Bibliography

Primary sources

David Lean Papers, University of Reading Special Collections, MS 3874
(UoR Spec Coll)
David Lean Papers, British Film Institute Special Collections (BFI Spec Coll)
Microfiche collection, BFI Library

Secondary sources

- Ackroyd, Peter, *Introduction to Dickens* (London: Sinclair-Stevenson, 1991)
- Aldgate, Anthony and Jeffrey Richards, *Britain Can Take It: The British Cinema in the Second World War*, 2nd edition (Edinburgh: Edinburgh University Press, 1994)
- Anderegg, Michael, *David Lean* (Boston: Twayne, 1985)
- Ashby, Justine, 'It's Been Emotional: Reassessing the Contemporary British Woman's Film', in Melanie Bell and Melanie Williams (eds.), *British Women's Cinema* (London: Routledge, 2010)
- Balcon, Michael, 'Ten Years of British Films', *Films in 1951: A Special Publication on British Films and Film-Makers for the Festival of Britain* (London: BFI, 1951)
- Barr, Charles, 'Madness, Madness!: The Brief Stardom of James Donald', in Bruce Babington (ed.), *British Stars and Stardom* (Manchester: Manchester University Press, 2001)
- Barton, Ruth, *Irish National Cinema* (London: Routledge, 2004)
- Basinger, Jeanine, *A Woman's View: How Hollywood Spoke to Women, 1930–1960* (New York: Knopf, 1993)
- Bazin, André, *What Is Cinema? Volume 2*, translated by Hugh Gray (Berkeley: University of California Press, 2005)
- Bazin, André, *Bazin at Work: Major Essays and Reviews from the Forties and Fifties*, translated by Alain Piette and Bert Cardullo (London: Routledge, 1997)
- Bell, Melanie and Melanie Williams, 'The Hour of the Cuckoo: Reclaiming

- the British Woman's Film', in Melanie Bell and Melanie Williams (eds.), *British Women's Cinema* (London: Routledge, 2010)
- Benedict, Ruth, *Patterns of Culture* (Boston: Houghton Mifflin, 1934)
- Bhabha, Homi K., 'Of Mimicry and Man: The Ambivalence of Colonial Discourse', *The Location of Culture* (New York and London: Routledge, 1994)
- Biskind, Peter, *Easy Riders, Raging Bulls* (London: Bloomsbury, 1998)
- Boorman, John, *Adventures of a Suburban Boy* (London: Faber, 2003)
- Boulle, Pierre, *The Bridge on the River Kwai*, translated by Xan Fielding (London: Fontana, 1957)
- Bourne, Stephen, 'Secrets and Lies: Black Histories and British Historical Films', in Claire Monk and Amy Sargeant (eds.), *British Historical Cinema* (London: Routledge, 2002)
- Boyd, Kelly and Rohan McWilliam, 'Introduction: Rethinking the Victorians', in Kelly Boyd and Rohan McWilliam (eds.), *The Victorian Studies Reader* (Abingdon: Routledge, 2007)
- Briggs, Asa, *Victorian Things* (Harmondsworth: Penguin, 1990)
- Briggs, Asa, *Victorian People* (Harmondsworth: Penguin, 1990 [1955])
- Britton, Andrew, *Katharine Hepburn: Star as Feminist* (London: Studio Vista, 1995)
- Brownlow, Kevin, *David Lean* (London: Faber, 1997)
- Cardwell, Sarah, *Adaptation Revisited: Television and the Classic Novel* (Manchester: Manchester University Press, 2002)
- Caton, Steven C., *Lawrence of Arabia: A Film's Anthropology* (Berkeley: University of California Press, 1999)
- Chapman, James, *The British at War: Cinema, State and Propaganda, 1939–1945* (London: I. B. Tauris, 2000)
- Chapman, James and Nicholas J. Cull, *Projecting Empire: Imperialism and Popular Cinema* (London: I. B. Tauris, 2009)
- Christie, Ian, *The Art of Film: John Box and Production Design* (New York: Columbia University Press, 2008)
- Coward, Noël, 'Shadow Play', *To-Night at 8.30* (London: Methuen, 2009 [1936])
- Coward, Noël, *Future Indefinite* (London: Bloomsbury Methuen, 2004)
- Coward, Noël, 'Introduction', *The Collected Plays of Noël Coward*, Vol. 5 (London: Heinemann, 1958)
- Coward, Noël, *Present Indicative* (London: Heinemann, 1937)
- Cullingford, E. Butler, 'Gender, Sexuality and Englishness in Modern Irish Drama and Film', in A. Bradley and M. Gialanella Valiulis (eds.), *Gender and Sexuality in Modern Ireland* (Amherst: University of Massachusetts Press, 1997)
- Davies, Peter N., *The Man Behind the Bridge: Colonel Toosey and the River Kwai* (London: Athlone, 1991)
- Day, Barry (ed.), *The Letters of Noël Coward* (London: Methuen, 2007)
- Day, Ernest, 'A Passage to India', *American Cinematographer*, March 1985
- Denby, David, 'A Tale of Two Indias', *New York Times*, 7 January 1985
- Denby, David, 'A Romance in Venice', *Premiere*, March 1990, p. 30

- Dickens, Charles, *Great Expectations* (Harmondsworth: Penguin, 1982 [1861])
- Doane, Mary Ann, *The Desire to Desire: The Woman's Film of the 1940s* (Bloomington: Indiana University Press, 1987)
- Donaldson, Laura E., *Decolonizing Feminisms: Race, Gender and Empire-Building* (London: Routledge, 1993)
- Durnat, Raymond, *A Mirror for England: British Movies from Austerity to Affluence* (London: Faber, 1971)
- Dyer, Richard, *Stars*, 2nd edition (London: Routledge, 1998)
- Dyer, Richard, *White* (London: Routledge, 1997)
- Dyer, Richard, *Brief Encounter* (London: BFI, 1993)
- Ede, Laurie, *British Film Design* (London: I. B. Tauris, 2010)
- Eisenstein, Sergei, 'Dickens, Griffith, and the Film Today', in *Film Form* (London: Dennis Dobson, 1951), p. 195.
- Ellis, John, 'The Quality Film Adventure: British Critics and the Cinema, 1942–1948', in Andrew Higson (ed.), *Dissolving Views: Key Writings on British Cinema* (London: Cassell, 1996)
- Farley, Fidelma, 'Ireland, the Past and British Cinema: *Ryan's Daughter*', in Claire Monk and Amy Sargent (eds.), *British Historical Cinema* (London: Routledge, 2002)
- Fielding, Steven, Peter Thompson and Nick Tiratsoo, *England Arise! The Labour Party and Popular Politics in 1940s Britain* (Manchester: Manchester University Press, 1995)
- Forster, E. M., *A Passage to India* (Harmondsworth: Penguin, 1986 [1924])
- Fraser-Cavassoni, Natasha, *Sam Spiegel* (London: Time Warner, 2004)
- Freud, Sigmund and Josef Breuer, *Studies on Hysteria* [1893–95] (London: Pelican, 1974)
- Friedan, Betty, *The Feminine Mystique* (London: Penguin, 1965)
- Fuller, Graham and Nicholas Kent, 'Return Passage: Interview with David Lean', *Still*, March 1985
- Gaines, Jane, 'Costume and Narrative: How Dress Tells the Woman's Story', in Jane Gaines and Charlotte Herzog (eds.), *Fabrications: Costume and the Female Body* (New York and London: Routledge, 1990)
- Gardiner, John, *The Victorians: An Age in Retrospect* (London: Hambledon and London, 2002)
- Gelmis, Joseph, *A Conversation with Robert Bolt*, transcript of a 'Sound on Film' broadcast, November 1970. BFI library
- Geraghty, Christine, *Now a Major Motion Picture: Film Adaptations of Literature and Drama* (Lanham MD: Rowman and Littlefield, 2008)
- Geraghty, Christine, *British Cinema in the Fifties: Gender, Genre and the 'New Look'* (London: Routledge, 2000)
- Giddings, Robert, Keith Selby and Chris Wensley (eds.), *Screening the Novel: The Theory and Practice of Literary Dramatisation* (Basingstoke: Macmillan, 1990)
- Glancy, Mark, 'David Lean and Noël Coward: *In Which We Serve* and Authorship', unpublished paper, available at www.sllf.qmul.ac.uk/filmstudies/davidlean/index.html (accessed 23 July 2010)

- Gordon, Eleanor and Gwyneth Nair, *Murder and Morality in Victorian Britain: The Story of Madeleine Smith* (Manchester: Manchester University Press, 2009)
- Granada TV Network, *Granada's Manchester Plays* (Manchester: Manchester University Press, 1962)
- Gray, Frances, *Noël Coward* (Basingstoke: Macmillan, 1987)
- Hall, Sheldon and Steve Neale, *Epics, Spectacles and Blockbusters* (Detroit, MI: Wayne State University Press, 2010)
- Harmetz, Aljean, 'David Lean films a famed novel', *New York Times*, 7 December 1984
- Harper, Sue, 'History and Representation: The Case of 1970s British Cinema', in James Chapman, Mark Glancy and Sue Harper (eds.), *The New Film History* (London: Palgrave, 2007)
- Harper, Sue, *Women in British Cinema* (London: Continuum, 2000)
- Harper, Sue, 'Historical Pleasures: Gainsborough Costume Melodramas', in Christine Gledhill (ed.), *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film* (London: BFI, 1987)
- Harper, Sue and Vincent Porter, *British Cinema of the 1950s: The Decline of Deference* (Oxford: Oxford University Press, 2003)
- Hartman, Mary S., 'Murder for Respectability: The Case of Madeleine Smith', *Victorian Studies*, Vol. 16, No. 4, June 1973
- Haskell, Molly, *From Reverence to Rape* (Chicago: University of Chicago Press, 1987)
- Hawley, Michelle, 'Quiller-Couch, the Function of Victorian Literature and Modernism, 1890–1930', in Miles Taylor and Michael Wolff (eds.), *The Victorians since 1901: Histories, Representations and Revisions* (Manchester: Manchester University Press, 2004)
- Hederman, Mark Patrick, 'Far-Off, Most Secret and Inviolable Rose', *The Crane Bag*, Vol. 1, No. 2, 1977
- Higson, Andrew, 'Space, Place, Spectacle: Landscape and Townscape in the "Kitchen Sink" Film', in Higson (ed.), *Dissolving Views: Key Writings on British Cinema* (London: Cassell, 1996)
- Higson, Andrew, *Waving the Flag: Constructing a National Cinema in Britain* (Oxford: Clarendon, 1995)
- Higson, Andrew, 'Re-Presenting the National Past: Nostalgia and Pastiche in the Heritage Film', in Lester Friedman (ed.), *Fires Were Started: British Cinema and Thatcherism* (London: UCL Press, 1993)
- Hill, John, *British Cinema in the 1980s* (Oxford: Oxford University Press, 1999)
- Hill, John, 'Images of Violence', in Kevin Rockett, Luke Gibbons and John Hill (eds.), *Cinema and Ireland* (Syracuse, NY: Syracuse University Press, 1988)
- Hoare, Philip, *Noël Coward: A Biography* (London: Sinclair-Stevenson, 1995)
- Hopkins, Harry, *The New Look: A Social History of the Forties and Fifties* (London: Secker and Warburg, 1963)
- Horton, Robert, 'Jungle Fever: A David Lean Joint', *Film Comment*, September/October 1991

- Hutchings, Peter, *Dracula* (London: I. B. Tauris, 2003)
- Jackson, Kevin, *Lawrence of Arabia* (London: BFI, 2007)
- James, Nick, 'Empire's last gasp', *Sight and Sound*, August 2008
- James, Nick, 'David Lean', *Sight and Sound*, July 2008
- Johnston, Claire, 'Dorothy Arzner: Critical Strategies' (first published 1975), in Constance Penley (ed.), *Feminism and Film Theory* (London: Routledge, 1988)
- Joyce, James, *Ulysses* (London: Penguin, 2001 [1922])
- Kaye, Linda, 'David Lean and the Newsreels', paper presented at the David Lean centenary conference, Queen Mary, University of London, July 2008
- Kent, Howard, *Single Bed for Three: A Lawrence of Arabia Notebook* (London: Hutchinson, 1963)
- Kipnis, Laura, 'The Phantom Twitchings of an Amputated Limb: Sexual Spectacle in the Post-Colonial Epic', *Wide Angle*, Vol. 11, No. 4, October 1989
- Kramer, Peter, 'Women First: Titanic, Action-Adventure Films and Hollywood's Female Audience', *Historical Journal of Film, Radio and Television*, Vol. 18, No. 4, 1998
- Kynaston, David, *Family Britain, 1951–57* (London: Bloomsbury, 2009)
- Lant, Antonia, *Blackout: Reinventing Women for Wartime British Cinema* (Princeton, NJ: Princeton University Press, 1991)
- Lahr, John, *Coward the Playwright* (London: Methuen, 1982)
- LaPlace, Maria, 'Producing and Consuming the Woman's Film: Discursive Struggle in *Now, Voyager*', in Christine Gledhill (ed.), *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film* (London: BFI, 1987)
- Lawrence, T. E., *Seven Pillars of Wisdom* (London: Jonathan Cape, 1935)
- Lean, David, 'The Film Director', in Oswell Blakeston (ed.), *Working for the Films* (London: Focal, 1947)
- Lean, David, 'Brief Encounter', *Penguin Film Review*, Vol. 4, 1947
- Lean, Sandra with Barry Chattington, *David Lean: An Intimate Portrait* (London: Universe, 2001)
- Light, Alison, 'What larks, Pip', *Guardian* (Review), 21 September 2002
- Lightman, Herb A., 'On location with Ryan's Daughter', *American Cinematographer*, August 1969
- Lomax, Eric, *The Railway Man* (London: Vintage, 1996)
- McFarlane, Brian, *An Autobiography of British Cinema* (London: Methuen, 1997)
- McFarlane, Brian, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Clarendon, 1996)
- McKee, Al, 'Art or outrage? *Oliver Twist* and the flap over Fagin', *Film Comment*, January 2000
- Mack, John, *A Prince of Our Disorder* (New York: Little, Brown and Company, 1976)
- Manvell, Roger, 'Brief Encounter', in *Masterworks of the British Cinema* (London: Faber, 1990)

- Marcus, Steven, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (London: Weidenfeld & Nicolson, 1966)
- Martin, Adrian, 'Incursions', in Alex Clayton and Andrew Klevan (eds.), *The Language and Style of Film Criticism* (London: Routledge, 2011)
- Maxford, Howard, *David Lean* (London: Batsford, 2001)
- Mayer, J. P., *British Cinemas and their Audiences* (London: Dennis Dobson, 1948)
- Medhurst, Andy, 'That Special Thrill: Brief Encounter, Homosexuality and Authorship', *Screen*, Vol. 32, No. 2, Summer 1991
- Miles, Sarah, *Serves Me Right* (London: Phoenix, 1996)
- Modleski, Tania, *The Women Who Knew too Much: Hitchcock and Feminist Theory* (London: Methuen, 1988)
- Morley, Sheridan, *Noël Coward* (London: Haus Publishing, 2005)
- Muraleedharan, T., 'Imperial Migrations: Reading the Raj Cinema of the 1980s', in Claire Monk and Amy Sargeant (eds.), *British Historical Cinema* (London: Routledge, 2002)
- Neame, Ronald, *Straight from the Horse's Mouth* (Lanham MD: Scarecrow, 2003)
- Organ, Steven (ed.), *David Lean: Interviews* (Jackson: University of Mississippi Press, 2009)
- Orr, John, 'David Lean: The Troubled Romantic and the End of Empire', *Romantics and Modernists in British Cinema* (Edinburgh: Edinburgh University Press, 2010)
- Paglia, Camille, *Sexual Personae* (London: Penguin, 1992)
- Pasternak, Boris, *Doctor Zhivago*, translated by Max Hayward and Manya Harari (London: Collins and Harvill, 1958)
- Paxman, Jeremy, *The English: A Portrait of a People* (London: Penguin, 1999)
- Payn, Graham and Sheridan Morley (eds.), *The Noël Coward Diaries* (London: Weidenfeld & Nicolson, 1982)
- Perkins, V. F., 'Must We Say What They Mean? Film Criticism and Interpretation', *Movie*, Vol. 34, No. 5, 1990
- Pettitt, Lance, *Screening Ireland* (Manchester: Manchester University Press, 2000)
- Phillips, Gene D., *Beyond the Epic: The Life and Films of David Lean* (Lexington: University of Kentucky Press, 2006)
- Plain, Gill, *John Mills and British Cinema* (Edinburgh: Edinburgh University Press, 2006)
- Pratley, Gerald, *The Cinema of David Lean* (London: Tantivy: 1974)
- Pulver, Andrew, 'Adaptation of the week: *Oliver Twist*', *Guardian* (Review), 10 April 2004, p. 19
- Rance, Nick, '"Victorian Values" and "Fast Young Ladies": From Madeleine Smith to Ruth Rendell', in Gary Day (ed.), *Varieties of Victorianism: The Uses of a Past* (Basingstoke: Macmillan, 1998)
- Rattigan, Neil, *This Is England: British Film and the People's War, 1939–1945* (Madison, WI: Fairleigh Dickinson University Press, 2001)
- Reisz, Karel and Gavin Millar, *The Technique of Film Editing* (London: Focal Press, 1953)

- Richards, Jeffrey and Dorothy Sheridan (eds.), *Mass-Observation at the Movies* (London: Routledge, 1987)
- Ross, Steven, 'In Defence of David Lean', *Take One*, July/August 1972
- Rushdie, Salman, 'Outside the Whale', *Granta*, No. 11, 1984
- Ruskin, John, *Sesame and Lilies* (London: George Allen, 1865)
- Rutherford, Jonathan, *Forever England: Reflections on Masculinity and Empire* (London: Lawrence & Wishart, 1997)
- Rutherford, Jonathan, 'Who's that Man?', in Rowena Chapman and Jonathan Rutherford (eds.), *Male Order: Unwrapping Masculinity* (London: Lawrence & Wishart, 1988)
- Said, Edward, *Orientalism* (Harmondsworth: Penguin, 1991)
- Samuel, Raphael, *Theatres of Memory Vol. 1* (London: Verso, 1994)
- Santas, Constantine, *The Epic in Film: From Myth to Blockbuster* (Lanham: Rowman & Littlefield, 2008)
- Sarris, Andrew, *The American Cinema: Directors and Directions 1929-1968* (New York: E. P. Dutton, 1968)
- Shohat, Ella, 'Gender and Culture of Empire: Toward a Feminist Ethnography of Cinema', *Quarterly Review of Film and Video*, Vol. 13, Nos. 1-3, 1991
- Silver, Alain and James Ursini, *David Lean and His Films* (Los Angeles: Silman-James Press, 1992)
- Silverman, Kaja, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Film* (Bloomington and Indianapolis: Indiana University Press, 1988)
- Silverman, Kaja, 'Lost Objects and Mistaken Subjects: Film Theory's Structuring Lack', *Wide Angle*, Vol. 7, Nos. 1-2, 1985
- Silverman, Steven M., *David Lean* (London: Andre Deutsch, 1998)
- Sinyard, Neil, 'Sir Alec Guinness: The Self-Effacing Star', in Bruce Babington (ed.), *British Stars and Stardom* (Manchester: Manchester University Press, 2001)
- Sinyard, Neil, 'Lids Tend to Come Off: David Lean's Film of E. M. Forster's *A Passage to India*', in Robert Giddings and Erica Sheen (eds.), *The Classic Novel: From Page to Screen* (Manchester: Manchester University Press, 2000)
- Sinyard, Neil, *Jack Clayton* (Manchester: Manchester University Press, 2000)
- Sinyard, Neil, 'David Lean: home and the concept of Englishness', unpublished paper, 1998
- Sloan, Tony, 'Ryan's Daughter Revisited', in *70mm.com: the 70 mm Newsletter*, Issue 54, September 1998, www.in70mm.com/newsletter/1998/54/ryans/index.htm (accessed 10 December 2013)
- Smith, Adrian, 'The Dawn of the Jet Age in Austerity Britain: David Lean's *The Sound Barrier* (1952)', *Historical Journal of Film, Radio and Television*, Vol. 30, No. 4, 2010
- Smith, Grahame, *Dickens and the Dream of Cinema* (Manchester: Manchester University Press, 2003)
- Sobchack, Vivian, 'Surge and Splendor: A Phenomenology of the Hollywood Epic Film', *Representations*, Vol. 29, Winter 1990

- Spada, James, *Hepburn: Her Life in Pictures* (London: Columbus Books, 1986)
- Stam, Robert, 'Beyond Fidelity: The Dialogics of Adaptation', in James Naremore (ed.), *Film Adaptation* (London: Athlone Press, 2000)
- Stern, Lesley and George Kouvaros (eds.) *Falling for You: Essays on Cinema and Performance* (Sydney: Power Publications, 1999)
- Stevens, George Jr. (ed.), *Conversations with the Great Moviemakers of Hollywood's Golden Age* (New York: Knopf, 2006)
- Street, Sarah, "'In Blushing Technicolor': Colour in *Blithe Spirit*", *Journal of British Cinema and Television*, Vol. 7, No. 1, 2010
- Sweet, Matthew, *Inventing the Victorians* (London: Faber, 2001)
- Tabachnick, Stephen E. and Christopher Matheson, *Images of Lawrence* (London: Jonathan Cape, 1988)
- Tasker, Yvonne (ed.), *Action and Adventure Cinema* (London: Routledge, 2004)
- Taves, Brian, *The Romance of Adventure: The Genre of Historical Adventure Movies* (Jackson: University Press of Mississippi, 1993)
- Taylor, Miles, 'G. M. Young and the Early Victorian Revival', in Miles Taylor and Michael Wolff (eds.), *The Victorians since 1901: Histories, Representations and Revisions* (Manchester: Manchester University Press, 2004)
- Taylor, Miles, 'Introduction', in Miles Taylor and Michael Wolff (eds.), *The Victorians since 1901: Histories, Representations and Revisions* (Manchester: Manchester University Press, 2004)
- Teo, Stephen, 'Under the Noonday Sun: David Lean's Asian Epics', *Cine-maya*, Nos. 17–18, Autumn/Winter 1992–93
- Thompson, James, 'The BBC and the Victorians', in Miles Taylor and Michael Wolff (eds.), *The Victorians since 1901: Histories, Representations and Revisions* (Manchester: Manchester University Press, 2004)
- Thomson, David, 'Unhealed wounds', *Guardian* (Review section), 10 May 2008
- Todd, Ann, *The Eighth Veil* (London: William Kimber, 1980)
- Tomalin, Claire, *Charles Dickens: A Life* (London: Viking, 2011)
- Turner, Adrian, *Robert Bolt: Scenes from Two Lives* (London: Vintage, 1999)
- Turner, Adrian, *The Making of David Lean's Lawrence of Arabia* (London: Dragon's World, 1994)
- Watt, Ian, 'Talking of Films', BBC broadcast, recorded Monday 23 March 1959, transcript on BFI microfiche for *The Bridge on the River Kwai*
- Waymark, Peter, 'Portents of an Indian Summer', *The Times*, 16 March 1985.
- Waugh, Evelyn, *Brideshead Revisited* (London: Penguin, 2000 [1945])
- Weintraub, Stanley and Rodelle Weintraub, *Lawrence of Arabia: The Literary Impulse* (Baton Rouge: Louisiana State University Press, 1975)
- Wells, H. G., *The Passionate Friends* (New York: Harper, 1913)
- Willemsen, Paul, 'An Introduction to Framework', www.frameworkonline.com/about2.htm (accessed 30 November 2012)
- Williams, Linda, *Hardcore: Power, Pleasure and the Frenzy of the Visible* (London: Pandora, 1990)

- Wintour, Eleanor, 'Do women really want this?', *Tribune*, 7 October 1955
- Wollen, Peter, 'Riff-Raff Realism', *Sight and Sound*, April 1998
- Wood, E. R., 'Introduction', *Hobson's Choice* (London: Heinemann, 1964)
- Woolf, Virginia, *A Room of One's Own* (London: Penguin, 1945)