Polanski at work. The article also refers briefly to the director's childhood in the Krakow ghetto during the second world war in Nazi-occupied Poland.

Other reviews as follows:

**EVENING STANDARD**

23 September 2005, p.25

**EVENING STANDARD**

28 September 2005, p.23

**GUARDIAN**

10 September 2005, p.3

**GUARDIAN (Film and Music)**

7 October 2005, p.7

**INDEPENDENT**

10 September 2005, p.5

**INDEPENDENT ON SUNDAY**

9 October 2005, p.11

**INDEPENDENT REVIEW**

7 October 2005, p.6

**THE TIMES (II)**

6 October 2005, p.16

# george eliot

(1819-1880)



## Middlemarch

(BBC 2. 12/01/1994 - 16/02/1994, dir. Anthony Page)

## books

BARRON, Jane  
**Middlemarch: a viewers guide.**  
London: BBC Education, 1994.

Full colour study of the programme, discussing the novel (the greatest ever in the English language?); its filming; period background; morality; Eliot and the women's movement; and interviews with some of the crew about bringing the novel alive.

BAZELGETTE, Cary and James, Christine  
**Screening Middlemarch. 19th century novel to 90's television.**  
London: British Film Institute, 1994.

This is part of a resource pack by experts which is intended to help students understand the processes through which books are adapted for television. The complete pack includes video extracts and an audiotape.

NELSON, Robin  
**TV drama in transition. Forms, values and cultural change.**  
Houndmills, Basingstoke: MacMillan, 1997.

Chapter 6 "Framing the Real", covers aspects of realism in television drama in relation to 3 different programmes. In order to illustrate "the national flagship piece with an eye to overseas sales", MIDDLEMARCH is used.

RICE, Jenny and SAUNDERS, Carol  
**Consuming Middlemarch: the construction and consumption of nostalgia in Stamford.**  
[in *Pulping Fictions*, by Deborah Cartmell et al.] London: Pluto Press, 1996.

The whole business of repackaging a novel for television and how this plays with repackaging culture as nostalgia is the central tenet of this analysis.

## press articles

**DAILY TELEGRAPH**  
8 January 1994, p.12

**Who'd be Dorothea today?** by Lyndall Gordon

A dissection of marriage as pictured in MIDDLEMARCH with some reference to modern views, and some cross-reference to Victorian novels.

**DAILY TELEGRAPH**  
12 January 1994, p.21

**A mismatch to watch,** by Victoria Glendinning

Review that rather gives away the use of mismatched couples as one of the devices central to the plot.

**EVENING STANDARD**  
2 February 1993, p.25

**In bed with George Eliot,** by Andrew Davies

Davies talks about how he came to terms with the characters and how he has interpreted Eliot's novel and added extra scenes which he feels she would be sympathetic to.

**GUARDIAN**  
Section 2, 5 January 1994, pp.6-7

**By George, he's done it,** by Tom Sutcliffe

Focuses on the role of Director Anthony Page.

**INDEPENDENT**  
9 January 1994, p.5

**Prepare for the long MIDDLEMARCH,** by Josephine Balmer

Discussion about the BBC production of a "monument of English Literature"

**OBSERVER**  
9 January 1994, p.5

**Good grounding in the classics,** by Alan Plater

Argues that the success or otherwise of the MIDDLEMARCH production, described as the most expensive at the time could be critical to the future of the genre.

**SUNDAY TIMES**  
16 January 1994, p.6

**Question: who is the real author of MIDDLEMARCH?** by Margaret Driscoll

A look at the role of Andrew Davies who "plundered the story for its spine", in his role as scriptwriter.

Other articles as follows:

**DAILY TELEGRAPH**  
8 January 1994, p.13  
**EVENING STANDARD**  
6 January 1994, p.28  
**GUARDIAN**  
13 January 1994, p.7  
**NEW STATESMAN AND SOCIETY**  
14 January 1994, p.34  
**OBSERVER**  
16 January 1994, p.28  
**SUNDAY TELEGRAPH**  
16 January 1994, p.6  
**SUNDAY TIMES**, Section 9  
16 January 1994, p.9  
**SUNDAY TIMES**  
30 January 1994, p.16  
**TIMES**  
8 January 1994, p.5  
**TIMES**  
13 January 1994, p.35  
**TIMES**  
20 January 1994, p.14  
**TV TIMES**  
14 January 1994, p.16

# edith wharton

(1862-1937)



## The Age Of Innocence

(dir. Martin Scorsese, 1991)

### books

BRUZZI, Stella  
**Undressing cinema: clothing and identity in the movies**  
London: Routledge, 1997

Chapter two: Desire and the Costume Film is of particular interest. Stella Bruzzi discusses theories of fetishism in relation to three costume dramas notably THE AGE OF INNOCENCE. She also provides approachable readings on particular costumes worn by characters at key moments of the narrative (pp. 35-63).

COOPER, Nick  
**The Age of Innocence: a study guide**  
London: Film Education, 1994

A short introductory guide which has a tendency to focus on accounts of Edith Wharton's literary career. However there are some interesting notes on the film's "look" and the casting of predominantly British actors.

SCORSESE, Martin and COCKS, Jay  
**The Shooting Script: The Age of Innocence**  
London: Nick Hern Books, 1996.

In addition to the shooting script of THE AGE OF INNOCENCE this book includes a fascinating introduction by Jay Cocks on the creative process of writing the screenplay with Martin Scorsese. He suggests that because the two scriptwriters were not "born to" the adaptation of this kind of costume drama they could come to it without an agenda.

STERN, Lesley  
**The Scorsese Connection**  
London: BFI Publishing, 1995  
Indiana University Press

Chapter seven: Time's covetousness is worth taking a look at. The author gives an imaginative interpretation of the film particularly featuring the use of flowers as a motif.

The text is interspersed by a number of quotations, most notably from the writings of filmmaker Maya Deren, on the nature of the film (pp. 222-228).

### journal articles

SIGHT AND SOUND  
Vol.3 No.12. December 1993, pp.6-9

Dread and Desire, by Amy Taubin

A review of the film which uses biographical details to explain Scorsese's empathy with the novel. The writer also discusses how events in the Edith Wharton's life may have influenced her depiction of the three main characters.

METRO  
No.97. Autumn 1994, pp. 3-9

**The Age of Innocence: A Bloodless Feast**, by Lorraine Mortimer.

A fascinating and contentious article by a writer who was apparently unimpressed by the film. She suggests that Scorsese's work here seems unusually deferential and that possibly he succeeds best with films that "draw blood".

METRO  
No.105. 1996, pp. 37-42

**The Age of Innocence: Scorsese meets Edith Wharton and Edith Wharton meets her match**, by Brian McFarlane

A very approachable article which looks at the use of mise-en-scène in the film. The writer shows considerable insight into how the use of period artefacts helps to disclose aspects of character.

LITERATURE/FILM QUARTERLY  
Vol.26 No.3. 1998, pp. 162-165

**Re-creating Edith Wharton's New York in Martin Scorsese's The Age Of Innocence**, by Charles H. Helmetag

A useful concise article in which the author, who himself worked as an extra in some of the opera house scenes, details the lengths to which Scorsese went to achieve a sense of period authenticity.

SCREEN  
Vol.43. No.1. Spring 2002, pp. 5-18

**Classic adaptations, modern reinventions: reading the image in the contemporary literary film**, by Belén Vidal Villasur

A detailed analysis of contemporary classic adaptations focusing on THE AGE OF INNOCENCE and THE HOUSE OF MIRTH, directed by Terence Davies. The writer explores what has happened to the period film "post-heritage".

### press articles

GUARDIAN  
Section 2, 14 January 1994, pp. 8-9

**Mean feats**, by Jonathan Romney

An interview with Martin Scorsese in which there is discussion as to whether THE AGE OF INNOCENCE contrasts with his gangster movies such as GOODFELLAS.

**TIMES**

27 January 1994, p.33

**Scorsese paints his masterpiece**, by Geoff Brown,

Claiming that *THE AGE OF INNOCENCE* is far from being just a period film the writer suggests that it compares favourably with the work of Merchant Ivory.

**OBSERVER**

30 January 1994, p.4

**Proper affairs of the heart**, by Philip French

The reviewer suggests that Scorsese is on familiar territory and argues that the kind of social web depicted in *MEAN STREETS* has much in common with that of *THE AGE OF INNOCENCE*.



**SUNDAY TIMES**

Section 9, 30 January 1994 pp. 12-13

**Drools of the game**, by Julie Burchill

The writer suggests that the film links back to the best work of director Douglas Sirk in the 1950s. She comments that the visual opulence of the film makes Merchant Ivory "seem like stern minimalists".

## Websites and Contact Addresses

**Jane Austen Society**

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[www.janeaustensoci.freeuk.com](http://www.janeaustensoci.freeuk.com)  
(they produce a GCSE study pack)

**The Dickens Fellowship**

Dickens House,  
48 Doughty Street  
London  
WC1 N 2LF

[www.dickensfellowship.org](http://www.dickensfellowship.org)

**George Eliot Fellowship**

71 Stepping Stones Road  
Coventry  
Warwickshire  
CV5 8JT

[www.george-eliot-fellowship.com](http://www.george-eliot-fellowship.com)

# french adaptations

## Edmond Rostand (1868-1918)



## Cyrano De Bergerac

(1990, dir. Jean-Paul Rappeneau)

### books

ROSTAND, Edmond; BURGESS, Anthony  
(translated & adapted by)  
**Cyrano de Bergerac.**  
London : Nick Hern, 1991.

This is Anthony Burgess' translation of Rostand's play. It was commissioned by the Royal Shakespeare Company and first staged in 1983. It was also used in the 1985 RSC televised production starring Derek Jacobi.

RAPPENEAU, Jean-Paul and CARRIÈRE, Jean-Claude  
**Cyrano de Bergerac, d'après l'oeuvre d'Edmond Rostand.**  
Paris: Edition 1; Ramsay, 1990.

In French. The screenplay of the 1990 version of CYRANO DE BERGERAC. Please note there are no illustrations in this edition.

BARBIER, Benoit  
**Cyrano de Bergerac, d'après l'oeuvre d'Edmond Rostand: les photos du film de Jean-Paul Rappeneau.**  
Paris: Edition 1; Ramsay, 1990.

In French. Colour stills from the film act as storyboard

CHUTKOW, Paul  
**Depardieu: a biography.**  
London : Harper Collins, 1994.

Chapter 15. Cyrano, pp.227-238

Professor Jean-Laurent Cochet instructed Depardieu in the art of acting. He recalls "In working with the texts [of great authors], he discovered, first and foremost, the real happiness, the pure sensual pleasure of words and of all the ideas and feelings they could convey." (p.130) It is not surprising then that Depardieu has starred in so many of the classics and made them his own. Here Chutkow reports on the production and reception for Jean-Paul Rappeneau's CYRANO DE BERGERAC. The author ends the chapter by stating that following the release of the film "the richness of Cyrano's story and the poetry of his language would still belong to Edmond Rostand, but the voice, the feelings, and the universal grandeur of CYRANO DE BERGERAC would now belong forever to Depardieu."

GRAY, Marianne  
**Depardieu.**  
London: Sinclair-Stevenson, 1991.  
194p. illus. filmog. bibliog.

Chapter 18. Château and Cyrano, pp.159-167

The author offers us some lovely insights on reaction to the film, both domestic and international, by relating a collection of stories. For example, he refers to "War of the Noses", "Depardieu style", and Depardieu's own wine Cuvée Cyrano.

VINCENDEAU, Ginette  
**Stars and stardom in French cinema.**  
London; New York: Continuum, 2000.  
xii, 275p.; illus. bibliog. index.

Chapter 9. Gérard Depardieu: the axiom of contemporary French cinema, pp.215-240

In this chapter the author analyses Gérard Depardieu's impact on French cinema and the performances which brought about his popularity. One distinct grouping is that of his "cultural super-productions", films which "foreground French culture and history for a mainstream audience": Le RETOUR DE MARTIN GUERRE, DANTON, JEAN DE FLORETTE, Le COLONEL CHABERT, GERMINAL, CAMILLE CLAUDEL, TOUS DE BERGERAC; and his recent highly successful television productions: Le COMTE DE MONTE CRISTO and BALZAC .

HAYWARD, Susan and VINCENDEAU, Ginette (eds.)  
**French film: texts and contexts.**  
[2nd ed.] London; New York: Routledge, 2000.

Chapter 20. Versions, verse and verve: Jean-Paul Rappeneau's Cyrano de Bergerac (1990), by Julianne Pidduck, pp.281-296

The author offers an analysis of Rappeneau's CYRANO DE BERGERAC and places the film in context of its importance to French national cinema, also looking at Gérard Depardieu's portrayal of the title role.

LANZONI, Remi Fournier  
**French cinema: from its beginnings to the present.**  
New York; London: Continuum, 2002.

Chapter 8. The last decade and beyond, pp.349-418

In the subsection entitled "Period dramas: Patrice Chéreau, Alain Corneau, Jean-Paul Rappeneau, and Patrice Leconte" (pp.382-399) the author analyses four of the most successful films of the genre produced in the 1990s: La REINE MARGOT (1994), TOUS LES MATINS DU MONDE (1991), CYRANO DE BERGERAC (1990), and RIDICULE (1996).



## journal articles

### CINÉASTE

Vol.18 No.2. 1991, pp.37-39

**Film Reviews: Cyrano de Bergerac**, by Joan M. West

West feels France's favourite hero has reappeared "to rally the country's beleaguered nationalism", and thus serves a similar purpose to his first appearance during Rostand's time.

### EMPIRE

No.19. January 1991, pp.36-41

**One from the heart...**, by Phillipa Bloom

Reports on the making of Jean-Paul Rappeneau's version of CYRANO DE BERGERAC, furnishing details on the efforts it took to find the finance for the film, the design of 'the nose', and the challenge of preserving Rostand's verse.

### FILM FRANÇAIS

No.2332. 11 Jan 1991, pp.6-7

**René Cleitman: Il faut autoriser la publicité pour le cinéma à la télévision**, by Marie-Claude Arbaudie

In French. Producer René Cleitman talks about his work and what he has learnt from producing CYRANO DE BERGERAC for Hachette Première et Cie.

### FILM FRANÇAIS

No.2285. 16 Feb 1990, pp.34-38

**"Cyrano de Bergerac": a fabulous gamble**, by Marie-Claude Arbaudie; **Jean-Paul Rappeneau: "the mystery of Cyrano"**; **"The magic of Cyrano"**

In English. Article in three parts: pp.34-35, production and location report; p.36-37, the director talks about the film; and p.38, Gérard Depardieu talks about the role of Cyrano.

### MONTHLY FILM BULLETIN

Vol.58, No.684. January 1991, pp.14-15

**Cyrano de Bergerac**, by Philip Strick

The reviewer applauds this adaptation for remaining faithful to the original play, in action and in verse; for its English subtitles devised by Anthony Burgess; and for bringing the character of Cyrano to life visually and emotionally outside the confines of a theatre.

### PREMIÈRE

No.157. Apr 1990, pp.10-11 and 66-79

**Cyrano: le coup de maître: Le swing de Rappeneau**, by Jean-Claude Loiseau; **Depardieu grandeur nature**, by Oliver Dazat; **Anne Brochet: L'échappée belle**, by Jean-Jacques Bernard

In French. Review (pp.10-11), and special feature on CYRANO DE BERGERAC (pp.66-79). Jean-Claude Loiseau interviews Jean-Paul Rappeneau who talks about adapting Rostand's work and establishing a rhythm, 'swinguer', for the film (pp.68-71). Oliver Dazat, who has written a book on Depardieu and edited the actor's 'Lettres volées', chooses five films to depict the five important "acts" in Depardieu's career and speaks to the actor about his role of Cyrano (pp.72-78). The final brief article is on Anne Brochet (p.78)

### SCREEN INTERNATIONAL

No.790. 18 Jan 1991, p.1

CYRANO DE BERGERAC (1990) breaks UK box office record for opening of foreign-language film.

### SIGHT AND SOUND

Vol.15 No.12. Dec 2005, pp.20-22

**Script special: I was Buñuel's double**, by Adam Preston

A career profile of prolific screenwriter Jean-Claude Carrière, highlighting his long-term partnership with director Luis Buñuel and his storytelling craftsmanship. Plus a note on each of his most memorable script adaptations. Carrière talks briefly about the research he undertook for CYRANO DE BERGERAC.

## press articles

The following newspaper articles and reviews can be found in the CYRANO DE BERGERAC (1990) micro-jackets held in the BFI National Library.

### TIME OUT

21 January 1991, pp.14-16

**Nice one Cyrano**, by Geoff Andrew

Interview with Gérard Depardieu whose portrayal of CYRANO DE BERGERAC leaves the author with no doubt that the actor is "set to conquer, once and for all, the movie-going world".

### OBSERVER

13 January 1991, p.53

**Wordmaster**, by Philip French

In his review of CYRANO DE BERGERAC Philip French delivers the advertiser's dream tag line. He describes the film as "visually and verbally dazzling with a gritty sense of period and magnificently staged battle scenes."

### CITY LIMITS

10 January 1991, p.28

**Roxanne revisited**, by Jonathan Romney

Jean-Paul Rappeneau talks about, amongst other things, his decision to portray a visual reality and not use backdrops, as was originally suggested by Ezio Frigerio; also how Cyrano probably appeals as a Beauty and the Beast character, ugly on the outside but beautiful on the inside.

**FINANCIAL TIMES**

10 January 1991, p.17

Nigel Andrews' critical review of Rappeneau's *CYRANO DE BERGERAC*. He describes the film as "fancy dress neo-realism, neither grubby enough to qualify as verismo nor surreal enough to startle our eyes from slumber".

**THE TIMES**

10 January 1991, p.19

**Vintage connection with a fine nose**, by Andrew Lucre

Jean-Claude Carrière talks about seeing the story from Roxane's point of view, and about the film's "deep heart". Andrew Lucre places *CYRANO DE BERGERAC* within the context of the screenwriter's career and offers his surprise that "a period film, in verse, where the two main characters die virgins" should be the most popular film in France.

**THE TIMES**

10 January 1991, p.19

**Full-blooded affairs of passion**, by Geoff Brown

Favourable review.

**WHAT'S ON IN LONDON**

9 January 1991, pp.12-13

**From stage to screen**, by Phillip Bergson

Meeting Rappeneau just after the 3rd European Cinema Awards where despite nominations in six categories *CYRANO DE BERGERAC* received just one award, the director talks to Philippe Bergson about adapting the classic play, his choice of actors – he reveals Isabelle Adjani was first choice for the role of Roxane – and more.

**VILLAGE VOICE**

20 November 1990, p.74

**French habits**, by Georgia Brown

The author, unimpressed with *CYRANO DE BERGERAC*, feels the real sympathy should be directed at the character of Christian, but gracefully accepts that "the French are fond of their CyraNo."

**VARIETY**

12 November 1990, p3,83

**France's costly Cyrano? out to win global hearts**, by Richard Gold

The author gives a breakdown of funding sources and amounts for *CYRANO DE BERGERAC*, commenting on the fact that the film will have to find an international market as well as domestic success if it is to justify the faith of its investors, especially as it cost more to produce than *JEAN DE FLORETTE* and *MANON DES SOURCES* combined.

**Le NOUVEL OBSERVATEUR**

13 July 1989, pp.56-58

**Cyrano superstar**, by Alain Riou

In French. Interview with Rappeneau about the production of *CYRANO DE BERGERAC*, and review of the film.

Other reviews as follows:

**MORNING STAR**

11 January 1991, p.5

**DAILY TELEGRAPH**

10 January 1991, p.15

**EVENING STANDARD**

10 January 1991, p.27

**THE TIMES**

10 January 1991, p.19

**TODAY**

10 January 1991, p.26

**TIME OUT**

9 January 1991, p.27

**WHAT'S ON IN LONDON**

9 January 1991, p.72

**INDEPENDENT ON SUNDAY**

6 January 1991, p.20

**Alexandre Dumas, père**

(1802-1870)

**La Reine Margot**

(1954, dir. Jean Dréville)

## books

GRAY, Marianne

**La Moreau: a biography of Jeanne Moreau.**

London : Little, Brown, 1994.

A brief (pp.31-32) but interesting reference to *La REINE MARGOT* in relation to expectations of the film and the public's reactions to it. The author suggests that Moreau "came away from the project saying she would not care to play in films like *Margot* again."

LANZONI, Remi Fournier

**French cinema: from its beginnings to the present.**

New York; London: Continuum, 2002.

Chapter 8. The last decade and beyond, pp.349-418

In the subsection entitled "Period dramas: Patrice Chéreau, Alain Corneau, Jean-Paul Rappeneau, and Patrice Leconte" (pp.382-399) the author analyses four of the most successful films of the genre produced in the 1990s: *La REINE MARGOT* (1994), *TOUS LES MATINS DU MONDE* (1991), *CYRANO DE BERGERAC* (1990), and *RIDICULE* (1996).

## journal articles

**L'AVANT-SCÈNE DU CINÉMA**  
No.459. February 1997, pp.[whole issue]

In French. The whole issue is devoted to Jean Dréville's film *La REINE MARGOT* and contains the Abel Gance script, several images from the film, reviews from the French press, and an article detailing Dréville's career.

**MONTHLY FILM BULLETIN**  
Vol.25 No.294. July 1958, p.91

**La Reine Margot (Woman of Evil)**

Brief, scathing review. "Badly constructed, and never more than competently acted..."

**PREMIÈRE**  
No.206. May 1994, pp.80-83

**La Reine Moreau**, by Jean-Jacques Bernard

In French. A detailed article about Dréville's film and Jeanne Moreau's portrayal of the title role.

**TÉLÉRAMA**  
No.2312. 7 May 1994, p.149

In French. A short review, with credits, emphasizing the lightness and humour in the film.

## La Reine Margot

(1994, dir. Patrice Chéreau)

## books

AUSTIN, GUY  
**Stars in modern French film.**  
London : Arnold, 2003.

Chapter 8. Foreign bodies: Jean Seberg and Isabelle Adjani. pp.92-106

This chapter investigates the issue of race and stardom. The author charts the rise of Isabelle Adjani and asserts that her whiteness is crucial to her star image, and is emphasised verbally in articles and visually in posters and stills. He then looks at the events which

surrounded her declaration of ethnicity – being French of German and Algerian parentage. In *La REINE MARGOT*, for which she won a César in 1995 for her portrayal of Margot, her white face and costume mark her out from the blood-streaked mob of the St Bartholomew's Day Massacre. She has moved from darkness to light.

CHÉREAU, Patrice and THOMPSON, Danièle

**La Reine Margot: un film de Patrice Chéreau.**

Paris: Grasset & Fasquelle, 1994.

In French. Published screenplay of the Patrice Chéreau and Danièle Thompson adaptation of the Alexandre Dumas novel.

LANZONI, Remi Fournier  
**French cinema: from its beginnings to the present.**

New York; London: Continuum, 2002.

Chapter 8. The last decade and beyond, pp.349-418

In the subsection entitled "Period dramas: Patrice Chéreau, Alain Corneau, Jean-Paul Rappeneau, and Patrice Leconte" (pp.382-399) the author analyses four of the most successful films of the genre produced in the 1990s: *La REINE MARGOT* (1994), *TOUS LES MATINS DU MONDE* (1991), *CYRANO DE BERGERAC* (1990), and *RIDICULE* (1996).

PIDDUCK, Julianne  
**La Reine Margot (Patrice Chéreau, 1994).**

London; New York : I.B.Tauris, 2005.  
(Ciné-files: the French film guides)

In-depth analysis of *La REINE MARGOT* (1994).

POWRIE, Phil (ed.)  
**The cinema of France.**  
London : Wallflower Press, 2006. (24 frames)

Chapter 22. *La Reine Margot / Queen Margot*, by Alison Smith, pp.227-235

An essay on the 1994 version of *La REINE MARGOT*, a film its producer, Claude Berri, intended to become the flagship French production of the year and showpiece for French cinema at the Cannes

Film Festival. The author argues that the director, Patrice Chéreau, wants "to provoke a physical engagement between audience and spectacle", and "question the heritage genre by drawing parallels between historical horrors and the atrocities of the twentieth century... through modelling his imagery on war photographs and news footage".

## journal articles

**CINÉMACTION**

No.107. 2003, pp.109-113

**La domination maternelle**, by Mariange Ramozzi- Doreau

In French. On the portrayal of the dominating mother in Patrice Chéreau's *La REINE MARGOT*, Stephen Frears' *The GRIFTERS*, and Marco Ferreri's *RÊVE DE SINGE*.

**FILM FRANÇAIS**

No.2583. 3 November 1995, pp.21-24

**Les outils de la reconquête**, by Gilles Renouard

In French. The article considers the position of French cinema in Europe in relation to distribution and promotion. *La REINE MARGOT*, amongst other contemporary French films such as *CYRANO DE BERGERAC*, *INDOCHINE* and *DELICATESSEN* are examined within this context.

**SIGHT AND SOUND**

Vol.5 No.7. July 1995, pp.30-32

**Unsettling Memories**, by Ginette Vincendeau

The article discusses the growth in popularity of French costume dramas at the time of its publication. Vincendeau looks at how adaptations of Dumas' *La REINE MARGOT* and Balzac's *Le COLONEL CHABERT* engage with contemporary questions of French national identity, and at the status of these films as "heritage products". She examines both Jean Dréville's 1954 version of *La REINE MARGOT* and Patrice Chéreau's 1994 film. The article also mentions Bertrand Tavernier's *La FILLE DE D'ARTAGNAN* (1994), a pastiche of Dumas' novels.

**SIGHT AND SOUND**

Vol.5 No.1. January 1995, p.55

**La Reine Margot**, by Chris Darke

The reviewer is complimentary about the performances of Virna Lisi, Jean-Hugues Anglade and Isabella Adjani, and also the director's efforts in making this "shocking, slightly cold but undeniably powerful apotheosis of the French heritage film".

**UNIFRANCE FILM INTERNATIONAL NEWSLETTER**

No.2. [1995], pp.16-17

**Queen Margot: a worldwide hit**, by Thomas Sonsino

In French. La REINE MARGOT has been successful worldwide (2.6 million admissions) and in France (2 million admissions). Includes list of distributors by country, with release date, estimated admissions and number of prints.

## press articles

The following newspaper articles and reviews can be found in the La REINE MARGOT (1994) microjackets held in the BFI National Library.

**THE INDEPENDENT**

Metro Supplement, 17 Feb 1995, p.9

**La Reine Margot**, by John Little

A short, sarcastic take on the film, mirroring Chéreau's dark aesthetic with its own dark humor: "It's not so much a blood bath, more a blood jacuzzi."

**THE MAIL ON SUNDAY**

15 January 1995, p.27

**Queen of tarts**, by William Leith

A positive but slightly tongue-in-cheek review focusing on the violence in the film, which, the writer comments, "spreads with all the hysteria of a contemporary American thriller."

**THE DAILY TELEGRAPH**

13 January 1995, p.18

**Bodices and bloodstains**, by Hugh Davenport

The review is generally favourable, highlighting in particular the film's "grand visual sweep."

**THE NEW STATESMAN AND SOCIETY**

13 January 1995, p.83

**The joy of excess**, by Jonathan Romney

The review concerns itself with the film's visceral nature and rich visual textures. The writer finds that, despite the distancing effect the film's historical setting may have on its audience overall, there are still times when the director manages to go "to the viewer's gut too."

**TIME OUT**

11-18 January 1995, p.23-26

**Isabelle époque**, by Geoff Andrew

An in depth interview with Isabelle Adjani, star of La REINE MARGOT. Adjani discusses her politics, particularly in relation to the echoes of "religious, political and racial conflicts in the modern world" that abound in Chéreau's film. An overview of her career is printed alongside the article.

**THE TIMES**

10 January 1995, p.41

**Maverick with an epic touch**, by David Robinson

An interview with the director Patrice Chéreau, which focuses on his versatility as a director for theatre and opera as well as film. Chéreau discusses his influences in making the film, his long term collaboration with production designer Richard Peduzzi, and the roots that his film work has in the theatre.

Gustave  
Flaubert

(1821- 1880)



## Madame Bovary

(1991, dir. Claude Chabrol)

## books

BIGNELL, Jonathan (ed.) and COHEN, Alain (contributor)  
**Writing and cinema.**  
Harlow: Longman, 1999.

A collection of essays divided into four sections, which explore the links between written and cinematic communication. The third section deals specifically with adaptations, including one chapter on Madame Bovary. Cohen looks in detail at the Renoir (1933), Minnelli (1949) and Chabrol (1991) versions, employing at points a shot-by-shot approach while at others focusing on narrative construction. The Ball scene in all three films is subject to particularly close scrutiny.

BODDAERT, François  
**Autour d'Emma: Madame Bovary un film de Claude Chabrol avec Isabelle Huppert.**  
Paris: Hatier, 1991.

In French. This book explores the making of Chabrol's 1991 version of MADAME BOVARY. There are some lovely small colour illustrations from the set and behind the scenes. The text consists of interviews with Chabrol as well as members of the cast and there are closing chapters on the character of Madame Bovary as a Romantic heroine and on Flaubert himself.

PAULY, Rebecca M.

**The transparent illusion: image and ideology in French text and film.**

New York: Peter Lang, 1993. (Ars interpretandi the art of interpretation; Vol.3)

The chapter on MADAME BOVARY focuses on the version of the film directed by Renoir in 1934. Pauly explores the difficulties in representing the nature of Emma's inner turmoil and personal feelings in a visual and therefore external image provided through the medium of film. She sets out an analysis of some key scenes to illustrate how Renoir attempts to achieve this in his adaptation.

SHEPARD, Jim (ed.) and BARNES, Julian (contributor)

**Writers at the movies.**

London: Marion Boyars, 2003.

An anthology by contemporary fiction writers and poets, celebrating individual movies which have fascinated them in some way. In his chapter, Julian Barnes (author of Flaubert's Parrot, 1984) discusses Chabrol's MADAME BOVARY (1991) but also alludes to Minnelli's 1949 and Renoir's 1933 versions. Barnes has interviewed Chabrol about his film making process and there are several quotes from the director. The essay concludes with a thoughtful interrogation of what a film's fidelity to a work of literature really means: "Are faithful adaptations inherently unfaithful? - indeed, the more faithful, the more unfaithful?"

STAM, Robert

**Literature through film: realism, magic, and the art of adaptation.**

Malden, MA; Oxford: Blackwell Publishing 2005.

The book highlights key moments and trends in the history of the novel, and also looks at how these texts have been "re-read" through the medium of film. A detailed chapter on Madame Bovary describes Flaubert's novel as "protocinematic," and discusses five filmic adaptations. As well as the more obvious references to Renoir, Minnelli and Chabrol, an Indian version, Ketan Mehta's MEMSAAB (1992) and the Portuguese film VALE ABRAÃO (1997) by Manoel de Oliveira, are included.

## journal articles

### FILM FRANÇAIS

No.2343. 29 Mar 1991, pp.17-33

In French. Special feature and production report on MADAME BOVARY which includes interviews with the producer Marin Karmitz, the director Claude Chabrol, and the costume designer Corinne Jorry.

### LITERATURE/FILM QUARTERLY

Vol.31 No.3. 2003, pp.162-168

**Being Madame Bovary**, by Cheryl Krueger

Studying two cinematic adaptations of Madame Bovary, Vincente Minelli's 1949 film and Claude Chabrol's 1991 film, the author examines the role of conscience in the aesthetics of adaptation.

### REVUE DU CINÉMA/IMAGE ET SON

No.471. May 1991, pp.32-34

**Madame Bovary - la plume et la caméra**, by Jacqueline Nacache

In French. The author focuses in detail on Chabrol's MADAME BOVARY, but also refers briefly to the Renoir and Minnelli versions.

## press articles

There are quite extensive production notes held on microjacket at the BFI National Library, along with newspaper cuttings including those listed below. Cuttings are also held on microjacket for several other film and television versions of MADAME BOVARY (1934 [FR] 1937 [DE]; 1949 [US]; 1964 [GB, BBCTV]; 1970; 1975 [BBCTV]; and 2000 [GB/USA].

### GUARDIAN

Section 2, 10 June 1993, p.8

**Keeping the Faith**, by Richard Combs

A short piece which muses over the problem of film adaptations being so faithful that they begin to lack any directorial creativity. Combs compares The MYSTERY OF EDWIN DROOD, (Timothy Forder, 1993) a film adaptation released at

a similar time to Chabrol's MADAME BOVARY. He finds Forder's film, despite its flaws, superior because of its imaginative approach, whereas Chabrol "fails to give us a modern Madame Bovary because he fails to connect imaginatively with Flaubert's."

### SPECTATOR

5 June 1993, pp.44-45

**Wrung out dishcloth**, by Vanessa Letts

A short and entirely negative review which finds fault with every possible aspect of the film, from the design, to the acting, to the screen play.

### SUNDAY TIMES

Section 8, 30 May 1993

**Flaubert's Turkey**, by Gillian Adair

This reviewer remains unimpressed by rich visual aspects of Chabrol's film, and finds it to be lacking "anything that remotely resembles a reading" of Flaubert's text. At the end of the piece, Adair lists four criteria for the successful filmic adaptation of a classic novel, of which she finds MADAME BOVARY satisfies only one.

### DAILY TELEGRAPH

28 May 1993, p.20

**Madame Bovary**, by Hugo Davenport

An extremely dissatisfied reviewer who decries the "dead hand of passionless prettiness" he finds everywhere in evidence in Chabrol's film. This short piece also criticises the acting, and finds inconsistencies between the film's use of voice over and the corresponding images on screen.

### INDEPENDENT

28 May 1993, p.16

**Quite simply, not boring enough**, by Adam Mars-Jones

This reviewer argues that Chabrol's film is so visually rich and enjoyable as a period piece, that it does not convey the discomfort and dissatisfaction that Emma Bovary experiences, thus missing the point of Flaubert's

original text.

**FINANCIAL TIMES**  
27 May 1993

**Madame Bovary**, by Nigel Andrews

A mixed review, in which the writer praises Isabelle Huppert highly for her performance on the one hand, whilst criticising the cinematography and the screenplay on the other.

**WHAT'S ON IN LONDON**  
24 May 1993, p.34

**Old Wave**, by Mansell Stimpson

This short review situates Chabrol's film within the wider context of his career, and suggests that he has turned his back somewhat on the New Wave of French filmmakers from which he emerged. The tone is ambivalent, finding the work "not wholly lifeless," but as the review progresses it becomes increasingly unenthusiastic.

**EVENING STANDARD**  
12 May 1992, p.17

**Sex, Shopping and Madame Bovary**, by Fay Weldon

A full page article written after a visit to the set whilst Chabrol was shooting the film. Weldon uses a contemporary study written by Louise Kaplan entitled *Female Perversions: The temptations of Emma Bovary* to highlight the contemporary relevance of Flaubert's "archetypal female".

**GUARDIAN**  
Section 2, 6 May 1993

**Flaubert, c'est moi**, by Ronald Bergan

An interview with Chabrol that attempts to draw some autobiographical connections between his life and his work. Bergan does not review *MADAME BOVARY* specifically but refers to several of Chabrol's films in more general terms, offering some insights into the director's recurring themes and motifs.

**OBSERVER (MAGAZINE)**  
18 October 1992, pp.34, 37-38

**Films, Flaubert and fidelity**, by Julian Barnes

An interview with Chabrol at his house in Gennes, in which Chabrol discusses his interest in Flaubert's novel from adolescence onwards. In the second half of the article Barnes reviews the film very favourably, asserting that it "establishes a new level of fidelity between book and screen."

## Honoré de Balzac

(1799 – 1850)



## Le Colonel Chabert

(1994, dir. Yves Angelo)

### books

**BARON**, Anne-Marie  
**Balzac cineaste**.  
Paris: Meridiens Klincksieck, 1990.

In French. A study of *La comédie humaine*, in particular, as an example of Balzac's cinematic style which the author claims was inspired by living in the age of the magic lantern, the kaleidoscope and other such inventions.

**VINCENDEAU**, Ginette  
**Stars and stardom in French cinema**.  
London; New York : Continuum, 2000. xii, 275p.; illus. bibliog. index.

Chapter 9. Gérard Depardieu: the axiom of contemporary French

cinema, pp.215-240

In this chapter the author analyses Gérard Depardieu's impact on French cinema and the performances which brought about his popularity. One distinct grouping is that of his "culturalsuper-productions", films which "foreground French culture and history for a mainstream audience": *Le RETOUR DE MARTIN GUERRE*, *DANTON*, *JEAN DE FLORETTE*, *Le COLONEL CHABERT*, *GERMINAL*, *CAMILLE CLAUDEL*, *TOUS LES MATINS DU MONDE*, and *CYRANO DE BERGERAC*; and his recent highly successful television productions: *Le COMTE DE MONTE CRISTO* and *BALZAC*.

**VISY**, Gilles  
**Le Colonel Chabert au cinéma**.  
Editions Publibook Université, 2003.

In French. A thesis on two filmic adaptations of Honoré de Balzac's novel.

### journal articles

**MOVING PICTURES INTERNATIONAL**  
No.3. November 1994, p.15

**Jean-Louis bets on le spectacle**, by Bethany Hays

Jean-Louis Livi, president of Film Par Film believes French cinema can be a success by making more films with spectacle but without sacrificing intellect.

**SIGHT AND SOUND**  
Vol.5 No.7. July 1995, pp.30-32

**Unsettling memories**, by Ginette Vincendeau

The article discusses the growth in popularity of French costume dramas at the time of its publication. Vincendeau looks at how adaptations of Dumas' *La Reine Margot* and Balzac's *Le Colonel Chabert* engage with contemporary questions of French national identity, and at the status of these films as "heritage products". She examines both Jean Dréville's 1954 version of *La Reine Margot* and Patrice Chéreau's 1994 film. The article also mentions Bertrand Tavernier's *La Fille de D'Artagnan* (1994), a pastiche of Dumas' novels.

#### STUDIO MAGAZINE

No.90. September 1994, pp.70-75

**La voix du Colonel**, by Christophe D?Yvoire

In French. Interview with sound engineer Pierre Gamet about his work, particularly on *Le COLONEL CHABERT* and the voice of Gérard Depardieu.

#### TÉLÉRAMA

No.2332. 21 Sep 1994, pp.34-38

**Le Colonel Chabert**, by Pierre Murat, Philippe Piazzo, François Granon, and Claude-Marie Trémois

In French. Short individual articles and an interview with Fanny Ardant about her role in *Le COLONEL CHABERT*.

### press articles

The following newspaper articles and reviews can be found in the *Le COLONEL CHABERT* (1994) micro-jackets held in the BFI National Library.

#### INDEPENDENT ON SUNDAY

23 April 1995, p.18,21

Gérard Depardieu, an often reluctant interviewee, talks to Kevin Jackson about *Le COLONEL CHABERT* and his passion for Balzac.

#### OBSERVER

Review Section, 23 April 1995, p.8

Philip French writes that in *Le COLONEL CHABERT* Yves Angelo has made "an exquisite movie, a costume picture about our own times".

#### GUARDIAN

Section 2, 20 April 1995, p.11

Derek Malcom's uncomplimentary review of *Le COLONEL CHABERT*.

#### TIME OUT

19-26 April 1995, p.65, 66

Trevor Johnston finds *Le COLONEL CHABERT* to be "a stylish, stimulating adaptation of a Balzac story" and talks to Yves Angelo about the importance of the director's collaboration with his actors and the very different methods of preparation each has.

#### WHAT'S ON IN LONDON

19 April 1995, p.32

**All about Yves**, by Mansel Stimpson

Stimpson reports on his interview with first-time director Yves Angelo in which the latter discusses his move from cinematography to direction; his selection of actors for *Le COLONEL CHABERT* and Gérard Depardieu's influence in adapting Balzac. In his review of the film Stimpson, despite the positive tone of the article itself, finds the film "acceptable, but less gripping and less distinguished than it should be."

Other reviews as follows:

#### SUNDAY TELEGRAPH (Review)

23 April 1995, p.8

#### SUNDAY TIMES (Section 10)

23 April 1995, p.54

#### DAILY MAIL

21 April 1995, p.46

#### EVENING STANDARD

20 April 1995, p.32

#### INDEPENDENT

20 April 1995, p.25

## Emile Zola

(1840 –1902)



## Nana

(1926, dir. Jean Renoir)

## books

BAZIN, André and TRUFFAUT, François (ed)

#### Jean Renoir.

New York : Simon & Schuster, 1973. 320p. illus. filmog. index.

André Bazin surveys the work of director Jean Renoir with a sub-

stantial part of the book dedicated to a comprehensive filmography assembled by various directors and critics and containing credits and notes for each of Renoir's films including *NANA*.

SESONSKE, Alexander

#### Jean Renoir: the French films, 1924-1939.

Cambridge, MA; London : Harvard University Press, 1980. 463p. illus. bibliog. index.

Contains a detailed description of all of Renoir's French films, including *NANA*, supported by hundreds of frame enlargements taken directly from the films.

## journal articles

#### POSITIF

No.537. November 2005, pp.84-100

**Dossier: Jean Renoir**, by Olivier Curchod and Claude Gauteur

Dossier on Jean Renoir, including an essay on André Bazin's analysis of the director's cinematic style; interview with Davide Pozzi on the film restoration of *NANA*; transcript of a radio speech given in the US in December 1942.

## press articles

The BFI National Library also holds cuttings related to the 1955, 1968, 1970, 1982 and 1983 versions of *NANA* on microjackets.

Programme Notes, by Tom Milne undated, p.[5]

Contains a 1938 article by Renoir in which he writes about his early development and *NANA*. The programme notes suggest that all of the characteristics of Renoir's later work are visible in *NANA*, the director's second film.

## Germinal

(1993, dir. Claude Berri)

## books

ASSOULINE, Pierre

#### Germinal: L'aventure d'un film.

[France] : Fayard, 1993. 394p. [24] plates. bibliog.

In French. Includes a diary account of 146 days of filming Berri's *GERMINAL* with black and white photographs of the director and cast.

BERRI, Claude  
**Autoportrait.**  
[s.l.] : Editions Léo Scheer, 2003. 363p.

In French. In his first book, Self-portrait, Berri writes about his life and cinema.

LANZONI, Remi Fournier  
**French cinema: from its beginnings to the present.**  
New York; London: Continuum, 2002.

Chapter 8. The last decade and beyond, pp.349-418

In the subsection entitled "The Epics: Régis Wargnier and Claude Berri" (pp.376-382) the author examines the popularity of epic productions in the 1990s. In particular, that of *INDOCHINE* (1992) and *GERMINAL* (1993).

POWRIE, Phil (ed.)  
**French cinema in the 1990s: continuity and difference.**  
Oxford : Oxford University Press, 1999.

Chapter 2. The Heritage Film and Cultural Politics: *Germinal* (Berri, 1993), by Russell Cousins, pp.25-36

Critique and comparison of Zola's original work and Berri's adaptation of the novel. The film is placed within the cultural and political background at the time of its release, and the author reinforces the idea that despite this adaptation being "unexceptional as a heritage product" it served as "a national cultural icon in the midst of the [GATT] negotiations".

## journal articles

**SCREEN INTERNATIONAL**  
No.917. 23 July 1993, p.4

**French govt examines regional funding,** by Patrick Frater

About the government inquiry into the regional funding system in France since the unequal amount of regional funding afforded the

film *GERMINAL*.  
**SIGHT AND SOUND**  
Vol.4 No.5. May 1994, pp.24-5

**Germinal: Keeping it in the Family,** by Jill Forbes

Brief study of the films of Claude Berri, which present a historical perspective of French society, referring in particular to *GERMINAL*.



**SIGHT AND SOUND**  
Vol.4 No.5. May 1994, pp.42-3

**Germinal,** by Keith Reader

Review, credits, and full plot summary of *GERMINAL*.

**STUDIO MAGAZINE**  
No.73. May 1993, pp.50-59

**Renaud - putain de destin,** Jean-Pierre Lavoignat

Interview with Renaud about his role in Claude Berri's *GERMINAL*.

## press articles

The BFI National Library also holds cuttings related to the 1913, 1962 and 1970 versions of *GERMINAL* on microjackets.

**DAILY TELEGRAPH**  
10 May 1994, p.14

**The eternal co-star,** by Robert Chalmers

In his last interview, Jean Carmet talks about his role in *GERMINAL*.

**THE TIMES**  
4 May 1994, p.35

**Taking the overalls view,** by David Robinson

The reviewer talks to director Claude Berri on what drew him to make *GERMINAL*.

**DAILY TELEGRAPH**  
Arts and Books Section,  
30 April 1994, p.2-3

**Why France spent millions on Zola,** by Suzanne Lowry

The reviewer argues that *GERMINAL* was the perfect example of a movie that would never have been made without subsidies.

**THEATRE CRAFTS INTERNATIONAL**  
April 1994, pp.32-35

**Germinal,** by Ellen Lampert-Gréaux

This illustrated feature looks at the set used for *GERMINAL*, Berri's big-budget adaptation of Zola's novel, which became one of the most expensive French films with the sets alone costing US\$4.6 million.

**THE TIMES**  
10 December 1993, p.18

**Where did French films go wrong?** by Charles Bremmer

The article discusses the film against the backdrop of the GATT negotiations.

**VARIETY**  
4 October 1993, p.33, 36

**Berri looks to mine gold with Germinal,** by Michael Williams

Describes the big-budget film and how Berri had to rely almost exclusively on private funding.

**THE TIMES**  
27 September 1993, p.16

**French films fight back,** by Charles Bremner

The article discusses how *GERMINAL* is being seen in France as an

answer to Hollywood epics.

**GUARDIAN**

11 September 1992, p.24

**A heart of coal**, by Luc Honorez

The reviewer visits the set of *GERMINAL* before filming begins.

**DAILY MAIL**

6 May 1994, p. 37

**DAILY TELEGRAPH**

6 May 1994, p. 20

**DAILY TELEGRAPH**

28 September 1993, p. 15

**EVENING STANDARD**

27 July 1994, p. 29

**EVENING STANDARD**

5 May 1994, p. 41

**FINANCIAL TIMES**

29 December 1993, p. 3

**FINANCIAL TIMES**

12 May 1994, p. 18

**GUARDIAN**

29 September 1993, p. 8

**GUARDIAN**

26 April 1994, pp. 4-5 (section 2)

**GUARDIAN**

5 May 1994, p. 6 (section 2)

**INDEPENDENT**

1 October 1993, p. 16

**MAIL ON SUNDAY**

8 May 1994, p. 26-27

**MORNING STAR**

7 May 1994, p. 7

**NEW STATESMAN AND SOCIETY**

6 May 1994, p. 33

**SUNDAY TELEGRAPH**

8 May 1994, p. 6

**SUNDAY TELEGRAPH REVIEW**

1 May 1994, p. 7

**SUNDAY TIMES**

8 May 1994, Section 10, p. 15

**TODAY**

6 May 1994, p. 37

**VILLAGE VOICE**

8 March 1994, p. 54

## Marcel Proust

(1871 – 1922)



## Un Amour de Swann

(1983, dir. Volker Schlöndorff)

### books

KRAVANJA, Peter

**Proust à l'écran.**

Bruxelles : La Lettre Volée, 2003.

(Collection Palimpsestes; 22)

In French. Analysis of five adaptations of *À la recherche du temps perdu*: the unrealised version written by Harold Pinter, and Visconti's unrealized version *La RECHERCHE*; *Un AMOUR DE SWANN* (1983), *Le TEMPS RETROUVÉ* (1999), and *La CAPTIVE* (2000).

MOELLER, Hans-Bernhard and LELIS, George

**Volker Schlöndorff's cinema: adaptation, politics, and the "movie-appropriate".**

Carbondale and Edwardsville, IL : Southern Illinois University Press, 2002.

Part Four. Chapter 18. Swann in Love, pp.206-215

Schlöndorff's adaptation uses only a single volume from Proust's multi-volume novel *À la recherche du temps perdu* (Remembrance of things past) for its narrative. In this chapter the authors try to offer an interpretation of the film which gives it some defence against the criticisms directed at it.

STAM, Robert and RAENGO, Alessandra (eds.)

**Literature and film: a guide to the theory and practice of film adaptation.**

Malden, MA; Oxford : Blackwell, 2005.

Chapter 4. In search of adaptation: Proust and film, by Melissa Anderson, pp.100-110

"The key to a successful cinematic rendering is reconfiguring how to approach adaptation". With this in mind the author looks at three adaptations of *À la recherche du temps perdu*: *Un AMOUR DE SWANN* (1983), *Le TEMPS RETROUVÉ* (1999), and *La CAPTIVE* (2000).

### journal articles

**L'AVANT-SCÈNE DU CINÉMA**

No.321/322. February 1984, whole issue

In French. The issue is devoted to Proust and in particular *Un AMOUR DE SWANN*. It includes interviews with producer Nicole Stéphane (pp.5- (pp.11-17)); and with executive producer Margaret Menegoz (pp.18-23). Three attempts to bring Proust to the screen, by Visconti, Losey and Schlöndorff are discussed in an article (pp.24-6). This is followed by credits to the film (pp.31-2); the script (pp.33-89); and a note on the music used in the film (p.91).

**FILM AND HISTORY**

Vol.15 No.4. December 1985, pp.91-92  
**The Bostonians and Swann in Love: a note on the new misogyny,** by Robert Zaller

A short article in which the author voices his concern about a perceived trend in the portrayal of women, quoting *Un AMOUR DE SWANN* and *The BOSTONIANS* as examples.

**FILM CRITICISM**

Vol.12 No.3. Spring 1988, pp.33-45

**Marketing history: Swann in Love,** by Phil Powrie

After examining the promotional literature for *Un AMOUR DE SWANN* and reading reviews which repeat the view that Proust is difficult to adapt, the author asks why

adapt him? He concludes that market factors exert a great influence in the decision.

**LITERATURE/FILM QUARTERLY**  
Vol.15 No.3. 1987, pp.169-174

**“The persistence of Proust, The resistance of film”**, by William V. Costanzo

The author examines the potential for filming Proust, quoting several aborted projects. He looks in detail at what is, in his opinion, Volker Schlöndorff's unsuccessful attempt to film part at least of *Remembrance of things past* in *UN AMOUR DE SWANN*.

**SIGHT AND SOUND**  
Vol.53 No.3. Summer 1984, pp.221-222

**Alas, poor Swann. Un Amour de Swann**, by Jill Forbes

Although the reviewer honours Schlöndorff for his intentions in adapting Proust, she feels she cannot do so for his achievement.

## press articles

The following articles are taken from the *UN AMOUR DE SWANN* microjacket in the BFI National Library. The microjacket also contains the press book that accompanies the film, including extensive notes by the director.

**NEW YORK REVIEW OF BOOKS**  
16 August 1984, pp.40-43

**Not Swann's Way**, by Roger Shattuck

An important, in-depth article for the study of this film, which moves from a broad enquiry into the nature of the relationship between the novel and cinema to a focused analysis of Schlöndorff's film. An overview is given of the work of various film theorists, including references to Sergei Eisenstein and André Bazin. Shattuck then provides a form of review taking on three voices: a movie goer, an arts critic, and a scholar of Proust (which he is), and responds to *SWANN IN LOVE* accordingly. The overall reception of the film is negative, but it does

acknowledge the enormity of Schlöndorff's task, welcoming his contribution as an opening gambit that Shattuck hopes will inspire “further exploration” of Proust on screen.

**DAILY TELEGRAPH**  
6 June 1984, p.17

**Remembrance of Swann's romance**, by Patrick Gibbs

A fairly in-depth review with a generally positive opinion of the film. The author expresses particular interest in the cinematography, and offers only a few reservations about the “touches of vulgarity” in a few of the sex scenes.

**GUARDIAN**  
5 June 1984, p.11

**Coming home to Proust**, by Derek Malcom

A measured response to the film which suggests that, while it may not satisfy the purists, Schlöndorff has produced a modest work of exhibiting imagination and competence.

**TIMES LITERARY SUPPLEMENT**  
27 April 1984

**Sexually Scenic**, by Malcom Bowie

A complementary review which sums the film up as “consistently intelligent.” A useful article in that it offers a reading of some elements of Proust's original text alongside its analysis of the film.

**TIMES EDUCATIONAL SUPPLEMENT**  
13 April 1984, p.26

**Unattainable Goal**, Robin Buss

While giving a nod to the casting, the script and the photography, overall this short review finds that the magic of Proust's prose will never be fully captured on film.

**OBSERVER**  
8 April 1984, p.21

**Grappling with Proust**, by Tom Milne

An entirely mixed review from

start to finish. Milne admits near the end of his article that *SWANN IN LOVE* is “difficult to sum up critically,” concluding that the film is “a failure, maybe, but one that demands to be seen”. An interesting piece if only for demonstrating some of the difficulties faced by critics in engaging with Proust on film.

**DAILY EXPRESS**  
6 April 1984, p.25

**Gripping Passion**, by Ian Christie

A short, positive write up in which the reviewer credits the film with inspiring him to re-attempt reading *Remembrance of Things Past*.

**TIMES**  
6 April 1984 p.15

**Magical fragment of remembrance**, by David Robinson

The film is praised for its set, costume and casting in particular. Schlöndorff is also given credit for going beyond direct illustration of the book and providing new commentaries and perspectives on the source material.

**SUNDAY TIMES MAGAZINE**  
1 April 1984, p. 51

**Swann in Love**, by Peter Kemp

A complementary review which describes the adaptation as “vigorous and sensitive.”

**SUNDAY TIMES**  
25 March 1984 p.39

**Proust goes to the movies**, by Claire Tomalin

The reviewer remains unsatisfied by the film, finding it lacking the sense of irony and fluidity found in the original.

**DAILY TELEGRAPH**  
22 February 1984 p.15

**Irons in Proust's Fire**, by Michael Field

A short piece which offers no strong opinion on the overall film, but instead points to a number of particulars such as Schlöndorff's

attention to period detail, Hans Werner Henzer's music, and quotes from Jeremy Irons on his experience of playing Swann.

**NEW YORK TIMES**  
24 July 1983, p.1, 15

**Proust is filmed at last**, by Arthur Holmburg

A detailed article which opens by charting producer Nicole Stéphane's journey towards getting the film made. Quotes from the director provide some interesting insights into the process he went through to bring Proust to the screen.

**STANDARD**  
24 June 1983, p.7

**Will Proust ever reach the screen?**

The article first reflects upon a number of previous failed attempts to bring Proust's work to the cinema. It then considers the casting choices, in particular that of Jeremy Irons as Swann.

Other articles as follows:

**FINANCIAL TIMES**  
10 April 1984, p.17  
**SUNDAY TIMES**  
8 April, 1984, p.55  
**NEW STATESMAN**  
6 April 1984, p.41  
**STANDARD**  
5 April 1984, p.21

**Le Temps Retrouvé**  
(1999, dir. Raúl Ruiz)

## books

KRAVANJA, Peter  
**Proust à l' écran.**  
Bruxelles : La Lettre Volée, 2003.  
(Collection Palimpsestes; 22)

In French. Analysis of five adaptations of *À la recherche du temps perdu*: the unrealised version written by Harold Pinter, and Visconti's unrealized version *La Recherche*; *Un Amour de Swann* (1983), *Le Temps Retrouvé* (1999), and *La Captive* (2000).

LAGEIRA, Jacinto  
**Raoul Ruiz: entretiens.**  
Paris: Hoebeke, 1999.

In French. Jacinto Lageira and Gilles A. Tiberghien interview Ruiz on the making of *Le Temps Retrouvé*, in March 1999. The director discusses the concept of time in Proust's novel and how he has translated this into his film.

LANDIS, Deborah Nadoolman  
**Costume design.**  
Switzerland: RotoVision, 2003.  
(Screencraft)

Interview with Gabriella Pescucci (pp.82-91) about her career in which she briefly mentions how she enjoyed working on *Le Temps*

*Le Temps Retrouvé*



*RETROUVÉ* as the design incorporated elements of South American fantasy.

STAM, Robert and RAENGO, Alessandra (eds.)  
**Literature and film: a guide to the theory and practice of film adaptation.**  
Malden, MA; Oxford : Blackwell, 2005.

Chapter 4. In search of adaptation: Proust and film, by Melissa Anderson, pp.100-110

"The key to a successful cinematic rendering is reconfiguring how to approach adaptation". With this in mind the author looks at three adaptations of *À la recherche du temps perdu*: *Un Amour de Swann* (1983), *Le Temps Retrouvé* (1999), and *La Captive* (2000).

## journal articles

**L'AVANT-SCÈNE DU CINÉMA**  
No. 482.May 1999, [whole issue]

In French. Issue devoted to *Le Temps Retrouvé*, including an interview with and filmography for the director, detailed credits, script, articles on Paulo Branco's Gemini Films and World War I.

**ENTHUSIASM**  
No.2. Summer 2000. pp.6-15

**Time regained: Bruno Barde talks to Raúl Ruiz, Bruno Barde; Meeting with Ruiz**, by Gilles Taurand;  
**Bruno Barde talks with Gilles Taurand**, by Bruno Barde

Article in three parts on *Le Temps Retrouvé*. Raúl Ruiz discusses his method of adapting Proust (pp.6-9), Taurand talks about working with Ruiz on the script for the film (p.10) and also his approach to adapting Proust (p.11-15).

**FILM COMMENT**  
Vol.36 No.4. Jul/Aug 2000, pp.57-60

**Memory loves company**, Phillip Lopate

Analysis of *Le Temps Retrouvé*.

**POSITIF**  
No.463. September 1999, pp.66-73

**Réflexions sur "Le temps retrouvé"**, by Guy Scarpetta

In French. Analytical critique of Raúl Ruiz's adaptation of the unfilmable Proust. Discusses the use of flash-back, metaphors and

memory, and the representation of character.

#### SIGHT AND SOUND

Vol.10 No.1. January 2000, pp.30-33

**Masque of the living dead**, by Jonathan Romney

On director Raúl Ruiz's adaptation of Proust's *À la recherche du temps perdu*. In his *TIME REGAINED*, he has successfully filmed a difficult multi-layered work of literature.

### press articles

The following newspaper articles and reviews can be found in the *Le TEMPS RETROUVÉ* (1999) micro-jacket held in the BFI National Library.

#### GAY TIMES

January 2000, p.81

**Time Regained**, by Mansel Stimpson

Finds the adaptation disappointing, unable to capture the essence of Proust.

#### EVENING STANDARD

11 January 2000, p.7

**After 100 years Proust's Time has come as film makes his book a top seller**, by Geraint Smith

The title of the article is self-explanatory.

#### INDEPENDENT ON SUNDAY (CULTURE)

9 January 2000, p.3

**And it's not just for Proustians**, by Gilbert Adair

Having announced his partiality to Raúl Ruiz due to friendship, the author favourably reviews *Le TEMPS RETROUVÉ*. He asserts that as Proust's novel "can be interpreted as one endlessly long ending – the ending of an era, of a society, of a once immutable accretion of values, prejudices and traditions, of the narrator's own youth and apprenticeship" Ruiz shows fidelity to the spirit of Proust by filming the end of the novel.

#### GUARDIAN

Section 2. 7 January 2000, p.8-9

**The Raul thing**, by Jonathan Romney

Romney writes about Ruiz's career and why this filmmaker's attempt at filming Proust may be the first to succeed.

#### EVENING STANDARD

6 January 2000, p.31

**Best of times**, by Neil Norman

Interview with Ruiz who admits to having spent twenty years trying to make *Le TEMPS RETROUVÉ*.

#### EVENING STANDARD

6 January 2000, p.29

**Marcel marks time**, by Alexander Walker

"For heaven's sake, go!" Alexander Walker urges his readers.

#### TIMES

6 January 2000, p.43

**Le Temps Retrouvé**, by Adam Mars-Jones

"An elegant curiosity, a poetic paraphrase of a prose monument with a strong atmosphere and some very striking moments".

#### TIME OUT

5-12 January 2000, p.74

**Memory Man**, by Tom Charity

Raúl Ruiz talks about reading Proust from an early age, about his choice of cast, and about memory in Proust being "unwilling memory".

#### INDEPENDENT

Review. 3 September 1999, p.13

**Proust: time-waster?** by Geoffrey Macnab

The reviewer sees Ruiz's film, *Le TEMPS RETROUVÉ*, as more daring than Schöndorff's *Un AMOUR DE SWANN* and its screenplay strikingly similar in approach to Harold Pinter's adaptation. He concludes that the film is proof that Proust's monumental novel can be filmed.

#### GUARDIAN

Section 2. 14 May 1999, p.27

**The Proust of the pudding**, by Jonathan Romney

The author feels that with *Le TEMPS RETROUVÉ* Raúl Ruiz, the Chilean surrealist director, comes as close as he's been to convention but still retains his inimitable style.

Other reviews as follows:

#### OBSERVER

Review

9 January 2000, p.7

#### SUNDAY TELEGRAPH

Review,

9 January 2000, p.9

#### FINANCIAL TIMES

6 January 2000, p.24

#### TIME OUT

5-12 January 2000, p.75

## Victor Hugo

(1902 - 1885)



## Notre-Dame de Paris

(1956, dir. Jean Delannoy)

### books

PONZI, Mauricio and CURTO, Shula Atil

**The films of Gina Lollobrigida**. Secaucus, NJ : Citadel Press, 1982.

NOTRE-DAME DE PARIS (pp.90-92). Cast and credits, black & white illustrations, synopsis and a section entitled "background and reviews". We are told that Lollobrigida made the film at a time in her career when it was important to find roles which

would help her remain a star. Unfortunately the film was not well received.

QUINN, Anthony and PAISNER, Daniel  
**One man tango: an autobiography.**  
 London : Headline, 1995.

Quinn describes his inexplicable physical transformation whilst preparing for the role of Quasimodo and how reading Nikos Kazantzakis cured him of his ailment and helped him redirect his life.

## journal articles

CAHIERS DU CINÉMA  
 Vol.12 No.67. January 1957, p.55

Hélas ! : Notre-Dame de Paris, by André Bazin

Brief critical review praising Delannoy's adaptation of the novel but questioning the set design and decision to colourize the film.

CINÉMACTION  
 No.119. 2006, [whole issue]

Le Victor Hugo des cinéastes, by Mireille Gamel and Michel Serceau

In French. Issue devoted to the adaptation of Victor Hugo's work on the screen and in the theatre, focusing on NOTRE-DAME DE PARIS, Le DERNIER JOUR D'UN CONDAMNÉ, L'HOMME QUI RIT, RUY BLAS, QUATRE VINGT-TREIZE, and French and Hollywood versions of Les MISÉRABLES.

CINÉMACTION  
 No.98. 2000, pp.134

Notre-Dame de Paris: Prévert et Hugo, memes combats, by Arnaud Laster

In French. An analysis of Jean Delannoy's NOTREDAME DE PARIS (1956) drawing comparison with Wilhelm Dieterle's film The HUNCHBACK OF NOTRE DAME (1939).

MONTHLY FILM BULLETIN  
 Vol.24 No.279. April 1957, p.48

Notre-Dame de Paris (The Hunchback of Notre Dame)

Review.

## Les Misérables

(1933, dir. Raymond Bernard)

## books

BEYLIE, Claude  
**Anthologie du cinéma: tome XI.**  
 Paris : Editions de L'Avant-Scène, 1983. (L'Anthologie du cinéma, tome XI)

In French. Jacques Salles on Raymond Bernard's life and career (pp.177-208). A section on Les MISÉRABLES describes how the cast was chosen for the film.

## journal articles

1895  
 No.38. October 2002, pp.198-208

**Des compositeurs de musique viennent au cinéma: le ?Groupe de Six?,** by François de la Bretèque

In French. On the contribution of classical composers to French cinema in the 1920s and 1930s, and in particular Arthur Honegger, Darius Milhaud and Georges Auric, and their specific contribution to La ROUE, NAPOLÉON, Les MISÉRABLES and REGAIN.

CINEMA QUARTERLY  
 Vol.3 No.2. Winter 1935, p.11  
 Les Misérables, by Charles Davy

Review.

SIGHT AND SOUND  
 Vol.2 No.2. June 1992, p.25

Unkindest of cuts, by Lenny Borger

Note about the drastic cuts that were made to the film until its final restoration in 1977.

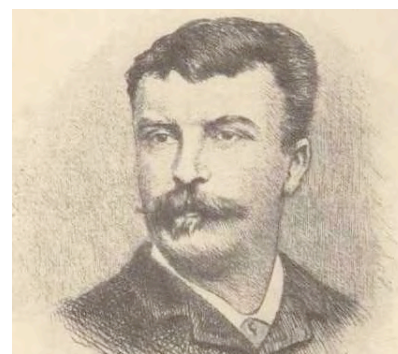
## press articles

The following newspaper articles and reviews can be found in the Les MISÉRABLES (1933) held in the BFI National Library.

SPECTATOR  
 1 March 1957  
 TIMES  
 25 February 1957  
 SUNDAY DISPATCH  
 24 February 1957  
 SUNDAY TIMES  
 24 February 1957  
 DAILY TELEGRAPH  
 23 February 1957  
 DAILY WORKER  
 23 February 1957  
 MANCHESTER GUARDIAN  
 23 February 1957  
 NEWS CHRONICLE  
 22 February 1957  
 EVENING NEWS  
 21 February 1957  
 EVENING STANDARD  
 21 February 1957

## Guy de Maupassant

(1850 – 1893)



## Partie de Campagne

(1936, dir. Jean Renoir)

## books

BRAUDY, Leo  
**Jean Renoir: the world of his films.**  
 New York : Doubleday, 1972.

Chapter 2. The necessities of nature, pp.24-64 Braudy feels that there are two basic elements in Renoir's work, with repercussions in theme and method: nature and theatre. Une PARTIE DE CAMPAGNE, a film which emphasises the influence of nature and passion on the individual, is discussed in more

detail in this chapter. A revised edition of this title was published in 1989.

CURCHOD, Olivier  
**Partie de campagne - Jean Renoir: etude critique.**  
Paris : Nathan, 1995. (Synopsis)

The book includes a scene by scene guide, a chapter on adaptation from Maupassant to Renoir, further chapters on the structures within the film, the characters and themes. It ends with an analysis of one specific sequence (Henriette on the swing), and a bibliography.

DURGNAT, Raymond  
**Jean Renoir.**  
London: Studio Vista, 1975.

Chapter 30. Partie de Campagne, pp.132-6

The first chapters cover Jean Renoir at work, how he is perceived by others, and his private life. From then on each chapter is devoted to a film. We are told that Renoir made *Une PARTIE DE CAMPAGNE* because he wanted to experiment with the form of a short story film, one which would combine with another short story film to make a feature. We also find out about the film's complicated and fraught production history before the author moves to his analysis.

FAULKNER, Christopher  
**Jean Renoir: a guide to references and resources.**  
Boston, MA; London : G.K. Hall; George Prior, 1979. (Reference publication in film)

A critical view as well as a guide to the literature available on Jean Renoir.

NAREMORE, James (ed.)  
**Film adaptation.**  
New Brunswick, NJ : Rutgers University Press, 2000. (Rutgers depth of field series)

Landscape and Fiction: A Day in the Country, by Gilberto Perez, pp.129-153

Comparison of Maupassant and its filmic adaptation, leaning more towards a critical essay on the film.

O'SHAUGHNESSY, Martin  
**Jean Renoir.**  
Manchester; New York : Manchester University Press, 2000. (French film directors)

Chapter 4. The Popular Front years: The imprisoning social frame, pp.116-123

Analysis of Jean Renoir's films divided into chronological periods. *Une PARTIE DE CAMPAGNE* was abandoned unfinished as Renoir moved to *Les BAS-FONDS* (1936). Both are analysed in this chapter. The author looks at the production history, the role of society and the way it relates to nature, and the imagery of the film.

PEREZ, Gilberto  
**The material ghost: films and their medium.**  
Baltimore; London : Johns Hopkins University Press, 1998.

Close analysis of the film and Renoir's technique. The author looks at nature, acting styles, the representation of seduction and innocence, compares a scene in the film to paintings of women on swings, and praises the editing talent of Marguerite. "The film is simple only in its plot, small only in its short running time, effortless only because it has the technique to take the risks it takes." (p.216)

RENOIR, Jean  
**Renoir on Renoir: interviews, essays and remarks.**  
Cambridge : Cambridge University Press, 1989. (Cambridge studies in film)

"A Day in the Country didn't force anything on me. It only offered me an ideal framework in which to embroider." (p.232) "I had the idea of working with this Maupassant short story because I saw things in it to say that would work well with her [Sylvia Bataille] voice." (p.250) "The sound was recorded on location. We were determined to do the film without postsynchronizing the dialogue and without sound effects. When the film was finished, I had to go shoot *The Lower Depths* immediately, because the rain had extended the shooting an inordinate amount of time." (p.87) "They were all films that were very dear to me, each and every one, and every time I said, 'Goodness, I'll do the editing

for A Day in the Country later.' Then, when the time came, I was in a jam and couldn't do it. And then came the war." (p.88)

SMITH, Greg M.  
**Film structure and the emotion system.**  
Cambridge : Cambridge University Press, 2003.

Chapter 7. Lyricism and unevenness: emotional transitions in Renoir's *A Day in the Country* and *The Lower Depths*, pp.122-137

The author seeks to examine how these two films, made around the same time by the same director, differ in the way they shift their emotional tone and thus appeal to the audience's emotions.

## journal articles

**ART ET ESSAI**  
No.1. April 1965, pp.43-64; no. 2. May 1965, pp.33-50; no.3. June 1965, pp.46-50

**Partie de campagne**, by Jacques Prévert

Feature-length treatment with dialogue, written at the request of Pierre Braunberger, for *Une PARTIE DE CAMPAGNE* in the anticipation that the film would then be complete, and nearer to a feature film.

**L'AVANT-SCÈNE DU CINÉMA**  
No.21. December 1962, p.29

The screenplay found here is that of the dialogue reported in full. Shots are roughly indicated by a bare description of their nature. There are also eight press articles/reviews printed, and a previously unpublished note by Andre Bazin.

**CAHIERS DU CINÉMA**  
No.299. April 1979, p.39-40

**En revoyant Une Partie de Campagne...**, by Jean-Louis Comolli

In French. Review.

**MONTHLY FILM BULLETIN**  
Vol.14 No.166. October 1947, p.144  
Review.