The 39 Steps (Hitchcock), 165
49th Parallel (Powell and Pressburger), 83, 101, 211n.34
“1977” (The Clash), 196
Aaronsohn, Aaron, 150
aboutness, vii, viii, x, 25, 81, 137, 146, 152, 175, 190, 203–4, 208n.2
absolute war (Clausewitz), 50–51, 54
Ackland, Joss, 115
Ackroyd, Peter, 236n.127
Adorno, Theodor, 25–26, 29, 155
afterwardsness (Laplanche), 144, 146
Agamben, Giorgio, 18, 19
Agee, James, 83, 84
“Aggressiveness in Psychoanalysis” (Lacan), 22
alcoholism, 128–30
Aldgate, Anthony, and Jeffrey Richards, ix, 207n.8
Alfie (Gilbert), 129, 193
All Quiet on the Western Front (Remarque), vii
Allport, Alan, 21, 177, 178
Althusser, Louis, 212n.47
Altman, Joel, 85, 133, 227n.44
Alton, John, 169
aluminum, 212n.46
The Ambassadors (Holbein), 211n.26
anachronism, 6, 63–64, 105, 118, 140, 146, 147, 166, 198–99
Anderson, Lindsay, 78, 192
Anderson, Michael, 129, 196
Anderson, Scott, 150
Androcles and the Lion (Erskine), 122
Anger, Kenneth, 194
Antonioni, Michelangelo, 193, 219n.31
The Arcades Project (Benjamin), 28
Areopagitica (Milton), 16
Arnheim, Rudolf, 122
Arnold, Matthew, 72
Around the World in 80 Days (Anderson), 129
Asquith, Anthony, 217n.114
At Home and Under Fire: Air Raids and Culture in Britain from the Great War to the Blitz (Grayzel), xiii
At the Violet Hour: Modernism and Violence in England and Ireland (Cole), x, 24
Attlee, Clement, 22
Auerbach, Erich, vii
Balcon, Michael, 207n.8
Barber, C. L., 86
Barker, Ernest, 12
Barker, Simon, 88
Barr, Charles, 139
Barthes, Roland, x, 4, 10
Bartlett, F. C., 35, 36, 209n.7
Bazin, André, 40, 143, 170, 172, 173
Bell, David, 55
Benjamin, Walter, x, 23, 28, 140, 145, 146, 195
Bergman, Ingmar, 112, 172, 174
Bernstein, Sidney, 173
Bersani, Leo, and Ulysse Dutoit, 23
Between the Acts (Woolf), 70
Beveridge, William, 22
Bildungsroman, 44
Billy Elliot (Daldry), 193
The Bing Boys Are Here (Ayer, Grey, Grossmith, and Thompson), 165
a bit of grit, 138, 185–87
blowout, ix, 5, 136, 154, 155, 157–59, 160
Blackout: Reinventing Women for Wartime British Cinema (Lant), ix
the Blitz, xii, 9, 10, 14, 136, 152, 153, 156, 158, 196, 214n.66
Bloch, Marc, x, 23, 68, 69, 146, 154, 156
Blow-Up (Antonioni), 193
Boer War, 1, 34, 44, 57–59, 63
Bogdanovich, Peter, 112, 174
Bomber Command, 153
Bonnie and Clyde (Penn), 113
Boots, 142
Bowen, Elizabeth, 10
Bracken, Brendan, 8, 33, 34
Bradley, A. C., 89, 90, 107, 110, 111, 118
Branagh, Kenneth, viii, 84
“The Breakdown of Civilization” (Elias), 65
The Bridge on the River Kwai (Lean), 147, 152
Brief Encounter (Lean), viii, ix, 4, 6, 22, 27, 30–31, 135, 136–89
Brinkema, Eugenie, 211n.32
Britain Can Take It: British Cinema and the Second World War (Aldgate and Richards), ix
The British at War: Cinema, State and Propaganda, 1939–1943 (Chapman), ix
British Cinema and the Second World War (Murphy), ix
British Literature of the Blitz: Fighting the People’s War (Miller), xiii
British War Films: 1939–1945 (Mackenzie), ix,
Britten, Benjamin, 199–201
Bronowski, Jacob, 213n.64
buffo (Schlegel), 111
Bukatman, Scott, 119, 161
Burell, John, 170, 171
Burgess, Anthony, 23
Burkert, Walter, xiii, 217n.106
Burnett, John, 130
Burton, Richard, 129
Buzacott, Martin, 84
Buzard, James, 208n.12

The Cabinet of Dr. Caligari (Wiene), 187
Cain and Abel, 43
Calder, Angus, 11, 17, 116
Calthrop, Gladys, 175
Canby, Vincent, 84
A Canterbury Tale (Powell and Pressburger), 13, 46, 70, 74, 150, 194, 223n.100
Caravaggio (Jarman), 195
Cardullo, Bert, 148
Carey, Joyce, 166
casting, xi, 6, 28, 30, 92, 115, 116, 135, 202
Cattaneo, Peter, 193
Cavalcanti, Alberto, 134
Cavell, Stanley, 182
Chamberlain, Neville, 17, 21, 59, 60, 62, 216n.96
Chapman, James, ix
character actor, 122, 124, 125
The Character of England (Barker), 12
Chimes at Midnight (Welles), 109, 111–14
Christie, Ian, 33, 72, 208n.1, 219n.24
Citizen Kane (Welles), 52, 109, 148, 222n.66
The Civilizing Process (Elias), 65
Clark, T. J., x, 4, 7, 28
The Clash, 196
Clausewitz, Carl von, 30, 49–52, 55, 151, 221n.64, 222n.69
A Clockwork Orange (Kubrick), 193
close-up, 4, 28, 46, 97, 109, 110, 112, 137, 140, 163–79, 183, 235n.95
clowns, 107, 115, 122, 131–32
Cole, Sarah, x, 24
Coleridge, Samuel Taylor, 114, 118
Comfort, Lance, 123
commandos, 21, 26, 107, 231n.149
“The Concept of Cinematic Excess” (Thompson), 7
Connolly, Cyril, 12, 20, 129–30, 191, 215n.89
Contempt (Godard), 172
Contraband (Powell and Pressburger), 83
Cotten, Joseph, 168
Coventry Cathedral, 200
Coward, Noel, 124, 142, 147, 148, 175
Cromwell, Peter, 218n.17
The Crying Game (Jordan), 193
Culture in Camouflage (Deer), xiii
cup-and-ball, 102, 228n.58
Curtiz, Michael, 143

Daffy Duck, 119, 161
Daldry, Stephen, 193
Danson, Lawrence, 114
Darling (Schlesinger), 129, 193
de Baecque, Antoine, 6, 147, 171–75
de Seversky, Alexander P., 235n.81
Deer, Patrick, xiii
deleuze, Gilles, 171, 172, 173, 227n.49
democratic propaganda, xii, 35, 36, 81, 84, 86, 183
Der Fuehrer’s Face (Disney), 162, 235n.81
Der Totale Krieg (Ludendorff), 222n.69
Devereaux, Robert, 2nd Earl of Essex, 85
dialectical image (Benjamin), 140
Dickens, Charles, 157–59
Disney, Walt, 160–62
dissolve, 39, 52, 139, 141, 147, 221n.66
divorce, 177
Doctor Zhivago (Lean), 152
Donald Duck, 6, 160–64, 165, 234n.76, 235n.81
Donen, Stanley, viii
Donnelly, Mark, 89
Douhet, Giulio, 152
Drazin, Charles, ix
Dreyer, Carl Theodor, 170, 174, 175, 188, 235n.95
Drifters (Grierson), 214n.65
drinking, 128–30
duck-rabbit, 35, 85–86, 132, 163, 200
Dudziak, Mary, 211n.29
duel, 44, 46–47, 49–54, 80, 106
Durognat, Raymond, 2, 4, 5, 40
Dyer, Richard, 4, 180

Ealing Studios, 193, 207n.8, 215n.69
eccentricity, 1–7, 12, 15, 25, 26, 28, 41,
75, 78, 80, 113, 117, 124, 125, 127, 128,
155, 162, 190, 208n.5, 213n.64
Eden, Anthony, 60
The Edge of the World (Powell), 46, 70
Edward II (Jarman), 195
Eisenstein, Sergei, 40, 173, 235n.95
Elias, Norbert, x, 23, 48, 49, 65, 66, 68
The Elizabethan World Picture (Tillyard), 90–95
Ellul, Jacques, 36, 219n.21
Emergency Powers (Defence) Acts, 18, 89
Empson, William, 14, 19, 64, 65, 89, 111, 164
Enemies of Promise (Connolly), 12
English Eccentrics (Sitwell), 3
epic, 10, 151, 225n.114, 233n.51
Erskine, Chester, 122
Escher, M. C., 101
Esty, Jed, 12, 20, 70
“Et in Arcadia Ego: Poussin and the
Elegie Tradition” (Panofsky), 65
excess, 2, 6–8, 10, 11, 15, 17, 24–26, 46,
54, 58, 75, 78, 80, 113, 118, 129–30, 134,
155, 190–91, 211n.32
Falconetti, Renée Jeanne, 170
Fantasia (Disney), 162
Farber, Manny, 125
Favret, Mary, viii, 27
film noir, 123, 134, 141–43, 163, 175
The Finest Years: British Cinema of the
1940s (Drazin), ix
Fire Over England (Korda), 91
Fires Were Started (Jennings), 14, 65
The First of the Few (Howard), 217n.114
The First of the League Wars (Fuller), 43
flashback, 1, 6, 27, 38, 137, 138, 148
Fleming, Peter, 140
Ford, Ford Madox, vii
Forster, E. M., 12, 16, 20, 24
The Fortunes of Falstaff (Wilson), 89, 108
The Four Quartets (Eliot), 70
Frears, Stephen, 193
Freud, Sigmund, xiii, 22, 23, 72, 74, 76,
144, 167
friction (Clausewitz), 51, 52, 151
The Full Monty (Cattaneo), 193
<table>
<thead>
<tr>
<th>Author</th>
<th>Page(s)</th>
<th>Page(s)</th>
<th>Section(s)</th>
<th>Section(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fuller, J. F. C.</td>
<td>43, 57, 58</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fussell, Paul</td>
<td>85, 153, 234n.61</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gabler, Neal</td>
<td>160, 161</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallagher, Catherine</td>
<td>207n.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fussell, Paul</td>
<td>85, 153, 234n.61</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gabler, Neal</td>
<td>160, 161</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallagher, Catherine</td>
<td>207n.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genette, Gérard</td>
<td>140, 155</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gertie the Dinosaur</td>
<td>161</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gilbert, Lewis</td>
<td>129, 193</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giliat, Sidney</td>
<td>157</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Girouard, Mark</td>
<td>223n.98</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glover, Edward</td>
<td>154</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“God Save the Queen” (The Sex Pistols)</td>
<td>162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Godard, Jean-Luc</td>
<td>4, 56, 172, 193</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goebbels, Joseph</td>
<td>15, 20, 35, 89, 208n.6, 218n.17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goethe, Johann Wolfgang von</td>
<td>44–45, 72</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gombrich, E. H.</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Good Soldier (Ford)</td>
<td>vii</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goofy</td>
<td>162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Görling, Hermann</td>
<td>62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gould, Gerald</td>
<td>85</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grayzel, Susan R.</td>
<td>xiii</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great Expectations (Dickens)</td>
<td>157–58</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great Expectations (Lean)</td>
<td>viii, 157–59, 160, 162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Great War and Modern Memory (Fussell)</td>
<td>85</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Green for Danger (Gilliat)</td>
<td>157</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grierson, John</td>
<td>14, 39, 40, 214n.64, 220n.32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Griffith, D. W.</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Griffith, Kenneth</td>
<td>128</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grigg, Sir James</td>
<td>33, 34</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harris, Richard</td>
<td>129, 135</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harris, Sir Arthur</td>
<td>152, 153</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harrisson, Tom</td>
<td>207n.12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haskell, Molly</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haskin, Byron</td>
<td>124</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hatherly, Owen</td>
<td>213n.63, 224n.103</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“I Am Titania” (Thomas)</td>
<td>44</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Havard, Jeremy</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hazlitt, William</td>
<td>28, 85, 89, 90, 108, 118</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heath, Stephen</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henderson, Sir Neville</td>
<td>59–62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry IV Part 1 (Shakespeare)</td>
<td>86, 107, 108, 110, 117</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry IV Part 2 (Shakespeare)</td>
<td>86, 88, 107, 109, 110, 115, 117, 127, 132</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry V (Branagh)</td>
<td>viii, 84</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry V (Olivier)</td>
<td>viii, ix, 16, 27, 30, 68, 82–135, 140, 147, 158, 165</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry V (Shakespeare)</td>
<td>84, 85, 86, 102–03, 104</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hilgers, Philipp von</td>
<td>54</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hiroshima mon amour (Resnais)</td>
<td>172</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>historicity</td>
<td>x–xii, 6, 9, 28, 40, 66–67, 70, 137, 140, 143–46, 146–52, 172–73, 185, 189, 192, 195–96, 198</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hitchcock, Alfred</td>
<td>6, 100, 165, 167, 168, 173</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hitler, Adolf</td>
<td>xii, 20, 21, 24, 60–62, 77, 88, 91, 162–63</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hoare, Sir Samuel</td>
<td>209n.6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hobsbawm, Eric</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holbein, Hans</td>
<td>211n.26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holderness, Graham</td>
<td>84, 90, 101</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holinshed’s Chronicles</td>
<td>103</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holloway, Stanley</td>
<td>166</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holocaust</td>
<td>171–73</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homer, vii</td>
<td>133</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth (Burkert)</td>
<td>xiii</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hopper, Hedda</td>
<td>100</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard, Kenneth</td>
<td>177</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard, Leslie</td>
<td>147, 217n.114</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard, Trevor</td>
<td>134, 138</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hubble, Nick</td>
<td>208n.12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huizinga, Johann</td>
<td>x, 23, 27, 49, 56, 66, 68, 69, 94</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunt, Martin</td>
<td>215n.69</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Know Where I’m Going! (Powell and Pressburger)</td>
<td>46, 70</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Icons of Grief: Val Lewton’s Home Front Pictures (Nemerov)</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ikle, Fred, 153
The Iliad (Homer), vii, 125
Imagination at War: British Fiction and Poetry 1939–1945 (Piette), xii
In Which We Serve (Coward and Lean), 13, 147–48, 151, 179–80, 181, 188, 217n.114
“it takes a fascist to fight a fascist”, xii, 17–22, 26, 34, 71, 87, 95
James, Henry, 210n.21
Jameson, Fredric, 210n.25
Jarman, Derek, 6, 31, 193–204
Jennings, Humphrey, 13–15, 16, 40, 65, 207n.12, 213n.64
Johnson, Celia, 31, 136–89, 193, 202
Johnson, Samuel, 117, 230n.103
Johnston, Ollie, 162
Jones, David, 145
Jones, Spike, 235n.81
Jordan, Neil, 193
Journey to Italy (Rossellini), 172
Jubilee (Jarman), 195–97
Justice, Steven, 69
Kant, Immanuel, 36
Kantorowicz, Ernst, 99–100
Kardomah, 142
Kean, Charles, 85
Keats, John, 159
Keegan, John, 106
Keeley, Lawrence, xiii, 217n.106
Kemp, Will, 107, 115, 122, 124, 132, 135
Kerr, Deborah, 5, 38, 72
killing zones, 106
King, Stephen, viii
The Knack . . . and How to Get It (Lester), 129
Knaggs, Skelton, 124
Knight, G. Wilson, 87, 88, 89, 95, 108
Ko-Ko the Clown, 161
Korda, Alexander, 91
Kos seleck, Reinhart, 144
Kott, Jan, 226n.44
Kracauer, Siegfried, 142
Krasker, Robert, 123, 139, 141, 173
Kubrick, Stanley, 193
La Passion de Jeanne d’Arc (Dreyer), 170
Lacan, Jacques, xiii, 6, 22–23, 145, 211n.26
Landscape with a Man Killed by a Snake (Poussin), 29
Lang, Fritz, 157
Lant, Antonia, ix, 136, 142, 143, 169, 178, 189, 207n.8
Laplanche, Jean, 144
The Last of England (Jarman), 197–99, 203
late style (Adorno), 25, 26, 80, 155
Lawrence of Arabia (Lean), 147, 149
Lawrence, T. E., 150
Lean, David, viii, 4, 6, 30, 31, 87, 101, 124, 128, 135, 136–89, 192, 194, 197, 202, 204
Leaud, Jean-Pierre, 172
Leavis, F. R., 145
Leigh, Mike, 193
Lejeune, C. A., 1, 33
LeMay, Curtis, 152
Leonard, Robert C., 100
Les 400 coups (Truffaut), 172
Les Miserables (Milestone), 124
Lester, Richard, 56, 129
“Let the Great Big World Keep Turning”, 164–65, 166
Lévi-Strauss, Claude, 228n.58
Lewis, Wyndham, 165
Lewton, Val, 124, 125, 183
liberty and security, 89, 90, 91, 95, 127, 169, 191
Liddell Hart, Basil, 58
The Life and Death of Colonel Blimp (Powell and Pressburger), ix, 1–2, 5, 7, 8, 20, 27, 29–30, 32–81, 82, 101, 107, 109, 140, 145, 169, 173, 188, 194
Limbourg brothers, 82, 92, 101, 132
Lindemann, Frederick, 233n.58
The Lion Has Wings (Powell, Hurst, Brunel, Korda), 13, 83
Listen to Britain (Jennings), 14, 65, 92
Literature of the 1940s: War, Postwar and “Peace” (Plain), xiii
Little Wars (Wells), 106
littleness, 11, 13, 116, 167, 190
128, 130, 131, 132, 133, 135, 140, 161, 193, 202
Ngai, Sianne, 119
Nicholls, James, 130
Nicholson, Jack, 219n.31
Nicolson, Harold, 20, 156, 218n.17, 229n.83
Niven, David, 129
no-cut, 40, 44, 52, 53, 80, 81, 140, 173, 220n.35
Nossack, Hans Erich, 183
nostalgia, xi, 35, 44, 52, 92, 108, 112, 213n.63, 224n.103
O’Pray, Michael, 196
O’Toole, Peter, 129, 135
Odd Man Out (Reed), 123, 130, 134
Offenbach, Jacques, 74
The Olive and the Sword (Knight), 88
Oliver Twist (Lean), 124, 128
Olivier, Laurence, viii, 6, 16, 17, 27, 33, 68, 82–135, 140, 141, 158, 166, 192, 193, 194, 195, 197, 199, 201, 204
The Omega Man (Sagal), 196
On Liberty (Mill), 3
One of Our Aircraft Is Missing (Powell and Pressburger), 219n.29
The One vs. the Many (Woloch), 125
Operation HK, 88
original violence (Huizinga), 26, 27, 28, 63, 66, 71, 81, 94, 192
Orwell, George, viii, 16, 20, 56, 80, 130, 153, 208n.3, 209n.12, 216n.91
Ové, Horace, 193
Owen, Wilfred, 199–200
Painting with Light (Alton), 169
Pandemonium (Jennings), 14
Panofsky, Erwin, 64, 65, 101, 228n.57
paradox, xii, xiii, 2, 18–20, 21, 30, 34, 36, 63–63, 71, 89, 95, 117, 127, 218n.19, 219n.29
Pasolini, Pier Paolo, 194
The Passenger (Antonioni), 219n.31
pastoral, 30, 63–66, 70, 111, 164
Pears, Peter, 200
Peckinpah, Sam, vii
Peeping Tom (Powell), 74
Penn, Arthur, 113
perspective, 92, 101, 102, 228n.57
Phillips, Stephen, 225n.114
Fiette, Adam, xii, 11, 13, 15
Pink, Steven, 217n.106
Piranesi, Giovanni Battista, 101
Plain, Gill, xiii, 231n.149
Plane Crazy (Disney), 162
Planet of the Apes (Schaffner), 196
Plato, 174
Playing Away (Ové), 193
Plomer, William, 77
Powell, Michael, 2, 8, 20, 29, 30, 31, 32–81, 82, 83, 87, 91, 94, 95, 101, 112, 134, 150, 159, 192, 194, 197, 201, 202, 204
Pressburger, Emeric, 2, 8, 20, 29, 30, 32–81, 82, 83, 87, 91, 94, 95, 101, 112, 134, 150, 159, 192, 194, 197, 201, 202, 204
Pride and Prejudice (Leonard), 100
Priestley, J. B., 11, 13, 116
propaganda, 1, 2, 8, 34, 35, 36, 84, 89, 100–1, 120, 134, 148, 212n.47, 215n.87
Prufert, Carl, 150
Psycho (Hitchcock), 150, 172
The Pub and the People (Mass Observation), 130
Pudovkin, V. I., 145, 173
Put Out More Flags (Waugh), 16
Quadrophenia (Roddam), 193
Queval, Jean, 4, 143
rabbit-duck, 35, 85–86, 132, 163, 200
“Rabbits, Ducks, and Henry V” (Rabkin), 85
Rabkin, Norman, 84, 85–86, 87, 133, 225n.13
Rachmaninoff, Sergei, 142, 164, 165
RAND Corporation, 153
Rank, J. Arthur, 225n.2
Rattigan, Neil, ix, 67, 77
Ray, Nicholas, 168
Raymond, Cyril, 136, 182
Reading the Ruins: Modernism, Bomb—sites and British Culture (Mellor), x
Rebecca (Hitchcock), 100
The Red Shoes (Powell and Pressburger), 46
Reed, Carol, 123, 172–74, 175
Reed, Oliver, 129, 135
Reeves, Nicholas, xii
Reisswitz, Georg Leopold von, 105
Reiter, Dan, 62
Remarque, Erich Maria, vii
Rembrandt, 109
Reminiscences of the Novel (Watt), x
Robey, George, 109, 110, 115, 120, 122, 124, 135, 165, 166
Roddam, Franc, 193
Roeg, Nicolas, 193
Rossellini, Roberto, 172, 174
Royal College of Needlework, 63
The Rules of the Game (Renoir), 56
Runacre, Jenny, 196
Runia, Elco, 155

Safe (Haynes), 172
Sagal, Boris, 196
Said, Edward, 25
Saint Joan (Shaw), 170
Saint-Amour, Paul K., xiii, 8, 10, 42, 145, 151, 212n.37
Salem’s Lot (King), viii
Santer, Eric, 100
Saturday Night and Sunday Morning (Richardson), 192
Schaffner, Franklin J., 196
Schiller, Friedrich, 75, 224n.111
Schlegel, Friedrich, 111
Schlesinger, John, 129, 193
Schmitz, Carl, 18, 19
Schneider, Karen, xii, 12, 236n.117, 236n.121
Scorsese, Martin, 208n.1
Sebastiane (Jarman), 198
The Seventh Seal (Bergman), 112
The Sex Pistols, 196

Sex Problems of the Returning Soldier (Howard), 177
Shadow of a Doubt (Hitchcock), 167
Shakespeare, William, 16–17, 27, 30, 44, 45, 69, 84–90, 97, 103–04, 107–11, 116–18, 132–33, 226n.44, 229n.79
Shakespeare’s History Plays (Tillyard), 90–95
Shapiro, James, 133
Sharif, Omar, 149
Shaw, George Bernard, 170
shot/reverse shot, 46, 113, 120, 170, 176–77, 183, 184
The Sight of Death: An Experiment in Art Writing (Clark), x
The Silent Village (Jennings), 15
Singin’ in the Rain (Donen), viii
Sirk, Douglas, 168
Sitwell, Edith, 3, 7
The Small Back Room (Powell and Pressburger), 74, 134
Smart, Carol, 177
Snow, C. P., 13, 233n.58
Some Versions of Pastoral (Empson), 65
Spender, Stephen, 210n.21
spoil-sport, 56, 62
state of exception, 18–19
Steamboat Willie (Disney), 162
Stewart, Victoria, 13
Still Life (Coward), 175
Stoll, Oswald, 165
Stone, Alan, 84, 85
Stonebridge, Lyndsey, xiii
Storr, Anthony, 24
“Strange Meeting” (Owen), 199–200
The Stranger (Welles), 168, 172, 174
Stuka Ju87, 154
Sturges, Preston, 161
style, x, xii, 2, 4–8, 12, 24–26, 28–29, 36, 41, 44–45, 54, 64–66, 71, 86, 142–43, 152, 155, 169, 186, 191–92, 210n.21
Sullivan’s Travels (Sturges), 161
Summer with Monika (Bergman), 172
supreme emergency (Churchill), 18, 21, 36, 91
The Tales of Hoffman (Powell and Pressburger), 74
Talmon, J. L., 218n.19
Tamburlaine (Marlowe), 118
tapestry, 63–68, 76, 82
Taylor, A. J. P., 216n.96
Taylor, John Russel, 144
Tansman, Alan, vii
Technicolor, 5, 67, 82
technique, xiii, 4, 14, 28, 39, 66, 135,
136–37, 140, 143, 152, 156, 185, 186
Tennyson, Alfred, Lord, 133
Tennyson, J. L., 218n.19
Tennyson, Alfred, Lord, 133
Tansman, Alan, vii
Technicolor, 5, 67, 82
technique, xiii, 4, 14, 28, 39, 66, 135,
136–37, 140, 143, 152, 156, 185, 186
Tennyson, Alfred, Lord, 133
Tense Future: Modernism, Total War,
Encyclopedic Form (Saint-Amour),
xiii
That Hamilton Woman (Korda), 100
Thatcher, Margaret, 194, 204
The Theory of the Novel (Lukacs), viii, 77
The Thin Red Line (Malick), 23
The Third Man (Reed), 123, 134, 142,
172–74, 187
Thirty Seconds Over Tokyo (LeRoy),
235n.81
Thersites, 125, 126, 230n.127
They Made Me a Fugitive (Cavalcanti),
134
Things to Come (Wells), 224n.105
This Happy Breed (Lean), 87, 101, 124,
147, 152, 188
This Is England: British Film and the
People’s War, 1939–1945 (Rattigan), ix
This Sceptred Isle: Shakespeare’s Message
for England at War (Knight),
87–88
This Sporting Life (Anderson), 78, 192
Thomas, Ambroise, 44
Thompson, Kristin, 7
Thomson, David, 125, 137, 142, 143, 156
Tillyard, E. M. W., 90–95, 101, 108,
226n.44
To Be, or Not to Be (Lubitsch), 58, 87
Tolstoy, Leo, 102
total war, ix, 8–12, 29, 34, 41–44, 66, 71,
76–77, 80, 89, 112, 117, 119, 129, 135,
140, 148, 152, 153, 155, 166, 178, 179,
190, 200, 212n.35
Treasure Island (Haskin), 124
Trevor-Roper, Hugh, xi
Truffaut, François, 172
V-1 rocket, 154, 157
Valéry, Paul, 4
Victory Through Air Power (de Sever-
sky), 235n.81
violence, x–xi, xiii, 7, 23–24, 26–30, 41,
48, 54–59, 63, 64–70, 81, 106–7, 113,
137, 152–54, 166–69, 192, 200–4
The Volunteer (Powell and Press-
burger), 13, 87, 101
vulgarity, 3–8, 24, 26, 29, 210n.21
Wallace, Nellie, 116, 165
Walton, William, 86
Walzer, Michael, 17
The Waning of the Middle Ages (Huiz-
inga), 68
War and Peace (Tolstoy), 102
“The War Baby” (Lewis), 165
War Before Civilization: The Myth of
the Peaceful Savage (Keeley), xiii
war game (Kriegsspiel), 105–6
War Requiem (Britten), 199–201
War Requiem (Jarman), 199–204
waste, 10, 115, 212n.46
Waterfront Women (Anderson), 129
Watt, Harry, 14
Watt, Ian, x
Waugh, Evelyn, 16
The Way to the Stars (Asquith), 217n.114
Weil, Simone, x, 23, 24
Welles, Orson, 40, 52, 69, 109, 111,
111–14, 115, 124, 135, 168, 173, 174
Wells, H. G., 106, 224n.105
Went the Day Well (Cavalcanti),
217n.114
“When I Have Fears” (Keats), 159
Why Britain Is at War (Nicolson), 20
Wiebe, Heather, 201
Wiene, Robert, 187
The Wild Bunch (Peckinpah), vii, 113
Wiles, David, 107
Wilhelm Meister’s Apprenticeship
(Goethe), 44
Williams, Paul Whitcomb, 43
Williams, Raymond, 207n.11
Wills, Gary, 51
Wilson, J. Dover, 89, 108
*Wittgenstein* (Jarman), 195
Wittgenstein, Ludwig, 35, 163
*The Wizard of Oz* (Fleming), 67
Wollaeger, Mark, xiii, 36, 208n.6
Woloch, Alex, viii, 118, 125, 126, 128
Wood, Edward, 1st Earl of Halifax, 59
Woolf, Virginia, 23, 70

*Words for Battle* (Jennings), 14, 65
Wordsworth, William, 67
*The Writing of Anxiety: Imagining wartime in Mid-Century British Culture* (Stonebridge), xiii
*Wuthering Heights* (Wyler), 101
Wyler, William, 101
Yale, William, 150
Young, Freddie, 149
World War II: The Global, Human, and Ethical Dimension

G. Kurt Piehler, series editor

Lawrence Cane, David E. Cane, Judy Barrett Litoff, and David C. Smith, eds., Fighting Fascism in Europe: The World War II Letters of an American Veteran of the Spanish Civil War

Angelo M. Spinelli and Lewis H. Carlson, Life behind Barbed Wire: The Secret World War II Photographs of Prisoner of War Angelo M. Spinelli

Don Whitehead and John B. Romeiser, “Beachhead Don”: Reporting the War from the European Theater, 1942–1945

Scott H. Bennett, ed., Army GI, Pacifist CO: The World War II Letters of Frank and Albert Dietrich


Jonathan G. Utley, Going to War with Japan, 1937–1941

Grant K. Goodman, America’s Japan: The First Year, 1945–1946

Patricia Kollander with John O’Sullivan, “I Must Be a Part of This War”: One Man’s Fight against Hitler and Nazism


Thomas R. Christofferson and Michael S. Christofferson, France during World War II: From Defeat to Liberation

Don Whitehead, Combat Reporter: Don Whitehead’s World War II Diary and Memoirs, edited by John B. Romeiser


Carol Adele Kelly, ed., Voices of My Comrades: America’s Reserve Officers Remember World War II, Foreword by Senators Ted Stevens and Daniel K. Inouye

John J. Toffey IV, Jack Toffey’s War: A Son’s Memoir

Lt. General James V. Edmundson, Letters to Lee: From Pearl Harbor to the War’s Final Mission, edited by Dr. Celia Edmundson

G. Kurt Piehler and Sidney Pash, eds., *The United States and the Second World War: New Perspectives on Diplomacy, War, and the Home Front*

Susan E. Wiant, *Between the Bylines: A Father’s Legacy*, Foreword by Walter Cronkite

Deborah S. Cornelius, *Hungary in World War II: Caught in the Cauldron*


Emanuel Rota, *A Pact with Vichy: Angelo Tasca from Italian Socialism to French Collaboration*

Panteleymon Anastasakis, *The Church of Greece under Axis Occupation*

Louise DeSalvo, *Chasing Ghosts: A Memoir of a Father, Gone to War*


Kent Puckett, *War Pictures: Cinema, Violence, and Style in Britain, 1939–1945*