

disappears; the model becomes more pronounced, features appear, but without color or nuance; this is a statue awaiting Pygmalion, the creator.<sup>36</sup>

Heaven and Art are joined to contribute to the virtual woman's creation. In Villiers' work, divine forces are embodied in the strange but very functional "sleeper," Mistress Any Sowana (who takes on the animating role which Ovid assigned, in his *Metamorphoses*, to the Goddess of Love), while the perfect mimesis is entrusted to more recent techniques of reproduction:

We attack the ABSOLUTE resemblance of the features of the face and the lines of the body. You are acquainted with the results obtained by Photosculpture. We really can attain a transposition of aspect. I have new, miraculously perfect instruments, executed on my drawings for many years now. With their help we are able to trace the identity of relief and the slightest planes to within a tenth of a millimeter; Miss Alicia Clary will therefore be photosculpted directly onto Hadaly, that is, onto the sketch, made sensitive for this purpose, where Hadaly will have already begun to be silently incarnated.<sup>37</sup>

Edison's "phonography" also contributes to the "photosculpture" by giving a voice to the beautiful ghost, and the entire work will be imbued with an omnipresent electric fluid.<sup>38</sup> Hadaly "mutates for the first time thanks to this surprising vital agent which we call Electricity";<sup>39</sup> she becomes an "electromagnetic entity," a "new, electro-human creature."<sup>40</sup>

In the description of "photosculpture," Villiers underlines, as do some of his contemporaries (fig. 91), the powerful contrasts and the structuring capacity of the positive/negative dialectic. In the sixth part of the novel, symbolically entitled "... AND THEN THERE WAS SHADOW!" Hadaly is qualified by turns as "a beautiful shadow," a "dark idol," a "very lifelike ghost," a "dark masterpiece," a "black prodigy."<sup>41</sup>

The significance of such obstinacy warrants further examination, and becomes even more urgent if one considers the insistence with which Villiers dwells on the chromatic epiphany of the star. There can, in my opinion, be only one explanation: during the era of initial experiments which eventually led to the "discovery" of cinema through the work of the Lumière brothers in 1895, the "very lifelike ghost" would necessarily remain black and white, and neither the immaculate marble of the Venus de Milo nor the shining body of Miss Clary (what a fine name for a screen diva!) could have lent their brilliance to anything other than ... a shadow.

# The Original Copy

7

Est-ce fantôme ou anémis  
Qui s'est en mon ymage mis?  
(*Romance of the Rose*, vv. 21153–54.)

## THE PYGMALIONIAN RELATIONSHIP

Toward the end of Alfred Hitchcock's *Vertigo* (1957–58), Scottie, played by James Stewart, realizes that Judy is Madeleine (in the double portrayal by Kim Novak), and that he has been the victim of a cleverly orchestrated deceit on the part of his colleague Elster (Tom Helmore). He is rightfully outraged, but the way he expresses his outrage is strange, to say the least:

Not only the clothes and the hair ... but the looks and the manner and the words.  
And those beautiful phony trances. ... Did he train you? Did he rehearse you?

It is not the *possession*, but the *creation* of Madeleine by "someone else" that fills Scottie with rage. Or, to be more precise, the creation is imbued with an erotic charge which is that of possession. A Pygmalionian conflict lies at the heart of *Vertigo*. The story:

John Fergusson, known as Scottie, a former policeman who suffers from vertigo, goes to see one of his old friends, Gavin Elster. Elster asks him to carry out an investigation on his wife Madeleine, who seems to be losing her

mind. Madeleine is fascinated by her great-grandmother, Carlotta Valdez, who committed suicide in 1857 (the film was made in 1957). Initially Scottie hesitates, then agrees to take the case, and he immediately falls in love with Madeleine. He follows her around town, to the cemetery and the museum (where the beautiful woman stands for minutes on end gazing at Carlotta's portrait). When Madeleine attempts suicide by throwing herself into the San Francisco Bay, Scottie saves her and takes her to his house. They start an affair. Days later, Madeleine takes Scottie to the Spanish Mission of San Juan. There she climbs up the bell tower and throws herself into the void. Because of his vertigo, Scottie is unable to follow her and can do nothing to save her. After days of deep depression, a convalescent Scottie wanders around San Francisco and has a chance encounter with a young and somewhat common office worker named Judy, who bears a strong resemblance to Madeleine. He courts her and ends up seducing her by persuading her to dress and style her hair like Madeleine. But nothing is due to mere chance: a flashback shown only to the audience reveals that Judy was, in fact, Elster's accomplice in his desire to get rid of his wife (Madeleine). Since he knew that Scottie would not follow her up the clock tower, Elster had thrown his wife—already dead—from the tower, to make it look like a suicide. As for Scottie, he is convinced that through his own efforts he has created a new Madeleine, but Judy makes a slip and reveals the truth: she begs him to fasten a locket around her neck, and Scottie recognizes the locket as the same one which Carlotta Valdez wore in the painting at the museum. Realizing he has been tricked, Scottie exacts a terrible revenge: he leads Judy/Madeleine to the Spanish mission, forces her to climb the tower, and the climax is inevitable: the young woman falls into the void.

A major Hollywood production, *Vertigo* is a narration on the theme of the double and at the same time a film about the production of simulacra.<sup>1</sup> Its metafictional character, which did not go unnoticed by critics, makes it particularly interesting, and compels us to go back over certain key elements.<sup>2</sup> The relation between the character of Scottie (who creates "Madeleine" from the raw material of "Judy") and the director (Hitchcock) is a complex one, and corresponds—though balanced in a very different way—to the silent dialogue between Judy/Madeleine and the star who incarnates them, Kim Novak. As for the relationship between Scottie and Judy (a relationship threatened by the shadow of Elster), it is not far removed from the one which governed the difficult, now legendary, collaboration between Hitchcock and his actresses, and in the particular case of *Vertigo*, between Hitchcock and the resident star, Kim Novak.<sup>3</sup> We may henceforth refer to their collaboration as a "Pygmalionian relationship."<sup>4</sup> It is indeed a relationship of this nature that is the target of

Scottie's enraged question, quoted above: "Did he train you? Did he rehearse you?"

This is the manifestation of a formative drive, capable of creating substitution doubles. Modern culture deals with this drive in many ways, which can be nuanced and obsessive at the same time; and if there is one figure who perfectly incarnates these elements, it is the film director. Cinema, as a manufacturer of illusions, offers the director a privileged medium. In the tale told in *Vertigo*, both Elster and Scottie (each in his own manner, with his own motivations) are in a certain way lodging a challenge with respect to the profession of film director. Each plays the role of director without really being one, as it is the director who retains the exclusive power of creating simulacra, simulacra which are accepted by the unwritten laws governing the free circulation of symbolic goods: people pay for their ticket to go to the cinema, where they succumb to the fascination of a shadow dance on the screen.

Let's watch the real director—Hitchcock—at work. A photograph taken during the filming of scene 151 of *Vertigo* (fig. 92) shows him looking rather content, in a relaxed conversation with Kim Novak. The lighting and sound equipment are ready, and the director is talking to his star. The language of this photograph is not sufficiently structured to enable one to determine exactly what Hitchcock is saying and doing, but it does offer a glimpse of this basic relation: the director is speaking and demonstrating; the star is listening and may even be smiling. The director is giving form to a phantasm—not in a material and violent way, by using the hammer and chisel of his mythical craftsman ancestor (figs. 16, 17), but like a magician (fig. 75) endowed with the powers to breathe new life into an actor. In the case of Hitchcock, if one believes the sources, the magician was not above a certain amount of cruelty.<sup>5</sup> In a few moments a clapper board will signal the beginning of filming, the director will disappear from the frame, and the star, all alone, will act or, to be more precise, will play his or her part.

This particular scene is reputed to have been exceptionally difficult: according to sources, it required nine takes.<sup>6</sup> Naked and wrapped in white sheets from Scottie's bed, Madeleine must wake up, confused, after her abortive suicide attempt in the San Francisco Bay. Her blond hair is spread untidily across the pillow. A red bathrobe with little white polka dots has been flung onto the comforter. In this scene of "resurrection," the contrast between red and white revives the expressive qualities of the chromatic relations already used in the ancient animation scenarios (plate 2). Kim Novak has been instructed by the director as to what she must do, and it is far from easy. First of all, she must mutter, as if in a trance, "my Baby, my Baby." (In her nightmare she is Carlotta.)



92. Preparing for scene 151 of the film *Vertigo*, directed by Alfred Hitchcock (1957-58). Author's collection.

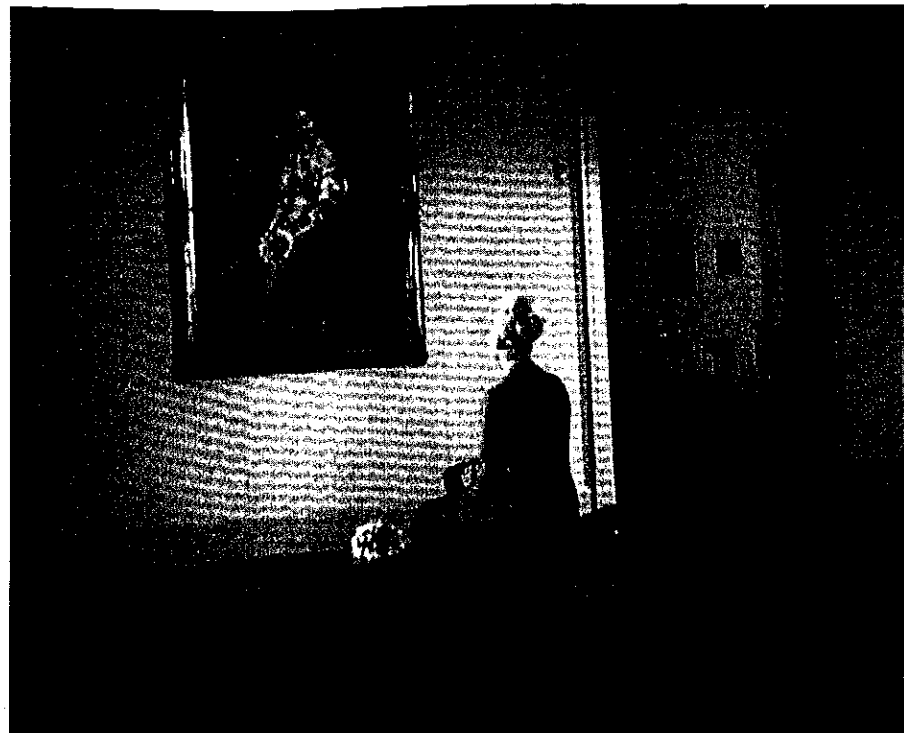
Then, when the telephone rings, she must wake up, and wrapped in her red dressing gown, she will appear in the doorway, cross the threshold, and with the help of a flabbergasted—and dazzled—Scottie, sit down by the fireplace to get warm, to dry her hair, and, finally, to fix her chignon. Throughout all this to and fro and the accompanying action, Kim Novak must play Judy playing Madeleine playing Carlotta. The intoxication caused by the successive nesting of simulacra, one within the other, makes *Vertigo* a borderline case of the Pygmalion Effect.

To borrow Gilles Deleuze's fitting expression,<sup>7</sup> the *movement-image* saw the ancient challenge lodged by Ovid (the animation of a simulacrum) in a very acute way, and it is for this reason that there have been apt references, on occasion, to the seventh art's "Pygmalion complex."<sup>8</sup> If I have chosen in this case to deal not with any one of the numerous *Pygmalions* which the cinema, from Méliès on,<sup>9</sup> has never tired of producing, but with Hitchcock's cult movie, it is because of the exceptional manner in which this work portrays the "Pygmalionian relationship." We will examine this film, therefore, for its qualities as a specific, self-conscious example of the creation of replacement doubles in the medium of the "movement-image." We will also study the way in which its author conceived the moving image in relation to the traditional iconography of the stationary image, and we will pause to examine how Hitchcock was able to incorporate structures of the mythical imagination of simulacra creation into a product of the greatest industry of dreams.

The first part of *Vertigo* conforms to one of the classic structures of the thriller, that of the pursuit.<sup>10</sup> This structure is fashioned by the tools of the cinema, which help to accentuate on the one hand Scottie's unflinching scopic drive (an urgency shared by the viewer of the filmic spectacle),<sup>11</sup> and, on the other, the symbolic operations which cause the narrative pattern of the pursuit to slip slowly but inexorably into the mythical pattern of the quest.<sup>12</sup> In the labyrinthine itinerary through the streets of San Francisco which fills a large part of the film, there are several pauses. One of the most important takes place at the museum (fig. 93). Scottie, in his role as private investigator, pursues Madeleine to find her sitting opposite Carlotta's portrait. As observers, like Scottie we see Madeleine lost in contemplation of the painting.<sup>13</sup> We see it from the front, and the viewer in the film—Madeleine—is seen from behind. The scopic drive has become mirrored, now situated *en abyme* within the sequence (and the film). This mirrored duplication is significant for several reasons, and one of the primary ones has to do with the passage from one level to another, something I can never overemphasize. This image within the image (the painting within the film) implies a complex play of nesting images, since it places a *fixed image* within a *mobile image*. In Hitchcock's film, this nesting of images is replete with symbolic connotations: the mobile image represents action, movement, life; the fixed image represents death.

The museum sequence underscores the fascination the living have with death, a theme which Hitchcock had already dealt with in other films in a similar way, but in different contexts. In *Vertigo*, we cannot see Madeleine's features, but we can follow the direction of her gaze as she contemplates a painting which is displayed almost ostensibly to the eyes of the spectator. Madeleine's silhouette is not superimposed upon the surface of the painting; it is projected against a white wall, halfway between the two "thresholds," one of which can be crossed—that of the door—while the other—that of the painting—resists and yet attracts.

The threshold of the door—the form of a frame conversing with a "living form"—is one of the obsessive motifs of *Vertigo*, one we will have a chance to return to. In the museum scene it is important, insofar as it is placed beside the still, suspended form of the painting's frame, through which Carlotta is irrevocably placed in the "beyond" of the nineteenth century. In the presence of this door—a form which is both real and symbolic—the tension created between Madeleine's body (all gaze, but no face) and the body (and face) of the portrait has something of the effect of a distorting mirror. Elements of transgression are skillfully staged and convey the theme of the relation (a simulated relation,



93. Madeleine in front of the portrait of Carlotta Valdez; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58). Author's collection.



94. Madeleine's chignon; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58), detail of figure 93. Author's collection.

one must not forget!) between Madeleine and Carlotta. There are three objects of transgression in this sequence. The first, and most direct, is the bouquet of flowers lying on the bench next to Madeleine, which “seems” to have come out of the frame housing Carlotta. The second and paradoxically most concealed in its perfect visibility is Carlotta’s locket: it will “leave” the frame only at the end of the story. The third—which also has the highest symbolic value—is Carlotta’s curl, transformed, through amplification and transgression, into Madeleine’s famous spiral chignon (fig. 94), an emblem of the vertiginous interlocking of simulacra, of erotic intoxication, of the endless attraction of taboos, and, finally, of the film apparatus as a whole. The close-up that places the curl before the spectator’s eyes is significant for the double displacement it effects: it transfers Carlotta’s curl from the painting to the center of the filmic story, and through its great symbolic value it supplies what the museum sequence does not show: Madeleine’s face.

#### JUDY’S FACE

The first time Scottie sees Madeleine, he sees her from the rear. This is the famous scene of the encounter at Ernie’s. Scottie is sitting at the bar, keeping a watchful eye. At a given moment, Madeleine gets up, and accompanied by Elster, she turns and comes forward. To the strains of Bernard Herrmann’s Wagnerian music, she crosses the threshold of the door which separates the dining room from the bar. Scottie turns around abruptly, Madeleine walks by. A close-up shows us her profile, projected against Ernie’s crimson wallpaper (plate 13): the spectator can see nothing else.

The fact that there is no direct eye contact between Scottie and Madeleine is highly significant. Unlike the commonplace “when they first met” types of stories (“and their eyes met . . .”),<sup>14</sup> *Vertigo* could be said to favor an element of censorship: “and their eyes did not meet.” The close-up of Madeleine’s profile imposes Madeleine’s face, in the spectator’s eyes (and in his or her eyes alone), as an absolute otherness, as “watched.” While in principle a frontal shot suggests confrontation, dialogue, or exchange, the profile, on the other hand, is pure spectacle. Kim Novak/Madeleine’s profile is famous, and rightly so; and Jean-Pierre Esquenazi recently qualified it, in the course of a remarkable analysis, as an “icon in profile.”<sup>15</sup> The idea is interesting but not without its shortcomings,<sup>16</sup> for in figurative tradition the notion of an icon presupposes, precisely, a frontal view and, what’s more, a dominant organization of the face around the eyes, that is to say, around the dialogic force of the gaze.

Madeleine's profile would seem rather to be an anti-icon, and to examine it within the context of traditional techniques of representation is to reveal its importance. A first justification must take into account the structures of the figurative story that the cinema renews and exacerbates. Among the strategies employed to tell a story in pictures, the profile is a dynamic force, engaging action, movement, and passage. It is certainly the profile, and not the fixed frontal view of an icon, which is the most appropriate way of presenting the face for narrative purposes. Hitchcock's visual erudition was brought to light in an excellent exhibition recently devoted to the master in Paris and Montreal,<sup>17</sup> and it was this scholarship that enabled him to make use of precisely this way of presenting the face: Madeleine "passes," she moves through the space from the background to the foreground, and once she gets there she walks across it from left to right, that is, in the codified direction of narrative perception in



95. *Machine for Making Silhouettes*, from Lavater, *Essai sur la physiognomie*, vol. 2 (The Hague, 1783). Used by permission of the Department of Art History, University of Fribourg.

the West. Hitchcock's first major find was to slow the rhythm of her "passage" to a virtual freeze-frame (he came very close to this limit but was careful not to reach it fully). This is reinforced by the use of the cinematographic close-up at the very moment of greatest narrative tension. This syncope in the flow of the story should be seen not under the sign of the icon, but of the narration or, at most, of the relation between story and portrait. This is not the place to give a history of the portrait in profile. For our purposes, suffice it to say that from the Renaissance on, this pictorial subgenre has primarily been used as an image of memory and as a preferred form for effigies of the dead.<sup>18</sup> The captured image-memory goes hand in hand with the use of the profile's expressive possibilities, to which one ascribes special powers in the figuration of qualities of the soul—which are, in principle, invisible—a belief that would reach the height of its popularity with the physiognomic studies of the eighteenth century (fig. 95).

There remains little doubt that Hitchcock made use of this tradition with an originality peculiar to the methods of the cinema and to his own genius. Proof of this comes in the second part of *Vertigo*, where Scottie meets Judy, the beautiful but vulgar bimbo who reminds him of Madeleine; Judy has chestnut hair, thicker eyebrows, a beauty mark on her cheek, a few curls, but no chignon. Right from the start, however, she shows us the same profile as Madeleine's, with that same narrative gaze directed from left to right. The story, therefore, continues.

The uncertainty surrounding the relation between otherness and identity runs through the second part of the film and reaches one of its culminating points in a scene where Judy turns her face to the left and to the right (plate 14). The scene takes place in her modest room at the Empire Hotel, it is evening, and we see Judy against the background of a window through which the greenish light of a neon sign filters into the room. This *contre-jour* lighting gives her face ghostly features. Hitchcock resorted here to the age-old devices for producing silhouettes (fig. 95), and if—as we may suppose—he was sensitive not only to mechanical and formal aspects but also to the symbolism of physiognomic interpretations such as those suggested by the ancient *Schattenrisse*, Judy's shadow should be perceived as a visible manifestation of her soul.<sup>19</sup>

From a purely optical perspective, Judy's profile (plate 14), viewed in comparison to Madeleine's (plate 13), has the character of an absolute negative. It is revealed at a turning point in the story: the glance to the left leaves Judy as a counterproof, not only in comparison to Madeleine's brilliant appearance at Ernie's but also in relation to the narrative. It is all the past that "returns."

There is an enormous amount at stake in Hitchcock's portrayal of this confrontation, and closer scrutiny is called for. At first glance, Judy's appearance in the second part of the film and her "negative" representation compared

to Madeleine makes the viewer want to think of the bimbo as an imperfect reproduction of the great lady. This is one of the most difficult elements in *Vertigo*; it may even be the core of its irresistible and ambiguous appeal. In truth (what a strange expression to use in the context of a dialogue about simulacra!), in truth, therefore, it is Madeleine who "developed" Judy. She gave her what we now see as a shadow—flesh, color, glamour. But in *Vertigo*, as in the art of photography and of film, it is the negative that is the original and the positive that is an imitation.<sup>20</sup>

This idea is part of the metafilmic essence of Hitchcock's work, something which a great number of commentators have insisted on, with cause.<sup>21</sup> I would like to emphasize in turn a hitherto-neglected aspect, one which in my opinion is nevertheless important: the film's significant relation to the artistic experience (above all American) of the late 1950s.

While reflection on the illusions of simulacra was finding a concrete outlet in Hitchcock's work, in this fair story of doubles, it also received a great boost during that same period thanks to Andy Warhol's pop screen prints (fig. 96). One cannot imagine these silk screens without the precedent of the photographic portrait, or without the fundamental impulse derived from the formal modalities of cinema (the close-up being one of the most important). Warhol did, however, remain tied in a specific way to the tradition of the fixed image, and the idea of the icon befit him.<sup>22</sup> In fact, one can speak (this time without risk) of pop icons, with everything the syntagma implies: on the one hand an archaic structure (the frontal view, direct gaze, and gilded frame and background are important elements), and on the other an ironic comment on the theme of the relation between image and prototype. With respect to the Hitchcockian theme of the double, Warhol's ideas may be defined as a discourse on the multiple. This is not the place to dwell on all the implications of that discourse, but one must nevertheless point out at least two recurring elements which can also be found on a filmic level in Hitchcock's oeuvre. The first concerns the work on the positive/negative dichotomy which Warhol performed, with the specific tools of pop art, in order to interrogate the relation between otherness and identity. The second element, closely related to the first, and which brings Hitchcock even closer to Warhol, is their complex relation to the symbolic figure of the star. The star is both being and appearance, a living person and a phantom. She is never "herself"; she is never "one." Warhol saw her as a perpetual replica; Hitchcock as the object of a never-ending quest.

In the case of *Vertigo*, as we know, this quest led to dramatic aspects that transformed the actual shooting of the film into a thriller in its own right; therefore, paradoxically, the unfolding of events recreated, on an extranarrative level, the internal story of the film. In summary: Hitchcock had his eye on Grace



96. Andy Warhol, *Marilyn Diptych* (1962). Tate Gallery, London.  
© 2006 Andy Warhol Foundation for the Visual Arts / ARS, New York. Used by permission of Tate Gallery, London / Art Resource, NY.

Kelly to play the part of Madeleine/Judy, but Miss Kelly preferred to marry the prince of Monaco. He then signed Vera Miles, but she became pregnant. The role then went to a virtual unknown, Kim Novak, and according to sources Hitchcock treated her with unprecedented cruelty.<sup>23</sup> The actress was subjected to a complete makeover: her hair was chestnut, he wanted her blond; she had thin eyebrows, he wanted them thick; and so on. In short, he always wanted her to be "someone else." What could be more congenial to the plot of *Vertigo* than this thorny relation between director and star! One last element—anecdotal as well, but not without importance—would round out the picture: Kim Novak, who had gotten her start doing refrigerator commercials, had a first name that would have thwarted any chance of success in the Hollywood of the 1950s: Marilyn. The decision to drop "Marilyn" in favor of "Kim" was probably painful, but wise. It was therefore Marilyn Novak, now Kim Novak, former presenter of refrigerator commercials, who was called on to replace Princess Grace in the double role of a bimbo posing as a refined lady.

This story has all the trappings of a fable, and if it were not true someone would have had to invent it. It is not, however, its direct impact on *Vertigo*, however fascinating that might be for the gossip columns, which is of interest

to us, but the very possibility of passing from one level to another between this story of doubles called *Vertigo* and the way it came to be produced. This possibility can be found in the very theme of the interplay between the roles written into the screenplay, and it needed only the hand (and eye) of an Alfred Hitchcock in order to be transformed into a film.

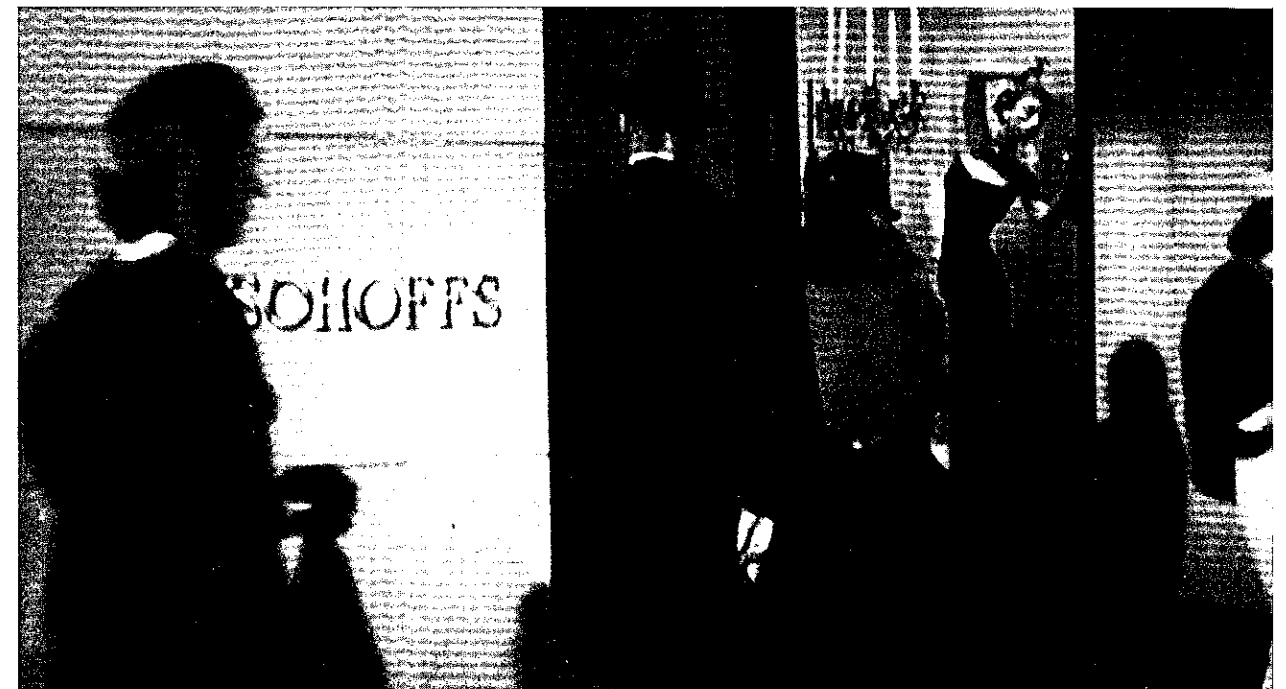
A few significant passages in the novel by Boileau-Narcejac entitled *D'entre les morts* (From among the Dead; 1954)—which provided the story line for the screenplay, and which was written, it would seem, with a secret desire to see it made into a film—would have been particularly interesting to Hitchcock. For example:

She was wearing cheap earrings. Her nails were painted. The other Madeleine was so much more refined! He got the impression he was watching a poorly dubbed movie, with a little actress lost in the role of a star. . . . The new Madeleine's hairstyle wasn't the least bit elegant; her mouth was faded, despite creams and make-up. And it was almost better that way. She didn't scare him anymore. He dared to let her near him, to feel her alive, with the same life as him. He had been vaguely afraid of embracing a shadow.<sup>24</sup>

These lines, modest but fair, become remarkable only when one looks at them as the potential source of a . . . film. Hitchcock understood this, and the major interest of *Vertigo* resides in the specifically cinematographic way of working with the multiple ties between image and likeness.

#### THE TRANSFORMATION

Scottie decides that Judy needs some polishing. The operation begins with a visit to the dressmaker's and another to the shoemaker's. Then come the beauty salon and the hairdresser's. Dressing and applying makeup are thematized as exterior formative actions. Scottie presides over, and Hitchcock presents, what amounts to a magnificent creation of appearances. The scene in which Scottie and Judy enter the *haute couture* salon is unequivocal proof of this (fig. 97): they are seen from behind. They prepare to go into the establishment, and there is a large shop window to their right; the girl looks at it for a moment and sees a slender mannequin, in a pose which is meant to be graceful but is only mechanical, presenting the latest design for a black evening gown. As she walks by, Judy is briefly superimposed upon the frame of the window display, but as she walks forward, she leaves behind—not far from the large doll in her evening dress—her shadow.



97. Judy and Scottie heading toward the fashion salon; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58). Author's collection.

In the long scene of the fashion show that follows, the theme of the simulacrum is accentuated with utterly exceptional details of framing. One hardly sees the faces or heads of the models who come and go, all directed by Scottie's implacable dissatisfaction, for he is obsessed with the idea of Madeleine's gray suit. Several times the models, who walk quickly and whirl around with ease, block the screen with a giant close-up which brutally deprives them of their heads (fig. 98). This is a very Hitchcockian way of emphasizing the exclusive nature of the bodies of these professional women of the catwalk. Abrupt close-ups like this are also used in the scene at the shoemaker's. In that scene there is a radical focalization on the legs and feet, with an almost ironic accentuation of the motif of the male gaze, not devoid of fetishist connotations (fig. 99).

The situation may be modern, but what is at stake is age-old. Already in Ovid's version, Pygmalion, the mythical animator of a personal phantasm, covered the statue with "fine garments" (*ornat quoque uestibus artus*). But we must not forget that for the Latin poet the desired body was created by an excess of touch: by "molding," by "caressing" (see chapter 1). Her first quality was that of being naked flesh, while dressing and adornment were something additional, a celebration of the flesh. For Ovid, items of adornment decorate (*ornat*) the body, but are not a substitute for it. They do not replace it, but help toward its apotheosis: "everything suits her and naked she does not seem less beautiful" (*Cuncta decent; nec nuda minus formosa uidetur*). In *Vertigo*, the fitting room



98. Judy and Scottie in the fashion salon; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58). Author's collection.



99. Judy and Scottie at the shoemaker's; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58). Author's collection.

sessions take on the value of a fetishist creation of a substitute body. What Scottie wants is not Judy's flesh, but . . . Madeleine's suit. Or, to be fairer, and more precise: only the phantasmal investment in Madeleine's suit can render Judy's flesh desirable.<sup>25</sup>

The shift in comparison to the Ovidian myth is obvious, but given a historical perspective, it turns out that it was prepared, in turn, by the first enhancement of the Pygmalion story that Western civilization gave us, the one which is nested in the *Romance of the Rose* (see chapter 2):

He didn't know whether she was alive or dead. Softly he took her in his hands; he thought that she was like putty, that the flesh gave way under his touch, but it was only his hand which pressed her.

Thus Pygmalion strove, but in his strife was neither peace nor truce. He could not remain in any one condition. He either loved or hated, laughed or cried; he

was either happy or distressed, tormented or calm. He would dress the image in many ways, in dresses made with great skill of white cloths of soft wool, of linsy-woolsey, or of stuffs in green, blue, and dark colors that were fresh, pure, and clean. Many of the fabrics were lined with fine furs, ermine, squirrel, or costly gray fur. . . . On each foot he put a shoe and a stocking cut off prettily at two fingers' length from the pavement.<sup>26</sup>

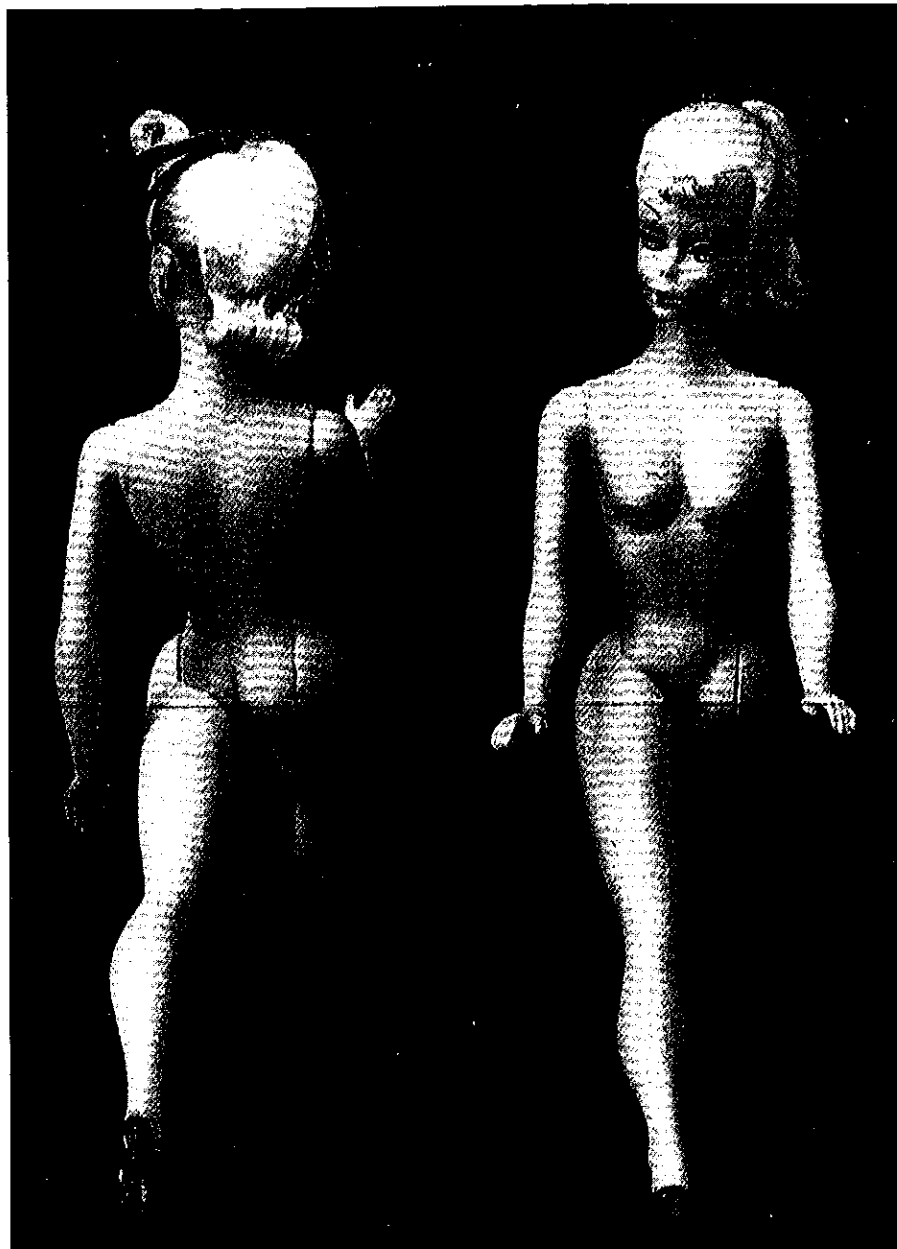
At work in this passage are a number of the many facets of the Western eros, and the most striking of them, for its anticipatory value, is the description of the Pygmalionian neurosis. It would cast a very long shadow indeed: Scottie, in *Vertigo*, would still show signs of it.

If we look at the way in which the illustrators of the Middle Ages treated the visualization of the statue's dressing sequence, we realize that the scene, very early on, was subject to contrasting interpretations. One of the illuminations accentuates the paradoxical role of clothing in the creation of the body as a nude (figs. 10, 11). Another deals with it as a strategy of animation and "warming" (plate 3); and, finally, there are no lack of illustrators who saw modeling and dressing as one single act (fig. 7).<sup>27</sup>

Scottie's post-Victorian Pygmalionism, which unites the impulse of the modeler with the fetishism of clothing, is to be understood in this light. The construction of the plot of *Vertigo* becomes all the more intelligible if we consider it not only with respect to tradition, but also against the background of the commerce of simulacra prevalent in the 1950s. It is not by chance, in my opinion, that this era was witness to the advent on the market of one of the most emblematic products of substitution ever created by man: the Barbie doll. A few words about its history are in order.

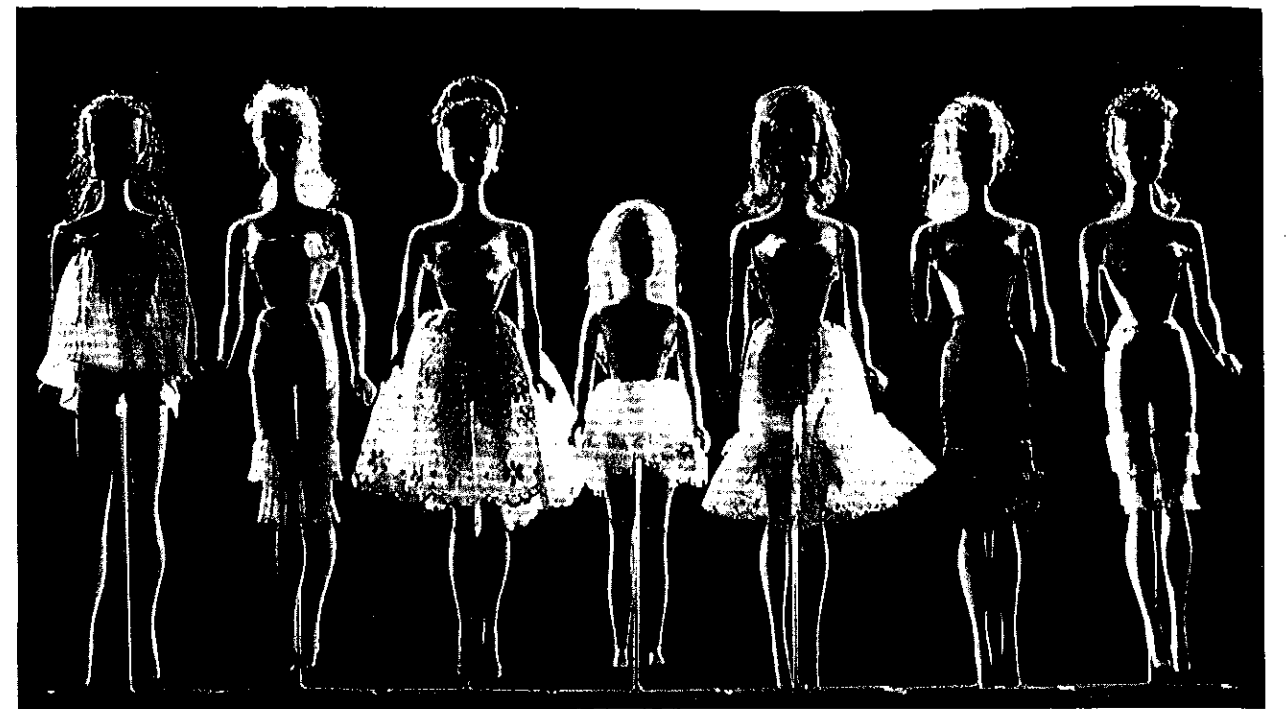
According to sources, Barbie was born between 1952 and 1955 in Germany, designed by Reinhard Beuthien and Max Weissbrodt.<sup>28</sup> Initially called "Lilli" (fig. 100), this doll was characterized by the unexpected union between the shape of a rather well-developed young woman and the size of a doll (there was one 29-centimeter version and another of only 18 centimeters). Lilli/Barbie was characterized by the programmatic confusion of the limits between little and big, and by a reversal of the codified relations between childhood and maturity. It was not the first time that this would occur in Western culture, and it is in the very origins of the Pygmalion myth that this confusion was first tested (figs. 2, 3). The Lilli/Barbie story reformulated this confusion within the context of a society of the manufacture and consumption of simulacra.

The O. & M. Hausser enterprise in Neustadt, in collaboration with Greiner & Hausser GmbH, provided the Elastolin, the manufacturing material for Lilli; the "Drei M" (Martha Maar from Mönchröden) factory made the dolls. One of the



100. *Lilli* (1955). Promotional photograph, O. & M. Hausser, Neustadt bei Coburg. Author's collection.

most important features of this new doll was that her hair was not glued, but rather implanted in a ponytail which one could style, and lengthen or shorten at will. In Germany, where the doll was officially launched on August 12, 1955, Lilli was not very successful. The children (or their parents) did not like her, and only a few truck drivers raised her to the rank of mascot for their vehicles. Following this lukewarm reception, the reproduction rights for Lilli were sold to the Mattel company in the United States, who rechristened her "Barbie" (for the owner's daughter, Barbara Chandler). One can never overemphasize the fact that the genesis of this famous doll is not only the story of a strange toy which



101. *Barbie* (1959). Advertising photograph. Author's collection.

confuses the limits between childhood and adulthood, but also the story of a double and the story of a change of identity. This was 1958 (the year *Vértigo* was released).

Distribution of the American doll, forestalled by an episode of commercial piracy in Hong Kong in 1957–58, was postponed until 1959, and in keeping with usual practice, it was preceded by an advertising campaign (fig. 101). The very first photographs of the new product accentuate in an exceptionally suggestive way the doll's character as a simulacrum capable of being multiplied ad infinitum. What is interesting in this respect are the differences in presentation between the first press images of the product in Germany and those displayed in the United States. Lilli (fig. 100) is designed according to a Continental (or German) taste. The publicity photo accentuates the mobility of her limbs and, what's more, presents her as *unique*. Even though the image is double (one shot from behind and one from the front), what the photo shows us is *one* doll. In the photo, the fact that the view from behind is shown first (because a Western viewer will perceive first the picture placed on the left) generates a contradiction that is only apparent: it emphasizes the fact that the prime characteristic of Lilli is to be a body. This body is naked. This naked body has shoes.

As for Barbie, she was dressed right from the start (fig. 101). A vocation as a model governed her birth. Her Elastolin body is made to be dressed, undressed, and dressed again; her nylon hair can be styled, taken apart, and styled again.

She is a much more refined result of a reflection on appearances. In comparison to the "Lilli" prototype, her body is stylized to the limits of the believable (to the limits of phantasms, therefore), and it is astonishing to see how the first publicity photos of the new product situate it within an ambiguous zone where the real and the unreal converge. The backlit photography helps, as do the transparency of her clothes and, last but not least, the slight elevation of the prototype dolls—impaled, without exception, on a metal stand which lifts them off the ground.

In contrast with Lilli's publicity photo, Barbie's presents the product as something that can definitely exist in the plural, a fundamental multiple. It unveils the innermost core of the discourse on repetition and difference which the Barbie doll offers to its contemporaries.<sup>29</sup> In the end, it is a discourse similar to this one that, at the very time Barbie was crossing the ocean to burst onto the American market, Hitchcock would develop in *Vertigo*. The inherent differences between the discourse offered by the consumer doll and that of the filmic spectacle are significant in and of themselves. The most obvious consists in the fact that the doll can be used and manipulated, as opposed to the essentially visual nature of the filmic narration. But through this contrast runs yet another: both doll and film offer two opposite yet complementary ways of projecting fantasies onto the female body.

The first implies a miniaturization for the purpose of play: the woman-doll named Barbie is only a few inches tall, and is presented as a toy in reverse. The implication is perverse, and reflects the phantasmal traffic of an entire society: the little girl is playing with her feminine ideal, with her own mother, who has become, at least where her size is concerned, a child. The child is using her hands to manipulate an idol, an *eidolon*. This is her own phantasmal projection, her own ambiguous double.

The essence of the film is visual, and unlike the play of doubles offered by the doll, it becomes apparent when it is enlarged through projection onto the screen. With the doll, phantasm (a childlike phantasm, so to speak) has not yet reached the human scale, whereas in the film, phantasm (an adult phantasm, for the most part) goes beyond the human scale and flickers, gigantic, on the screen in a dark room. Between the doll and the screen the dialogue becomes caustic; in the case of *Vertigo*, completed just one year before the doll was imported, a dialogue was still possible, and significantly, it was facilitated by the intermediary of the fashion model (figs. 97, 98).

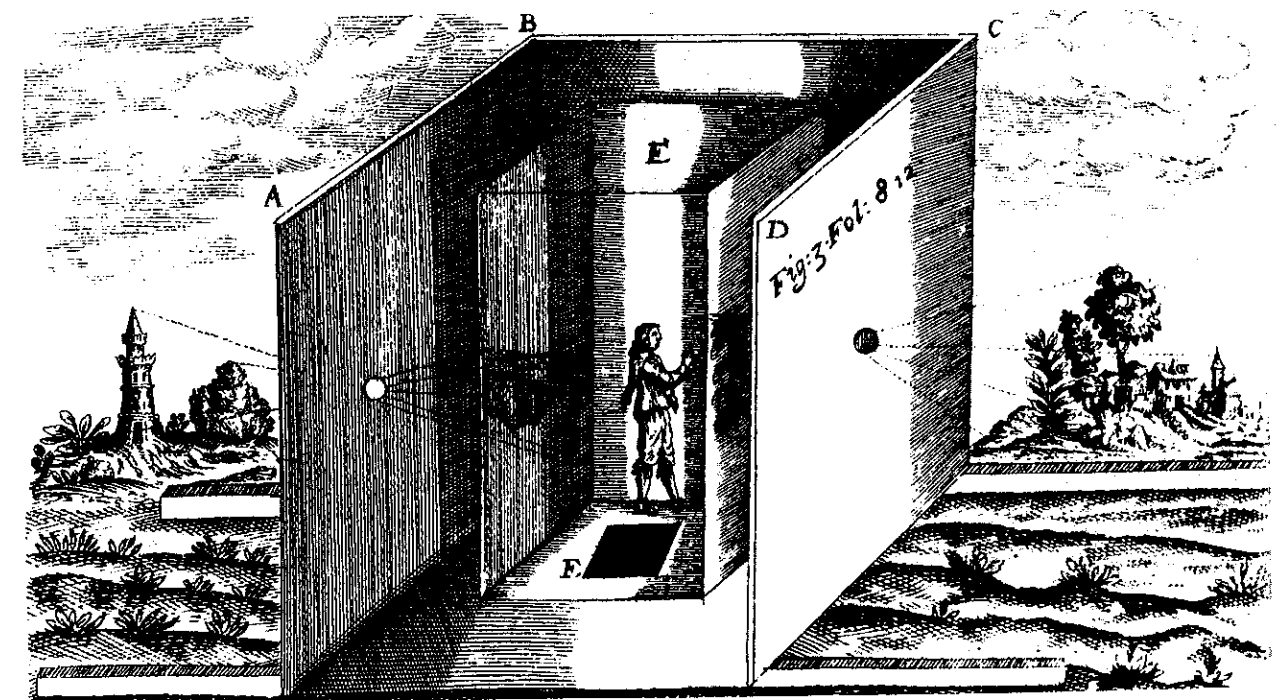
Let's take a last look at Scottie's final confrontation with simulacra. The scene, unique in its genre, is the one where Judy comes out of the bathroom wearing Madeleine's chignon and her gray suit. As in the ancient myth of phantasmal realization, the transformation takes place offstage, but the resulting epiphany

is intensely cinematographic. An excerpt from the now-classic interview Hitchcock gave to François Truffaut in 1966 provides a firsthand description and interpretation:

When Stewart first meets Judy, I decided to make her live at the Empire Hotel in Post Street because it has a green neon sign flashing continually outside the window. So when the girl emerges from the bathroom, that green light gives her the same subtle, ghostlike quality. After focusing on Stewart, who's staring at her, we go back to the girl, but now we slip that soft effect away to indicate that Stewart's come back to reality. Temporarily dazed by the vision of his beloved Madeleine come back from the dead, Stewart comes to his senses when he spots the locket. In a flash he realizes that Judy's been tricking him right along.<sup>30</sup>

What Hitchcock does not say in the interview, but which a number of critics picked up on, is the fact that this crucial scene also puts forth a very refined metafilmic discourse. The filmmaker's ruse is far-reaching: through the interplay of shadow and light, it is the "dream machine" side of the cinema that the scene emphasizes. The room in the Empire Hotel where it all takes place (plates 15, 16) acts as a cinematographic device, as if it were some huge phantasmal projector. I would even be tempted to say that what Hitchcock is giving us here is a half-serious, half-ironic comment on the deepest roots of the spectacle of film: the ancient parastatic devices (fig. 102), the phantasmagoria and kinetoscopes of

102. *Parastatic Machine* ("Camera Obscura 2"), from Athanasius Kircher, *Ars Magna Lucis et Umbræ* (Rome, 1646), p. 709. Used by permission of the Department of Art History, University of Fribourg.



the nineteenth century (figs. 89, 90). As he does this he is clearly referring to the dream of life in motion as a founding obsession of the cinema.<sup>31</sup>

Let's take our own closer look at this sequence (plates 15, 16). Here is Scottie, waiting, enveloped in the green light of the neon sign which filters through the window of the Empire Hotel. He is looking toward the bathroom. From this angle the viewer can also see part of a big double bed, over which hangs a modest little painting representing a bouquet of flowers. The symbolic value of this detail hardly needs explaining. The bathroom door is closed. When finally it opens, to the strains of Bernard Herrmann's marvelous music, a silhouette appears in the door frame, as shadowy and intangible as an apparition. Is it Madeleine, *coming back*? She remains immobile for a moment, as if hesitating to cross the threshold between dream and reality; then finally she steps forward. Madeleine has been embodied—in Judy's body—and what is more, she splits in two. A large shadow is projected against the wall of the room between the door frame and the picture of the bouquet. One more step and the shadow disappears. Madeleine/Judy is now in the center of the room. The double has become one. Scottie—finally—reaches out to her, but in the embrace which follows, accompanied by the famous 360-degree tracking shot and Herrmann's—once again—marvelous music, Scottie is still wearing the gaze of someone who has seen a hallucination. Haptic and scopic do not work well together, and one excludes the other.

The tracking shot concludes with a close-up (fig. 103): this is the culminating moment of the embrace, or to be more exact, of Scottie's "hold": with his hands around the shoulders of a Madeleine/Judy with her vertiginous chignon, his lips buried in the fold of her neck, there is something blind and ominous about Scottie's hold-embrace.

The way in which this significant scene was made may be innovative, but its structure is not. It can be read on different levels: as the absolute hyperbole of the Hollywood kiss, on the one hand, and, on the other, as the unprecedented dramatization of a fantastical "trial of truth." In Ovid's founding text, as we have seen, the proof that life has been breathed into the simulacrum is exclusively a question of touch:

The lover stands amazed, rejoices still in doubt, fears he is mistaken, and tries his hopes again and yet again with his hand. [Rursus amans rursusque manu sua uota retractat.] Yes, it was real flesh! [*corpus erat*] The veins were pulsing beneath his testing finger. (*Metamorphoses* 10.287–89)

In Jean de Meun, there is already a hesitation between scopic perception, which can deceive, and haptic prehension:



103. Scottie kissing Judy/Madeleine; film still from *Vertigo*, directed by Alfred Hitchcock (1957–58). Author's collection.

Although he knew nothing of the miracle, he had great confidence in the gods, and the closer view he got of her the more his heart burned and fried and grilled. Then he saw that she was a living body; he uncovered her naked flesh and saw her beautiful shining blond locks, rippling together like waves, he felt the bones and the veins all filled with blood, and he felt the pulse move and beat. He didn't know if she were a lie or the truth. He drew back, not knowing what to do; he dared not draw near her for fear of being enchanted.

"What is this?" he said. "Am I being tempted? Am I awake? No, not awake, but dreaming. But no one ever saw so lifelike a dream. Dream! In faith, I do not dream, but wake. Then where does this wonder come from? Is it a phantom or demon who has been put into my image?"

(vv. 21135–54; Dahlberg p. 345)

It is interesting to note a certain continuity in the animation strategies deployed by artists in the West. Despite their inevitable limits, the modalities used by artisans of the fixed image deserve to be noted for their experimental value. For example, in the specific case of the visualization of the Pygmalion myth, it is the emphasis placed on the step and its excesses (figs. 11, 51, 69) which offers the most important rudiments of visual transgression. Very often the process of animation is suggested with the help of a suite of several vignettes which, read one after the other, create an effect of "transformation." Strategies of spatial transgression and the play between the monochromy of stone and the polychromy of flesh then contribute in turn (figs. 68, 69; plates 10, 11). A Flemish miniaturist, for example, working in Paris during the second half of the fifteenth century (plates 17, 18), chose a clever succession of "shots" in order to create a series of fundamental steps in the passage from inanimate matter to flesh.<sup>32</sup>

In a first vignette, we see Pygmalion, his hammer and chisel in hand, at work on a block of stone which already has the shape of a woman. In the following vignette (plate 17), the statue is standing, and Pygmalion is kneeling before it. This is followed on the same page by another illumination, which shows the simulacrum being dressed (plate 18). The passage from one vignette to the next is made through a change in focalization, or even through presentation in several differing spaces.<sup>33</sup> The elements of transition are rendered ambiguous by the elements that emphasize permanence. For example, in the adoration scene (plate 17) and the dressing scene (plate 18), the space of the action undergoes changes, but the statue's attitude does not. It is only its chromatic appearance that changes. Once it is as white as marble, as ghosts. The bench that serves as its pedestal emphasizes the volume; the screen that is behind it reduces it to an almost flat projection. In the dressing scene, the screen has disappeared (or has changed dimensions and purpose), and the ghostly monochrome of the statue has been enlivened, thanks to the green dress with which Pygmalion has clothed the statue, to the other draperies which her adoring sculptor has given her, and to the locket which adorns her neck. It is not the clothing that will animate the statue in a definitive way, but thanks to the transition from one vignette to the next, an important step in the direction of phantasmal mutation has been taken. The cinema (plates 15, 16) will be able to go further in the succession of scenes and the creation of illusions of dynamic continuity.

In *Vertigo*, as in the Pygmalionian tradition, transformation occurs offstage (in this specific case, behind the closed door of the bathroom). Judy/Madeleine's entrance into the room bathed in the green light of the neon sign has the nature of an epiphany. Hitchcock was educated by the Jesuits, and had a classical background which apparently not only acquainted him with the ancient optical devices, but also gave him knowledge about the manipulation of appearances and visions. In terms of traditional knowledge, Scottie is having a *visio smaragdina*, a theophanic vision, an encounter.<sup>34</sup> But here we are on the edge of the Pygmalion Effect. Beyond lies virtual reality.

## In Guise of a Conclusion

### 20 Theses on the Question of the Simulacrum

1. The simulacrum is a defining component of Western imagination.
2. The story of Pygmalion is the founding myth of the simulacrum.
3. The simulacrum is a fictional object that does not represent. It exists.
4. Technique, magic, and art are the three methods recognized by tradition as constructing fictional objects which exist.
5. Technique, magic, and art create simulacra on their own or in combination.
6. The story of Pygmalion is an artistic myth that incorporates, as secondary contributions, both magic and technique.
7. The myth of Pygmalion establishes the simulacrum as a transgressive artistic creation.
8. The myth of Pygmalion concerns the body of the image.
9. The myth of Pygmalion challenges the visual in the name of the tactile.
10. Simulation, transgression, corporality, and tactility form the basis of the *Pygmalion Effect*.
11. The Pygmalion Effect was born in a text (Ovid's *Metamorphoses*) as the (poetic) transformation of bones into flesh, white into red, hard into soft.
12. The visualization of the Pygmalion Effect shatters the text and hurts the eye.
13. The Pygmalion Effect is an effect of death.

19. See Andreas Blühm, *Pygmalion: Die Ikonographie eines Künstlermythos zwischen 1500 und 1900* (Frankfurt: Peter Lang, 1988), 148–51; and Philip Hardie, *Ovid's Poetics of Illusion* (Cambridge: Cambridge University Press, 2002), 206–25. For avatars of the Pygmalion myth in the nineteenth century, see Anne Geisler-Szmulewicz, *Le Mythe de Pygmalion au XIXe siècle: Pour une approche de la coalescence des mythes* (Paris: Honoré Champion, 1999), and Paolo D'Angelo, *Amare una Statua: Artisti e modelle nella letteratura tra Ottocento e Novecento* (Palermo: Medina, 1998).

20. On the significance of the use of veils in Gérôme's work, we now have the fine pages in Vouilloux's work, *Le Tableau vivant*, 223–44.

21. See for example the exhibition catalog *Jean-Léon Gérôme 1824–1904 peintre, sculpteur et graveur: Ses œuvres conservées dans les collections françaises publiques et privées* (Vesoul, France: Town of Vesoul, 1981), p. 172, cat. no. 222. What is stranger is the fact that Ackerman repeats the error, in *The Life and Work of Jean-Léon Gérôme*, cat. no. 348.

22. See Mircea Eliade, *Traité d'Histoire des Religions* (1949; Paris: Payot, 1975), 208–28; Gaston Bachelard, *La Terre et les rêveries du repos* (Paris: José Corti, 1948); and Horst Bredekamp, "Die Erde als Lebenswesen," *Kritische Berichte* 9 (1981): 5–37.

23. Émile Zola, *L'Oeuvre (Les Rougons-Macquart): Histoire naturelle et sociale d'une famille sous le Second Empire*, complete edition ed. Armand Lanoux and Henri Mitterand (Paris: Gallimard Pléiade, 1966), 223–24. For the English translation, see *The Masterpiece*, trans. Thomas Walton (1950; reprint, Ann Arbor: University of Michigan Press, 1968), 224–26. More recently regarding this episode, see Ruth Gantert, "Statues animées, hommes pétrifiés: Stratégies d'énonciation du conte fantastique et du roman naturaliste," in *Colloquium Helveticum* 33 (2002): 217–35.

24. Emile Zola, *Le Roman expérimental*, in *Œuvres complètes*, vol. 10, ed. Henri Mitterand (Paris: Cercle du Livre Précieux, 1968), 1178.

25. Excerpt from an interview granted by Emile Zola to the English review *The King* in 1900; quoted in François Emile-Zola and Massin, eds., *Zola photographe* (Paris: Editions Hoëbeke, 1990), 11. Regarding the importance of photography in Zola's aesthetic vision, see also Irene Albers, "Der Photograph der Erscheinungen: Emile Zolas Experimentalroman," in *Ordnungen der Sichtbarkeit: Fotografie, in Wissenschaft, Kunst und Technologie*, ed. Peter Geimer (Frankfurt: Suhrkamp, 2002), 211–51 (includes an exhaustive bibliography on the topic). Regarding Zola's use of visual arts, see the classic studies by Philippe Hamon, in particular *Du Descriptif* (Paris: Hachette, 1981) and *Le personnel du roman* (Geneva: Droz, 1983; 2nd ed., 1998).

26. See details in Gernot Böhme and Hartmut Böhme, *Feuer, Wasser, Erde, Luft: Eine Kulturgeschichte der Elemente* (Munich: Beck, 1996).

27. Villiers de l'Isle-Adam, *L'Eve future* (1885), ed. Nadine Satiat (Paris: Flammarion, 1992), 176–79.

28. Details in Jacques Noiray, *Le romancier et la machine: L'Image de la machine dans le roman français (1850–1900)*, vol. 2, *Jules Verne—Villiers de l'Isle-Adam* (Paris: José Corti, 1982), 277–379; Max Milner, *La Fantasmagorie: Essai sur l'optique fantastique* (Paris: PUF, 1982), 203–51; and Philippe Hamon, *Imageries: Littérature et image au XIXe siècle* (Paris: José Corti, 2001), 41–77.

29. See Marcel Moré, *Nouvelles explorations de Jules Verne* (Paris: Gallimard, 1963), 197–234.

30. Jules Verne, *Le Château des Carpathes* (Paris: Bibliothèque d'éducation et de récréation, 1892), 14.

31. Ibid., 200.

32. Ibid., 202.

33. On the fortunes of the Venus de Milo in the nineteenth century, see Ludovic Laugier et al., "La Vénus de Milo," in the exhibition catalog *D'après l'antique*, Louvre, 2000–2001 (Paris: Réunion des Musées Nationaux, 2000), 432–97.

34. Villiers de l'Isle-Adam, *L'Eve future*, 336.

35. Details in Geisler-Szmulewicz, *Le Mythe de Pygmalion au XIXe siècle*, 357–74. See also Jean Arrouye, "Art-Fiction ou Pygmalion dévoré," in *Mythes, Images, Représentations*, ed. Jean-Marie Grassin (Paris: Didier, 1981), 299–308.

36. Villiers de l'Isle-Adam, *L'Eve future*, 314.

37. Ibid., 315.

38. For further reading about the "Edisonian" creation of doubles, see Annette Michelson, "On the Eve of the Future: The Reasonable Facsimile and the Philosophical Toy," *October* 29 (Summer 1984): 3–20; Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993), 212–35; and Gaby Wood, *Edison's Eve: A Magical History of the Quest for Mechanical Life* (New York: Alfred A. Knopf, 2002), 111–63.

39. Villiers de l'Isle-Adam, *L'Eve future*, in *Œuvres complètes* (Paris: Gallimard Pléiade, 1986), 1121.

40. Ibid., 1196, 243, 306. See details in Noiray, *Le Romancier et la machine*, 2303–6.

41. Noiray, *Le Romancier et la machine*, 2354–55.

## CHAPTER SEVEN

1. On aspects relative to the film's reception, see notably Lawrence Shaffer, "Obsessed with *Vertigo*," *Massachusetts Review* 25 (Autumn 1994): 383–92; and Virginia Wright Wexman, "The Critic as Consumer: Film Study in the University, *Vertigo* and the Film Canon," *Film Quarterly* 39 (Spring 1986): 32–41.

2. There are some very interesting observations in Robin Wood, *Hitchcock's Films Revisited* (New York: Columbia University Press, 1989), 108–30; and in Jean-Pierre Esquenazi, *Hitchcock et l'aventure de "Vertigo": L'invention à Hollywood* (Paris: CNRS Editions, 2001).

3. See Hitchcock's own remarks in François Truffaut, *Hitchcock*, rev. ed., with the collaboration of Helen G. Scott (New York: Touchstone Books, 1985), 242–45.

4. On Hitchcock and Pygmalion, see in particular Brigitte Peuckert, *Incorporating Images: Film and the Rival Arts* (Princeton, NJ: Princeton University Press, 1995), 130–37; for a broader philosophical context, Eugenio Trias, *Lo bello y lo siniestro* (Barcelona: Seix i Barral, 1982), and the same author's *Vertigo y passion: Un ensayo sobre la película "Vertigo" de Alfred Hitchcock* (Madrid: Taurus, 1998). I have not been able to take into account in any detail some remarks contained in two excellent recent publications which came out when this book was already too far along editorially: Wendy Doniger, *The Woman Who Pretended to Be Who She Was: Myths of Self-Imitation* (Oxford: Oxford University Press, 2005), 163–68 in particular; and Tom Gunning, "The Desire and Pursuit of the Hole: Cinema's Obscure Object of Desire," in *Erotikon: Essays on Eros, Ancient and Modern*, ed. Shadi Bartsch and Thomas Bartscherer (Chicago: University of Chicago Press, 2005), 261–77.

5. See details in Donald Spoto, *The Dark Side of Genius: The Life of Alfred Hitchcock* (New York: Da Capo Press 1984), 317–83.

6. For details regarding the actual filming of *Vertigo*, see the excellent book by Dan Aulier, *Vertigo: The Making of a Hitchcock Classic* (New York: St. Martin's Press, 1998); here, 98–103.

7. Gilles Deleuze, *L'Image mouvement* (Paris: Minuit, 1983).

8. Dominique Païni, "Le complexe de Pygmalion (Sculpture à l'écran)," in *Sculpteur-Photographe / Photographie-Sculpture: Actes du colloque organisé au Musée du Louvre par le service culturel les 22 et 23 novembre 1991*, ed. Michel Frizot and Dominique Païni (Paris: Marval, 1993), 109–21; and Gertrud Koch, "Pygmalion—oder die göttliche Apparatur," in *Pygmalion: Die Geschichte des Mythos in der abendländischen Kultur*, ed. Mathias Meyer and Gerhard Neumann (Freiburg im Breisgau, Germany: Rombach Verlag, 1997), 423–41.

9. The film of *Pygmalion et Galathée* by Méliès dates from 1898. It has been justly defined as "a metaphor on the image-maker, in other words the film-maker: the one who tries to give life to the simulacra engendered by his imagination" (François de la Bretèque, "Mythographie de Georges Méliès ou les caprices des dieux," in *Georges Méliès, l'illusionniste fin de siècle? Actes du colloque de Cerisy-la Salle, 13–22 août 1996*, ed. Jacques Malthête and Michel Marie (Paris: Presses de la Sorbonne Nouvelle, 1997), 285–306 (here, 293).

10. Siegfried Kracauer, *Der Detektiv-Roman: Ein philosophischer Traktat* (1922–25); reprinted in S. Kracauer, *Schriften, I* (Frankfurt: Suhrkamp, 1971), especially 138–50 and 166–75.

11. See Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975): 6–18; and Gertrud Koch, "Was ich erbeute sind Bilder": Zum Diskurs der Geschlechter im Film (Basel: Stroemfeld; Frankfurt: Roter Stern, 1988).

12. Mircea Eliade, *The Quest: History and Meaning in Religion* (Chicago: University of Chicago Press, 1969), especially 112–26.

13. See Marian E. Keane, "A Closer Look at Scopophilia: Mulvey, Hitchcock, and *Vertigo*," in *A Hitchcock Reader*, ed. Marshall Deutelbaum and Leland Poague (Ames: Iowa State University Press, 1986), 231–47; and for a broader background to the issue, again Mulvey, "Visual Pleasure and Narrative Cinema." On the theme of the pictorial portrait and the cinema, see the excellent studies by Katharina Sykora, *As You Desire Me: Das Bildnis im Film* (Cologne: Walther König, 2003) and "Star Double: Strategien der Verdoppelung in Robert Aldrichs Film *The Legend of Lylah Clare* (1968)," in *Das Double*, ed. Victor I. Stoichita, Wolfenbütteler Forschungen, 113 (Wiesbaden: Harrassowitz Verlag, 2006), 305–17.

14. Jean Rousset, *Leurs yeux se rencontrèrent: La scène primitive dans le roman* (Paris: José Corti, 1981).

15. Esquenazi, *Hitchcock et l'aventure de "Vertigo"*, 122–29.

16. Esquenazi himself seems to be aware of the metaphorical or even paradoxical value of this expression.

17. Dominique Païni and Guy Cogeval, *Hitchcock and Art: Fatal Coincidences* (Paris: Centre Pompidou; Montreal: Mazzotta, 2000). This is also the moment to mention the book by Jeannot Simmen, "Vertigo": *Schwindel der modernen Kunst* (Munich: Klinkhardt & Biermann, 1990), which, though it does not analyze Hitchcock's films directly, does consider the notion of vertigo as an emblem of modern art.

18. An enlightening example is the *Portrait of Giovanna Tornabuoni* by Domenico Ghirlandaio (1488; Thyssen Collection in Madrid), whose message is unequivocal, particularly in light of the insertion of a text which draws attention to the exceptional ability of this painting to represent the soul and character (*mores animusque*) of the effigy. Details in John Shearman, *Only Connect: Art and the Spectator in the Italian Renaissance* (Princeton, NJ: Princeton University Press, 1992), 108–12.

19. Details in Victor I. Stoichita, *A Short History of the Shadow* (London: Reaktion Books, 1997), 153–67.

20. This is an important issue, and one which is recurring in the aesthetics of photography, from the time of Talbot through to the historical avant-garde of the twentieth century (Moholy Nagy and Man Ray among others).

21. On *Vertigo* as a "metafilm," see the recently published essay by Mark Cousins, "The Insistence of the Image: Hitchcock's *Vertigo*," in *Art: Sublimation or Symptom*, ed. Parveen Adams (New York: Other Press, 2003), 3–27; and Murray Pomerance, *An Eye for Hitchcock* (New Brunswick, NJ: Rutgers University Press, 2004), 209–60. To study this aspect in greater depth, read Rachel O. Moore, *Savage Theory: Cinema as Modern Magic* (Durham, NC: Duke University Press, 2000), and Tom Gunning, "Phantom Images and Modern Manifestations: Spirit Photography, Magic Theater, Trick Films, and Photography's Uncanny," in *Fugitive Images: From Photography to Video*, ed. Patrice Petro (Bloomington: Indiana University Press, 1995), 43–71; and Gilberto Perez, *The Material Ghost: Films and Their Medium* (Baltimore: Johns Hopkins University Press, 1998).

22. Victor I. Stoichita, "Myckey Mao: Glanz und Elend der virtuellen Ikone," in *Homo Pictor*, ed. Gottfried Boehm (Munich: K. G. Saur, 2001), 173–84. See also Michael Lüthy, *Andy Warhol: Thirty Are Better Than One* (Frankfurt: Insel Taschenbuch, 1995).

23. Details in Spoto, *The Dark Side of Genius*, 300–380.

24. Boileau-Narcejac, *Sueurs froides (D'Entre les morts)* (Paris: Denoël, 1958), 130–31.

25. Useful complementary information can be found in Jean Laplanche and Jean-Baptiste Pontalis, *Fantasme originaire: Fantasme des origines; Origines du fantasme* (Paris: Hachette, 1985). An original Lacanian interpretation of *Vertigo* can be found in Slavoj Žižek et al., *Everything You Always*

*Wanted to Know about Lacan (but Were Afraid to Ask Hitchcock)* (London: Verso, 1992).

26. Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. Charles Dahlberg, (Hanover, NH: University Press of New England, 1983), 342–43 (vv. 20930–48 and 209996–98).

27. For the detailed analysis of these miniatures, see pp. 40–44 above.

28. See Bill Boy, *Barbie* (New York: Crown, 1988), and Barbara Krafft et al., *Traumwelt der Puppen* (Munich: Hirmer Verlag, 1991), 346–51.

29. A new reading of the last part of the book by Gilles Deleuze, *Différence et répétition* (Paris: Presses Universitaires de France, 1968), 337–89, could well be, in this context, a fascinating occupation.

30. Truffaut, *Hitchcock*, 244–45.

31. Details in Laurent Mannoni, *Le Grand Art de la lumière de l'ombre: Archéologie du cinéma* (Paris: Nathan, 1995), 123–96 and 323–90.

32. For chronology, see Alfred Kuhn, "Die Illustrationen des Rosenromans," in *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 31 (1913–14): 46 (ca. 1430); and Mechtild Modersohn, *Natura als Göttin im Mittelalter: Ikonographische Studien zu Darstellungen der personifizierten Natur* (Berlin: Akademie Verlag, 1997), cat. no. 58 (ca. 1460/80).

33. See the pertinent observations by Christiane Kruse, *Wozu Menschen malen? Historische Begründungen eines Bildmediums* (Munich: Fink, 2003), 366–68.

34. On the notion of *visio smaragdina*, see Henri Corbin, *Temple et Contemplation* (Paris: Flammarion, 1980), 10–50. A reading of Hitchcock in the perspective of traditional sciences has been suggested by Jean Douchet, *Hitchcock* (1967; Paris: Cahiers du cinéma, 1999); on *Vertigo*, see in particular 14–19 and 232–36.

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