

# Contents

Acknowledgements	page viii
Introduction	1
1 From the 'true style' to the 'art-form of the bourgeoisie': the origins, characteristics and theoretical foundation of the nineteenth-century French realist, and naturalist tradition	7
2 <i>La Bête humaine</i> , the evolution of French cinematic realism and naturalism 1902–38, and the influence of the nineteenth-century tradition	28
3 'The adequate presentation of the complete human personality', Lukács and the nineteenth-century realist tradition	61
4 From the historical cinema of democratic humanism to the film <i>Novelle</i> : Lukácsian cinematic realism in <i>Danton</i> (1990) and <i>Senso</i> (1954)	99
5 'And what about the spiritual life itself?', distraction, transcendence and redemption: the intuitionist realist tradition in the work of John Grierson, André Bazin and Siegfried Kracauer	137
6 Transcendental illusion and the scope for realism: cinematic realism, philosophical realism and film theory	189
Conclusions	229
Bibliography	232
Index	242